

# SouthWest Sage

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

## An Interview with a Storyteller Winner

by Kathy Wagoner

Out of more than 400 entries, Laura Keller's *Making Sense of Us* was chosen as the grand prize Storyteller winner in the SouthWest Writers 31st Annual International Writing Competition. *Making Sense of Us* also won first place in the Juvenile/Young Adult Novel category.

This is Keller's first completed novel and the first time she has placed in a writing contest, though she did receive an honorable mention for a short story submitted in the Young Adult category of the 2013 *Writer's Digest* Popular Fiction Awards.

As a stay-at-home Mom, Keller knows what it's like to shuffle and juggle time to write, which speaks to her passion for writing and how much coffee she's consumed in a day. She enjoys reading young adult romances with forbidden love as part of the plot, as well as those stories that deal with serious life issues for teens, both of which are mirrored in *Making Sense of Us*. She is especially drawn to creating characters with strong voices. "With all of those raw emotions raging during the teen years," she says, "there's an abundance to write about."

We get the sense of why the judges voted in favor of Keller's entry by the elevator pitch for her winning novel:

Seventeen year old Daniel is trying to escape his synesthesia—mixed senses—by switching high schools and becoming a loner; friendships intensify his sensory overload and he's had all he can take. But when he



~ Laura Keller ~  
SouthWest Writers  
2013 Storyteller Winner

meets Marin, a spunky girl whose name smells of citrus and clove, he wrestles with his need for companionship, and the risks he'll take for love.

The characters in *Making Sense of Us* deal with issues of trust and acceptance, as well as loneliness and isolation. They must learn to reach out to help others and, in the process, help themselves. Keller hopes "readers come away with the message that everybody needs someone, and no one should have to be truly alone. And that you can be true to who you are—that you shouldn't try to hide who you are."

Central to the story is the condition that her main character Daniel must deal with every day: synesthesia, where one type of stimulation evokes the sensation of another (such as a sound perceived as a color, a color perceived as a smell). A unique challenge Keller faced in writing the story was keeping track "of all of the ways that my character Daniel experiences the world: letters and numbers in an array of vivid colors; a variety of smells associated with different names he hears; visualizing colorful auras around people he cares about. I had to keep a separate journal on what color the letter 'A' was and what the name Neal smells like, etc. to keep it all straight and consistent."

The first-round judge Gemma Copper from the Bent Agency in Brooklyn, New York, was impressed with the potential of

(Continued on page 4)

### SHOPPING AT AMAZON FOR THE HOLIDAYS?

Click on this link to [Amazon](http://Amazon) so SouthWest Writers will receive a commission on all your book purchases (anytime, not just for the holidays).

Or go to our website at

[www.SouthWestWriters.com](http://www.SouthWestWriters.com)

and click on the Amazon link in the sidebar.

Happy shopping. Thank you!

## ANTHOLOGY UPDATE

Want to see the title and the cover?  
Go to page 4.



In *Poets & Writers Magazine*, they have a column titled "Why We Write." I enjoy reading what the guest authors have to say and how they interpret the questions. Today, I would like to respond.

I believe we write for two reasons: to provide ourselves what the world will not or cannot, or to share a lesson we have learned with others. Because of this, a story often ends up attempting to serve both the needs of the author and the message. Unfortunately, it is rare that a story can excel with two masters, and a particular piece may devolve into a schizophrenic mess. I see this frequently in critique sessions.

One of my critique buddies is Native American. She recently wrote a fictionalized version of a sacred story. In the circle, it was unanimous that the piece needed some structural work. She dismissed the criticism by stating that this structure was how the story went and we would just have to deal with it.

Everyone in the group scowled, and I quoted Ben Bova, "Sorry, but the reader is always right."

Indeed, if that were the case, then the story was not fiction but explicitly nonfiction. I asked her purpose. Did she want to document the sacred stories of her people or to share the greater life-lesson? She wanted to share the lesson. Then as a writer, she had no choice but to do what would be best for the piece even if that meant changing the story itself. If the goal is to teach, then the author must consider the target audience. If they can't understand the medium (e.g., the structure in this case), then the message is lost and the story is a failure. Sometimes, an author must lie to tell the truth. Is that not the essence of fiction?

In my opinion, the reason she wrote the story is actually quite personal, and I do not know or understand it. And if the real purpose of the story is personal, then it is perfectly fine as it is. Writing is a lot cheaper than therapy. However, if an author decides that sharing with an audience is more important, then the message must come first and the story crafted to reflect that. Even if it requires we "kill our darlings."

This motivational push and pull is especially difficult in deciding whether to write a memoir or an autobiography. Autobiography is classified as nonfiction and there can be no fuzziness of memory. If you quote a date, your reader better be able to look it up and verify it. In memoir, which is shelved in my library under fiction, the author has more latitude and can change the order of events to make the story build or be more cohesive.

What if you don't know whether a specific piece is more about you or more about your message? I suggest there's a hint in how you like your superheroes. Are you a Superman fan or do you prefer Batman? Should your superhero be perfect? Bullets bounce off and you get to save the day without breaking a sweat? Or does the dark knight's flawed humanness draw you in? If you are a Superman type, then perhaps this piece needs to be more about what you need. If you prefer Batman, then send up that bat signal and share it with the world. Either way...

Happy Writing!

*Kathy*

P.S. With this, our revels have now ended. Next month, please welcome our President-Elect, Lee Higbie. I have enjoyed writing these letters and hope you have enjoyed reading them.

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#### *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: 18 and over, \$40; under 18, \$25

Requires proof of student status

Outside U.S.: \$75, Lifetime Membership: \$750

Download the *Sage* from [www.southwestwriters.com](http://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

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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

### 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

Wally Gordon, wallygordon@q.com or  
Chris Enke, enke@unm.edu  
Erna Fergusson Library  
Second Wed. each month, 4-6:00 pm  
With interest, can change day & time

### Genre. Novel Length

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

### Mainstream Fiction

Online Critique Group  
Christie Keele, ckeele10@hotmail.com

### Sci-Fi

Send name and writing experience to:  
Cosmic\_Connections\_SF\_Critique\_  
Group@yahooogroups.com

### Screenwriting

See Albuq. Area Writing Groups, below

### ~ WRITING MARATHONS ~

Two SWW members host an 8-hour writing marathon  
on the last Sunday of every month, 2:00-10:00 pm, at alternating locations.  
Email ktwag@msn.com or  
ruffwag3@earthlink.net.

## Albuquerque Area Writing Groups

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

**The Wordwrights:** Don Morgan and  
Dennis Kastendiek moderate, all gen-  
res welcome. North Domingo Baca  
Multigenerational Center, Room 1,  
2nd floor. Mondays, 1:30-3:30 pm.  
Contact Dennis: dwjkas@yahoo.com

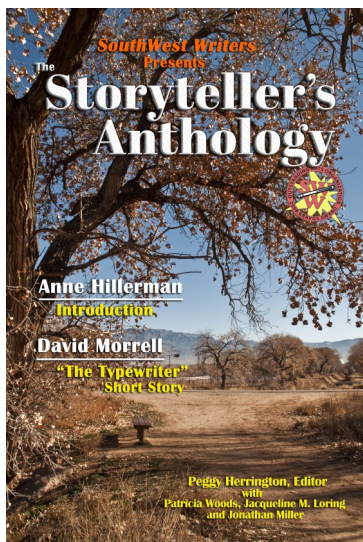
**Children's/MG/YA Writers:** 3rd Sat.  
critique group returns in the new year  
and will meet monthly at Erna Fer-  
gusson Library, San Mateo & Coman-  
che, 10:30 am-12:30 pm. Bring 5 cop-  
ies/5 pages, double-spaced, to share.

**Duke City Screenwriters:** Every  
other Thurs. 6-8 pm at UPublic Station  
on 3rd St: critique, education and fun.  
Contact Marc Calderwood at  
skatingkokopelli@hotmail.com.

**SCBWI: Society of Children's Book  
Writers and Illustrators:** 2nd Tue.  
each month, 7-8:30 pm, Alamosa  
Books. Short workshops/discussions.  
Pre-schmooze dinner, Flying Star,  
Wyoming & Paseo, 5:30-6:45 pm.  
schmooze@scbwi-nm.org

**Writers2Writers** meetings resume in  
January: 2nd Mon. each month, 6:30-  
7:30 pm, Hastings Café, NE corner of  
Coors & Montano. Monthly speakers.  
All genres welcome. Contact  
FAAiken@aol.com





Here's the beautiful cover of SouthWest Writers first anthology of members' work—*The Storyteller's Anthology*.

Peggy Herrington and her staff have worked their tails off selecting, editing, and formatting with the goal of having a finished book ready for the holidays.

All the facts aren't in as of the posting of this issue, but here is the information as we know it so far:

- 46 members in 7 categories have been chosen out of hundreds of submissions. Those who submitted will receive emails regarding the status of their entries prior to publication.
- Kindle versions should be available for download by December 7.
- Bring your Kindle/eReader devices with G3, etc. (no WiFi at the church) to the Saturday, December 7 meeting for a fun downloading/ordering experience.
- Two printed versions will be available to order sometime in December—a 6x9 paperback with color cover and a hardbound full-color, inside and out.
- A book signing has been set up for Sunday afternoon, January 19 at Bookworks in Albuquerque (exact time to be announced). Sign up for this event at the December 7 meeting or call the office.
- Remember that all proceeds go to support SouthWest Writers, a non-profit 501 (c)(3) organization.

Watch for e-lets or check the SWW website for further updates.



*Making Sense of Us* and its main character. She suggested that Keller balance Daniel's perspective with that of his love interest to make them both equally as strong and well-rounded. This bit of advice has been invaluable to Keller as she edits, reworks and polishes the novel with the goal of publication in the near future.

Keller has two pieces of advice for writers. One is to reach out to other writers. She says, "The best and most encouraging experience I've had as a writer was attending the Kansas SCBWI conference last year. I had the opportunity to meet agents in person, meet big-time authors and editors, and most importantly meet up with other writers who had the same goals as me. It was so great to connect to the writing community and feel a part of it, because prior to that I'd been very solitary as a writer."

The second suggestion she has for writers who want to "get serious about writing" is to find a critique partner or group you can trust with hashing out ideas and to give pertinent feedback.

When asked if there was anything else she'd like *Sage* readers to know, Keller responded, "I am so appreciative of this opportunity provided by SouthWest Writers. This experience has inspired me to push for publication, and I hope that someday if *Making Sense of Us* finds its way to the bookshelves, you'll know that you had something to do with it!"

## SWW AUTHORS WIN NEW MEXICO-ARIZONA BOOK AWARDS

Congratulations to the following members of SouthWest Writers who are winners of the 2013 New Mexico-Arizona Book Awards:

### Joseph Badal

Fiction, Mystery/Suspense

*The Lone Wolf Agenda*, Suspense Publishing

### Sue Boggio (and Mare Pearl)

Tony Hillerman Award for Best Fiction

*A Growing Season*, UNM Press

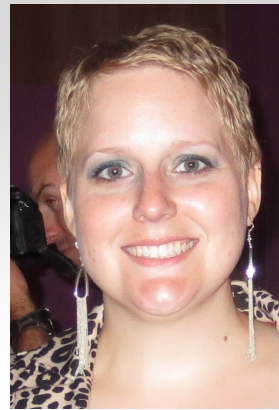
See the November issue of *SouthWest Sage* for a list of the SWW members who were finalists in this year's competition. For a full list of winners go to the New Mexico Book Coop website at [www.nmbookcoop.com](http://www.nmbookcoop.com).

**J**.K. Rowling spent years plotting out the Harry Potter series. J.R.R. Tolkien had the curious habit of starting over whenever he hit a snag in his writing. Earnest Hemingway had a noted love affair with the bottle which directly influenced his life and writing. And at some point each of these acclaimed writers needed to sit down and take the story that was swimming around in their head and commit it to paper. How they made it through the process with a fully fleshed out and dynamic novel only they can tell you. But it is a universal step for all writers. At some point, you as a writer will have to figure out what process works best for you to transfer the story idea from your mind and make it into an actual book. In *Outlining Your Novel*, Ms. K.M. Weiland provides basic tools to create a roadmap for your story to follow.

As I sat down to read *Outlining Your Novel* I was ready to be told the virtues of outlining—as even the least discerning person could expect from the title. I, of course, already thought I knew the merits of this process for story creation. As an outlining fan, all I really expected was a little ego stroking with the knowledge I have been doing it right—at least this part—all along and that the whole “pantsing” method (basically writing from the seat of your pants) was the doom of writers the world over. Now, before you start getting all judgey, let me just say at times we all need to hang onto that one thing we get right to keep us moving forward, and the fill-in-the-blank outlining process is mine. After that everything else about my writing is kind of a crap shoot. However, Weiland had more to say about outlining than I expected. She showed me that it was more than dry Roman numerals, stark words and my usual methods. Outlining is actually a very useful tool that can be shaped to fit your own style and taste. With her suggestions even the most free-spirited writer can have focus, and we type “A” personalities can introduce a little more flexibility.

The right method for the individual writer is not a one-size-fits-all, and Weiland openly strives to help you find yours. From detailed outlines to a short reference page, mind maps to post-its on a wall, the right way to outline is what works best for you. When you sit down to outline, the idea is to be focused, but to avoid rigid adherence to the outline. Weiland advocates structure, but also makes allowances for change and organic writing to be included. The obvious benefits of preplanning include avoiding those nasty story holes, dead ends and other unsightly things that will take away from or ruin your story. The end goal of outlining is to have your story, characters, and plot fully thought out and planned so the actual writing is the easy part.

This book is very manageable at less than 200 pages, a fairly quick and easy read, but still thorough. Weiland is incredibly well organized—as to be expected—with a clear, concise and straightforward writing style. I wouldn’t call this book dry or



**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>.

boring by any means, but just a warning: it is not written to entertain, just inform. I loved that the chapters were outlined in the table of contents. She gives point-by-point explanation of different tools and approaches for customization, while providing a multitude of examples, especially from her own process as a writer. She even mentions appropriate times for “pantsing,” like when you get stuck. The sections interviewing other published authors on their process—such as Becky Levine, Aggie Villanueva, and John Robinson—really helped me rethink what can be improved in my own process and ways to develop the weaker areas. She also mentions some writing programs and internet tools that were new to me, and I look forward to utilizing them.

I have to say this wouldn’t be a great first how-to for writing. Having a good grasp on story construction is fairly key, and some ideas about character construction along with an actual story idea are needed before diving into the outline. I suggest giving this book a thorough reading before trying to apply it to a particular project.

K.M. Weiland is active as both a mentor to other authors and a published author. She is the author of *Structuring Your Novel*, and her website Helping Writers Become Authors and blog ([wordplay-kmweiland.blogspot.com](http://wordplay-kmweiland.blogspot.com)) are very nice accompaniments to this book. Weiland also has an instructional CD called *Conquering Writer’s Block and Summoning Inspiration*. She is a writer of speculative and historical fiction. Among her credits are *A Man Called Outlaw*, *Behold the Dawn*, and *Dreamlander*.

The creation process is a very individual thing. What worked for J.K. Rowling, J.R.R. Tolkien, and Earnest Hemingway probably won’t work for you—especially that whole love affair with the bottle thing. But as a writer, finding the right process for you is a crucial step to becoming an author. This process is ever evolving over the life of your career, and *Outlining Your Novel* will help give you new ideas and refine old ones so you can have the novel of your dreams.

## Meetings

Members are free, Guests \$10

**Saturday, December 7**  
**10:00 am to noon**

### *Writing in Many Genres*

**Robert E. Vardeman**

At the last meeting of the year, Robert Vardeman will discuss writing what you know and what you don't know when publishing in a wide variety of fields. Also, what the individual demands are of each genre and why it is difficult, if not impossible, to mix them into "slipstream" stories.

**Robert E. Vardeman** is the author of more than 200 novels in the science fiction, fantasy, western, mystery, spy and high tech thriller genres. A Scribe Award nominee and four-time nominee for the New Mexico/Arizona Book Awards, he has published with all the major New York publishers, as well as original eBooks for Amazon Encore. He holds a BS in physics and an MS in Materials Engineering, worked at Sandia National Laboratories in the solid state physics department, and has been a full-time author for more than 35 years. When not getting his backlist converted into eBooks, he can be found pursuing his geocaching hobby or watching bad movies (or even appearing in some—check his IMDB listing). For more information, visit [www.cenotaphroad.com](http://www.cenotaphroad.com).



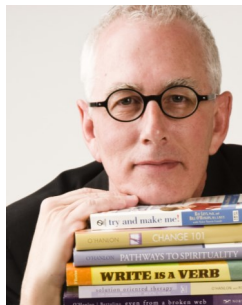
**Saturday, January 4**  
**10:00 am to noon**

### *The Poisons That Can Kill Your Writing Dreams and Ambitions (and Their Antidotes)*

**Bill O'Hanlon**

Lessons from a formerly reluctant procrastinating author who now has 37 published books. He will talk about the things most writers struggle with and that stop some writers in their tracks. And how he and the authors he has coached to write and publish over 100 books have overcome these poisons so their books saw the light of day.

**Bill O'Hanlon** has been a featured Oprah guest and is the author of books published by W.W. Norton, HarperCollins, Penguin, Pearson and other mainstream publishers. Visit his website at [www.billohanlon.com](http://www.billohanlon.com).



Try our Google Calendar link to see what's coming up 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)

## *Holiday Potluck*

**Saturday, December 7**  
**10:00 am**

Join us as we gather with lots of goodies to celebrate another year of SouthWest Writers. Bring your favorite yuletide treats to share and help us ring in a new writing year!



### **Reminder:**

*There will be no Tuesday evening meeting in December due to the holidays.*

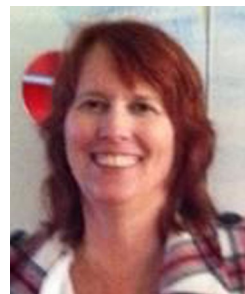
**Tuesday, January 21**  
**7:00 pm to 9:00 pm**

### *Appetites: Using Food as Metaphor in Your Writing*

**Jules Nyquist**

Like cooking, writing is the process of pulling together raw ingredients with inspiration to create a finished work of art. Food and the rituals associated with it can bring powerful emotions and can inspire strong writing. Jules will speak about how to use food as a metaphor through readings and writing examples that will draw upon cultural images toward food, rituals and preparation, gender, politics, body image, and hunger. You will gain ideas for your own writing using food as metaphor, whether it is fiction, poetry, creative nonfiction or memoir and a bit of insight on your own appetites.

**Jules Nyquist** lives in Albuquerque and is the creator of the Poetry Playhouse, a place for poetry, visiting poets, workshops and play. She received her MFA from Bennington College, Vermont, and her poetry collection *Appetites* (Beatlick Press) was a finalist in the 2012 New Mexico/Arizona Book Awards. Her next book of poems is entitled *Behind the Volcanoes*. Visit her website at [www.julesnyquist.com](http://www.julesnyquist.com).





## January Classes & Workshops

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

### GETTING AROUND BEGINNER'S BUMPS

A Half-Day Workshop  
with Sarah Baker

January 25  
Saturday, 1:00 - 5:00 pm

*See workshop pricing on this page.*



What is it that published fiction authors know? Why are their novels published? This workshop covers some of the bumps that all writers must learn to maneuver around. Have you started in the right place? Why is a hook important? Is your writing tight? How do you make the dialogue believable? Bring your questions and we'll discuss your work.

**Sarah H. Baker** is the author of more than 20 published novels. She holds an MS in engineering and works full time, but also writes fiction under S. H. Baker, Sarah Storme, and Lydia Parks. Sarah's publishers range from Kensington and Harlequin to small presses, one of which she worked for as an acquiring editor. Most recently, she has written award-winning full-cast audio books, and has self-published her backlist. Sarah teaches for Osher Lifelong Learning Institute at UNM. More than anything else, she enjoys sharing her experience with other writers.

*Thanks to all who bring goodies to share at our meetings.  
The board and the membership truly appreciate it.*

*Thank you!*

### 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 505-265-9485.*

*To register for classes and workshops:  
sign up at SWW meetings or register online at  
[www.southwestwriters.com](http://www.southwestwriters.com).*

### SO! YOU WANT TO WRITE A BOOK! with Jacqueline Murray Loring

4 Sessions: January 4, 11, 18, 25  
Saturdays, 1:00 - 4:00 pm

**\$160 members, \$200 non-members**



Do you have a story waiting to be written? What's stopping you from sharing that story with the world, your friends, your family? During this beginner course, attendees will see writing a book as a realistic goal and start the process of getting their story on paper. We will discuss tools to use immediately to get the first draft written and will set individual writing goals to keep students on-track to that completed draft. The class will also focus on story, characters, plot, point of view, beginnings, middles, chapter and story endings, and page stoppers. As time allows we can discuss agents, editors, query letters, book proposals, traditional publishing houses, supported self-publishing, and new technology such as Kindles and ePublishing. Join us and take the next step, or the first step, towards getting your story told.

**Jacqueline M. Loring** writes poetry, scripts and stage plays. She teaches writing and works as a book editor. She compiled, edited, published and contributed to *Summer Home Review Volume I* and *Volume II*. Her poetry is published in journals and anthologies including the *Scribner Anthology*, *From Both Sides Now*, *A Sense of Place: An Anthology of Cape Women Writers* and *Cadence of Hooves*. In 2012 she won the Doire Irish International Poetry Book Prize for her book *The History of Bearing Children*. *History* was the 2nd place winner of the New Mexico Press Women award for creative verse. She is the coordinator of the Eventide Arts Full Length Play-writing Competition, a past-president of the Cape Cod Chapter of the NLAPW and the past executive director of the Cape Cod Writers Center. She and her husband live in Albuquerque's South Valley.

### 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.*



Find SouthWest  
Writers on Facebook



Follow us on Twitter  
@SW\_Writers

## February Classes & Workshops

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

### WRITE A MARKETABLE CHILDREN'S BOOK IN 7 WEEKS

**A Half-Day Workshop  
with Shirley Raye Redmond  
and Jennifer McKerley**

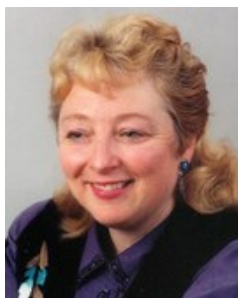
**February 8**

**Saturday, 10:00 am - 12:30 pm**

\$55 Members • \$65 Osha Members  
\$70 Non-members • \$75 at the door  
*The fee includes a copy of the 80-page  
workbook required for the course.*

Using the method explained in their workbook, Shirley Raye and Jennifer have sold dozens of children's books to major publishers. Covering everything from market analysis to plotting and building a story arc, this session is designed to jumpstart the participants' desire to write a kids' book. The authors will focus on the workshop's key word—marketable—and explain the importance of tying one's nonfiction topic or novel to the school curricula and/or current events.

**Shirley Raye Redmond** and **Jennifer McKerley** are award-winning authors of more than three dozen children books, many published by Random House and Simon & Schuster. Several of their titles have been translated into French and Spanish and a few have sold more than 200,000 copies each. Shirley Raye's, *Lewis & Clark: A Prairie Dog for the President* was a Children's Book of the Month Club featured selection. Visit their websites at <http://jennifermckerley.com/> and <http://shirleyrayeredmond.com/> and their blog at <http://www.writechildrensbook.com/blog>.



### WRITING GENRE FICTION AND GETTING PUBLISHED with Sarah Baker

**4 Sessions: February 1, 8, 15, 22  
Saturdays, 2:00 - 4:00 pm**

**\$160 members, \$200 non-members**

You have a good start on your first novel, but are you on the right track? And what do you do after it's complete? With examples and discussion, this interactive class provides an overview of writing and publishing genre fiction. Bring your questions and we'll discuss them.

Topics include:

Understanding Genre Fiction  
Editing to Sell  
Submitting Your Work  
After The Call  
Publicity

**Sarah H. Baker**, author of more than 20 published novels, grew up in New Orleans and has lived all over the country from Alaska to Georgia. She holds an MS in engineering and works full time, but also writes fiction under S. H. Baker, Sarah Storme, and Lydia Parks. Sarah's publishers range from Kensington and Harlequin to small presses, one of which she even worked for as an acquiring editor. Most recently, she has written award-winning full-cast audio books, and has self-published her backlist. Sarah teaches for Osher Lifelong Learning Institute at UNM. More than anything else, she enjoys sharing her experience with other writers.



## SOUTHWEST WRITERS CRITIQUE SERVICE

An experienced critiquer, picked from a panel of professional writers and editors, will be matched with your genre and will critique your manuscript for a reasonable price below the usual market rate.

*The SWW Critique Service accepts all genres, including:*

- Query letters
- Synopses
- Articles
- Essays
- Nonfiction books
- Book proposals
- Short Stories
- Mainstream/literary fiction
- Genre fiction
- Children's
- Middle-grade
- Young Adult
- Screenplays/stageplays
- Poetry

### COST

- \$15 - Poetry of no more than 3 pages
- \$15 - Query letter of no more than 3 pages
- \$25 - Synopsis of up to 3 pages  
- additional pages are \$3.50/page
- \$35 - Minimum charge for up to 10 double-spaced manuscript pages  
- additional pages are \$3.50/page

SWW critiquers follow genre-specific guidelines. But feel free to include specific questions you want answered and any points you want the critique to focus on (such as point of view, plot structure, etc.). Go to [SouthWestWriters.com](http://SouthWestWriters.com) for guidelines and information on submitting your manuscript to our critique service.



According to author, editor, and writing consultant Jeff Gerke there are two kinds of writers—I call them *Plotters* and *Character-philes*. No, this has nothing to do with politics. It has to do with how our brains are wired. Gerke says fiction writers will be good at either crafting a complex, multi-stranded plot, or building deep, multi-faceted and interesting characters, but not both. With that in mind, and in the interest of helping my fellow *Plotters* thicken the portion of their cerebral cortexes wherein their *Character-philes* lie dormant, I submit some tidbits I've picked up.

By the time we reach the age of twenty or so, all of us will have developed psychological, mental, spiritual, and even physical battle scars, along with the mechanisms for coping with them. And by the time we've put a few decades under our belt, we're as bent and dented as any used vehicle on a second-rate car lot. Gerke's message is to embrace your hard-earned dings. Exorcise your ghosts through your characters. For example, show your protagonist struggling to survive a tumultuous relationship with her mother, father, or even her boyfriend's obnoxious cat. Or better yet, show your antagonist's inner turmoil over an action he's taken, or is about to take. Readers love delving into the dichotomy of good versus evil that apparently resides in every human being, so heap the internal conflict high.

Got any phobias? How about a couple of recalcitrant neuroses? Do you engage in obsessive compulsive rituals or carry a load of guilt over youthful—or even recent—indiscretions? Good. Confession time: One such incident from my past became the basis for my essay “The Four People I DON'T Want to See in Heaven.” Here's an excerpt:

I don't want to see David Brown in Heaven. David was in my third grade class. He lived just up the street from me, so we often walked home from school at about the same time. One afternoon, when we reached a particularly isolated spot, David offered to show me His Bits if I would show him Mine. Never having seen that particular part of the male anatomy before, I figured that sounded like a great idea. I told David to go first, and he did. However, being raised in an extremely conservative household, I had second thoughts about my end of the bargain. Modesty won out, and after completing my observations, I turned and ran home as fast as my nine year-old legs would carry me, leaving an undoubtedly wiser David with his pants around his ankles.

Had any epiphanies along your self-discovery journey? Excellent. Draw on all of those life experiences to build colorful, deeply human characters. You don't have to admit to a thing, and your readers will wonder how you grew to be so wise.

Then there's the dynamic known in psychological circles as the *Normalcy Bias*. How many horror or suspense movies



*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).*

have we watched where a female character hears a noise from the basement and proceeds to check it out? We in the audience know it's a bad idea, but the character is a victim of the too-human characteristic that whispers in her ear, “Nothing bad has ever happened before when you went into the basement, so nothing bad will happen now.” The ways to enhance your characters through use of this it-can't-happen-here trait are endless. For example, does the mother watching her toddler play in the park realize that the handsome young gentleman who seems to turn up everywhere is actually stalking her? Of course not, it has to be a coincidence. Or do the villagers who live at the foot of an active volcano fear imminent destruction? Poppycock. The thing has been spewing smoke and cinders for decades. Go to sleep children, all is well.

And how about fear? We humans harbor fears-a-plenty. We're born with the fear of abandonment, and then proceed to pile up more terrors over our lifetimes. We fear people, places, situations, the future, insects, certain animals, etc. Haul out your own fears. Hold them up to the light, and then bless your characters with a fistful. Someone said that readers look to writers to help them discover ways of dealing with their own life issues. So scare the bejeebers out of your readers, and then lead them to safety—or not. Either way, they'll love you for it.

Then there's the human ability to survive through adaptation. It's the process by which the bizarre becomes the norm. If an action is repeated often enough and over a long enough period of time—even if it involves horrifying or twisted behavior—the people who witness it, or even those who are victims of it, adapt to it. They may not like it on some level, but they will eventually not only accept that behavior, but embrace and even mirror it. It's part of our arsenal of survival strategies. Tough and resilient characters, anyone?

Ah, the human condition. Time to turn your lemons into lemonade.

In a *Dear Abby* column appearing in local newspapers on September 10, 2013, the famed advice columnist received this query:

... I'm wondering if there is a basic principle you abide by in order to help guide you when giving advice.

~ Curious Reader

She responded:

I hadn't really thought about it, but I suppose it's something like this: Show up for work ready to put forth my best effort. Be honest enough to admit that not everyone agrees with me or that I'm sometimes wrong. Tell the truth, the whole truth and nothing but the truth. Don't pull any punches, don't preach and always try to be succinct.

Reading her response it occurred to me this advice applies to the writing life.

First, writers need to work in a disciplined manner at a home office or designated area. Phil Jackson, a retired jockey who penned the memoir *On the Fast Track*, writes from 1:00 p.m. to 5:00 p.m. during the week in his home office. Western author Melody Groves, a retired school teacher, writes Monday through Friday from 8:00 a.m. to 12:00 p.m. When Groves taught, she wrote between 4:45 p.m. and 8:00 p.m. She views writing as a job to be taken seriously, as if paid hourly.

Others who have full-time jobs may write in the mornings before the rest of their home crew awakes, or in the evening after their family sleeps. As a university professor, Kathy Kitts wrote nonfiction from 9:00 p.m. to 11:00 p.m. and fiction from 11:00 p.m. to 2:00 a.m. Personally, I write in 90-minute blocks throughout the day. I read a New York Times article that praised the virtues of taking breaks after each ninety-minute session.

Whenever you choose to write, show up, ready to put the fingers to the keyboard, pen to paper, or voice to dictate into a device of your choice.

Doing your best may vary from day to day. Sometimes, you arrive at your designated writing space with ideas flowing and ready to produce. Other times, your mental processes struggle. For those moments, consider playing Mozart, Vivaldi, or other music in the background or through your ear buds to stimulate your brain. In his book *The Mozart Effect*, Don Campbell extolled the ability of music to stimulate creativity. He subtitled his work "Tapping the power of music to heal the body, strengthen the mind, and unlock the creative spirit."

Dear Abby's next piece of advice admonishes to be honest enough to admit not everyone agrees with you or you're sometimes wrong. This is important when seeking feedback from critique groups. Not everyone is going to consider that



**Sherri Burr** is a Yale Law School-educated law professor at the University of New Mexico. She has received several awards for her interviews, most recently earning First Place in the NM Press Women Contest for Television Talk Show for an ARTS TALK interview she did with Actor John Corbett ("Sex in the City" and "Northern Exposure"). These interviews are available through her website [www.sherriburr.com](http://www.sherriburr.com) and on [www.youtube.com](http://www.youtube.com).

the words you put on paper proclaim you to be the next Shakespeare. It's important for writers to be open to receiving criticism and admit editing is necessary.

When Dear Abby wrote, "Tell the truth, the whole truth and nothing but the truth," she was quoting the oath administered to witnesses in legal proceedings.

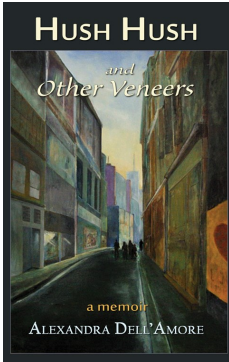
This oath applies whether writers pen nonfiction or fiction. With nonfiction, because the reader expects the words to be true, the author should so deliver. Memoirists who shade the truth to make their stories more dramatic have been immensely criticized, and publishers have sometimes pulled their work from the market. With fiction there must be truth in the emotions of the characters, even if the words are products of an author's imagination.

Years ago, I took a Dramatic Writing course at the University of New Mexico with famed professor Digby Wolfe, who had written for *Laugh In*. An important exercise, called "Truth or Fiction," required each student to write and stage a short play for class. Then the audience had to guess whether it was truth or fiction. Wolfe urged his students to produce both their nonfiction and fiction with emotional richness.

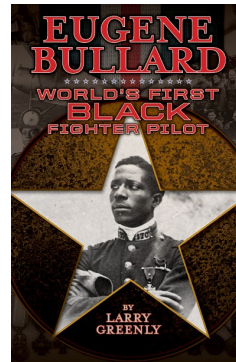
Dear Abby's final point is: don't pull punches, don't preach, and always try to be succinct. For writers, the first maxim relates to not softening the emotional blows of your words. Let the characters go for broke, no matter how hard the story may be for the reader to consume. If told effectively, the reader will obtain the moral without needing to be preached its ethical underpinnings. Being succinct requires not wasting words. For example, Melody Groves is fond of eliminating the word "that" from work she critiques. She finds it often unnecessary and once the writer thinks about it, he or she agrees.

To summarize, writers must show up to produce their best work. Be honest, be succinct, and don't pull punches or preach.

## Member Books



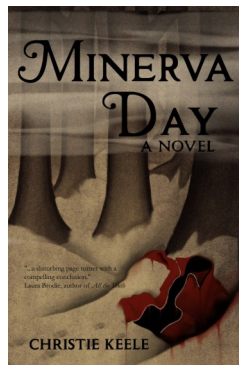
*Hush Hush and Other Veneers* is the true story of a girl who endured abuse to protect her family and eventually shot the man her parents called "doctor." Although she protected her family from an evil man, she nevertheless became an outcast. The story shows how greed and lies kept her from being believed. Her life is a journey of resilience and courage—a story of hard-won freedom. At Amazon and CreateSpace.



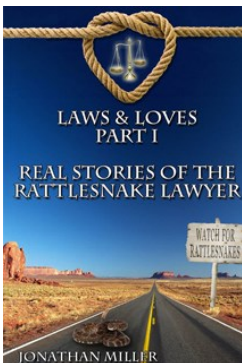
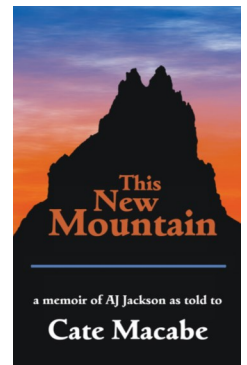
"A remarkable book about a remarkable man." ~ David Morrell, NYT bestselling author.

Eugene Bullard, descended from slaves, became the world's first black fighter pilot, though he was barred from serving the U.S. because of his skin color. Eugene Bullard is a story of accomplishment despite racial prejudice. Available at [www.newsouthbooks.com/eugenebullard](http://www.newsouthbooks.com/eugenebullard), Amazon & bookstores.

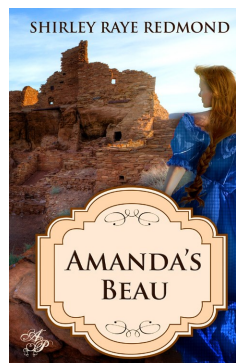
When Minerva Day's grandson turns up missing at a Christmas carnival, her daughter accuses Minerva of his murder. Could she have done such a thing? Had she forgotten to take her medicine? The unnerving thought haunts Minerva, just like it did four years earlier when her husband died of a mysterious illness. A new love brings balance to Minerva's life, but her daughter still believes Minerva is guilty of this most horrendous of crimes.



Like most private investigators, AJ Jackson has more than one foot in the fire to make ends meet, but not every PI is a grandmother, an ex-gun dealer, a former mental patient, or a descendant of a Choctaw chief. These are the real-life adventures of a country girl with a go-to-hell attitude who faces her fears to make a future for herself. Casa de Snapdragon Publishing. Available worldwide in paperback and eBook formats.

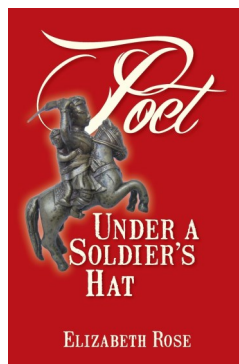


*Laws & Loves* contains the real stories of the Rattlesnake Lawyer, Jonathan Miller: the chronicles of his early years, how he learned to balance the law with literature while looking for love in all the wrong courtrooms. This is a must read for those thinking of practicing law or falling in love. In eBook format at Amazon and Smashwords. Casa de Snapdragon Publishing.



The year is 1905 in New Mexico Territory. While struggling to care for her ailing sister and her infant niece, spinster Amanda Dale falls in love with the local school teacher, a man intent on excavating the Anasazi ruins on the edge of town. The archeological project excites the cash-strapped farmers, but will it be enough to save Amanda's family from financial ruin? Available from Amazon, Barnes & Noble, and Astraea Press.

Few people are still alive who remember the British Empire. Hugh Rose served as a British Officer with the Gurkhas in India, and also with the Political and Foreign Service in the Hadramat, Iran and North West Frontier. Elizabeth Rose weaves the facts and details from her father's diary into a fascinating story of a time in history now fading to the past, including the tribal warlords in Waziristan and British society of the past century.



### **SWW Members:**

***Place an ad for your book with cover art and a blurb of 50-60 words.***

***\$10/month or \$25/three months***

***Contact Kathy Wagoner, Sage Editor,  
JustWriteSWW@gmail.com***



## Member Successes

**Irene Blea** will present her work and sign her novel *Suzanna* on December 13, 7 pm, for the New Mexico Gun Collectors Association at Sadie's Restaurant, north 4th Ave. Visit her at [www.Facebook.com/blea](http://www.Facebook.com/blea).

**Rachel Donovan** has been nominated for the 2014 Albuquerque Women of Influence award, partly because of her book *He Is Enough, God Needs People Who Don't Scare Easily* and how it is influencing lives.

**Larry Greenly** will showcase his new book *Eugene Bullard: World's First Black Fighter Pilot* at the following venues: Friday, Dec. 6, 7 pm for a lecture/booksigning at Alamosa Books, 797-7101; and on Saturday, Dec. 7, 10 am-12:30 pm for a booksigning at Figments Tea Shoppe and Gallery, 323-1606.

**Corran Harrington's** novella and closely linked short story collection *The River Reader* was a fiction finalist in the 2013 Santa Fe Writers Project writing competition (previous stories written and published as Connie Harrington).

**Dianne Layden** had a letter to the *Journal* editor published as an op-ed on November 4, 2013, titled "Unintentional results of anti-abortion laws."

*The Way Home* is **Carol March's** first book, an eBook of short speculative fiction that includes a novella and three short stories. Available on Amazon. Visit her website at [CarolHollandMarch.com](http://CarolHollandMarch.com).

**WOMEN VETERANS WRITING SALON** hosted by Caroline A. LeBlanc, MFA, MS, RN, published writer and veteran, meets at Cherry Hills Library, 6-7:30 pm on these Mondays: Nov. 25; Dec. 9, 23; Jan. 6, 27; Feb. 20, 24; Mar. 10, 24; Apr. 7, 21. Free, open group. No writing experience necessary. Email Caroline: [wildernessspalding@msn.com](mailto:wildernessspalding@msn.com).



*"Write Here. Write Now.  
Make it Happen!"*

**22nd Annual Pikes Peak  
Writers Conference**

**April 25-27**, Marriott Hotel  
Colorado Springs, Colorado

The conference will focus on writing in the moment not in some future that may never come, fearlessly submitting your work, revving up a career in the slumps, and busting through writer's block. New payment plan option! Go to <http://www.pikespeakwriters.com/ppwc/>.

### NEW MEXICO BOOK ASSOCIATION'S HOLIDAY FIESTA

**Thursday, December 5  
5:30 - 7:30 pm**



This year's party will be held at The Lodge at Santa Fe. The 2014 Richard Harris Award for an outstanding New Mexico book will be presented, as well as the annual Book-in-Hand Award. Hors d'oeuvres/ beverages provided, \$15. Cash bar available. Stephanie Hiller: [admin@nmbook.org](mailto:admin@nmbook.org) or (505) 660-6357. Members can make reservations at [nmbook.org](http://nmbook.org).

**My Perfect Pitch** is a free resource for authors seeking traditional publishers who accept book submissions and proposals. The site contains a database of over 1000 book publishers. Each link leads directly to the publisher's submission guidelines page. [www.mypitchperfect.com](http://www.mypitchperfect.com)

**Send your successes and announcements  
to the SouthWest Sage Editor at  
[JustWriteSWW@gmail.com](mailto:JustWriteSWW@gmail.com).**

### CHILDREN'S BOOK ENTRIES SOUGHT FOR NM WOMEN WRITERS CONTEST

The 2014 Zia Award will be given to the author of an outstanding children's book published in 2011, 2012, or 2013. The contest is open to all subgenres of children's books.



The writer must be a woman who lives in or has a strong connection to New Mexico. The book may be published anywhere.

Submissions can be made by the author or by someone else on behalf of the author. Membership in New

Mexico Press Women is not required. To be eligible to receive the award, selected winners must commit to reading at the award luncheon during the 2014 conference in April.

To submit, send a cover letter including complete contact information, the author's biography (including her connection to New Mexico), and a description of the book, a copy of the book, and a check for a \$25 entry fee payable to New Mexico Press Women to:

Loretta Hall  
Zia Book Award Chair  
3219 El Toboso Dr NW  
Albuquerque, NM 87104

**Entries must be postmarked by Friday, January 31, 2014.** For more information, send correspondence to Loretta Hall at the address listed above or e-mail [loretta@authorhall.com](mailto:loretta@authorhall.com).

## Announcements

**Chicken Soup for the Soul** is looking for nonfiction stories and poems up to 1,200 words for books in development. *My Guardian Angel*: stories from people who believe they have encountered or been helped by angels. No stories about people who are "angels" because they do nice things. Deadline **December 31**. Go to the Submit Your Story tab at [www.chickensoup.com](http://www.chickensoup.com).

**The International Poetry Prize**, sponsored by Little Red Tree Publishing, includes a first prize of \$1,000. The runner-up will receive \$250 and five finalists will receive \$50 each. [View their complete guidelines](#), then send your poem(s) with a reading fee of \$5 each via regular mail or electronic submission. Deadline: **December 31**.

The Society of Children's Book Writers and Illustrators (SCBWI) is accepting submissions for **The Spark Award**, an annual award recognizing excellence in a children's book published through a non-traditional publishing route. Open to current SCBWI members. Deadline: **December 31**. <http://www.scbwi.org/Pages.aspx/Spark-Award>

**Tupelo Press Dorset Prize**: Submit a previously unpublished, full-length poetry manuscript of 48 and 88 pages. Reading fee: \$28. Award of \$3000 plus publication. Deadline **December 31**. <http://www.tupelopress.org/dorset.php>

**Writers of the Future Contest**. Opportunity for new and amateur writers of new short stories or novelettes of science fiction or fantasy. No entry fee. Entrants retain all publication rights. Prizes every three months: \$1,000, \$750, \$500, Annual Grand Prize: \$5,000 additional. Current quarterly deadline: **December 31**. Read more at [Contest rules](#).

**Colorado Prize for Poetry**: \$2,000 honorarium and book publication by the Center for Literary Publishing. Submit book-length collection of poems by **January 14, 2014**. Manuscripts may consist of poems that have been published, but as a whole it must be unpublished. The \$28 online submission fee includes a subscription to *Colorado Review*. Guidelines at <http://coloradoprize.colostate.edu>.

Nominations are open for the **William Saroyan International Prize for Writing**. Two prizes of \$5,000 each are given biennially for works of fiction and nonfiction. Cosponsored by the Stanford University Libraries and the William Saroyan Foundation, the awards are intended to "encourage new or emerging writers and honor the Saroyan legacy of originality, vitality, and stylistic innovation." Deadline: **January 31, 2014**. Visit <http://library.stanford.edu/Saroyan>

**upstreet** invites submissions of poetry, fiction, and creative nonfiction for its tenth issue. No previously published works; or more than three poems, two fiction, and two nonfiction pieces per issue. Fiction and nonfiction pieces up to 5,000 words. Upon publication, payment will be \$50-\$150 for poems, \$50-\$250 for short stories or essays. Deadline **March 1, 2014**. [http://upstreet-mag.org/guideline\\_layers.html](http://upstreet-mag.org/guideline_layers.html)

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or [Jill.duval33@gmail.com](mailto:Jill.duval33@gmail.com)

[More Ink](#) is a social media platform led by Robin Kalinich with a goal of helping creative people promote their works online. Visit [her website](#) to learn the details about [More Ink's Featured Program](#), find helpful [resources](#), and submit to become a Featured Writer (no cost) by submitting [this form](#).

**Subtropics** seeks to publish the best literary fiction, essays, and poetry by established and emerging authors. They consider works of fiction of any length, from short shorts to novellas (up to 15,000 words) and self-contained novel excerpts. Pays \$1000 (\$500 for short short), \$100 per poem. Submissions accepted until **April 15, 2014**. <http://www.english.ufl.edu/subtropics/submit.html>

**Clarksworld** is a monthly science fiction/fantasy magazine that is open for submissions of short stories of 1000-8000 words. Pays 10 cents/word for first 4000 words, 5 cents/word thereafter. <http://clarkesworldmagazine.com/submissions/>

**Cup of Tea Books**, an imprint of independent publisher PageSpring Publishing, is accepting submissions of novel-length titles in the category of Women's Fiction. Go to: [www.cupofteabooks.com](http://www.cupofteabooks.com).

**Henery Press** is looking for mystery (all subgenres), thriller/suspense and Chick Lit novels and novellas. They will consider previously published work. <http://henerypress.com/submissions-humorous-mystery-series/>.

**Nightmare** is seeking original horror and dark fantasy stories of 1500-7500 words (5000 or less preferred). Pays 5¢/word for original fiction, on acceptance. All types of horror or dark fantasy are welcome; if in doubt, submit and let the editors decide. <http://nightmare-magazine.com/about/guidelines/>

**WritersWeekly.com** is looking for freelance success stories of about 300 words in length. Pays \$40 for non-exclusive rights. Read guidelines under "Current Needs" at <http://writersweekly.com/misc/guidelines.php>.

A novel can be written in one of several points of view, but a memoir is written exclusively in first person—the “I” viewpoint of the narrator. While this is a great vehicle to draw readers in and bring them close to you and your story, the key to good writing is to take readers to a place where they feel what you want them to feel without telling them *how* to feel.

*For memoir, you use yourself as the lens through which readers see the world. You can change the focus or direction of the lens (your eye or your perspective), but it's not wise to consistently focus on the lens itself—or, the inner workings and specifics of your turmoil. It's much better to write scenes and describe experiences to evoke a feeling in the reader, rather than tell them how to feel, or to navel gaze.* ~ Jane Friedman<sup>1</sup>

Author and editor Alane Salierno Mason prefers “an eye seeing to an I talking” which is the difference between an “I memoir” and an “eye memoir.” Try describing what you see in a one-dimensional photo of the Grand Canyon, and then do the same after standing on the edge of the real thing. The one can only take you so far, the other can take you anywhere. And the reader with you.

*When it is an eye, it is in constant relation to the outside world. This kind of eye sees not only from the narrator's point of view [or] only from the point of view of the moment; it stands and moves both inside and outside the self. It might even see from the point of view of ancestors, both literal and literary; it might see itself swept along in historical and cultural and political currents and in others even more mysterious. It sees itself swimming in a larger sea than that of the individual.*

~ Alane Salierno Mason<sup>2</sup>

Accomplishing the kind of refocus necessary for an eye memoir requires you to step back from who you are now as the

writer and return to the perspective of who you were during the period of your memoir. Take us with you across a lonely schoolyard or into a dark woods. Show us a face of joy, let us hear the words that cut you deep. It isn't ‘I cried when my parakeet died,’ but, ‘I turned then, right before the screen door slammed. And I saw in the insistent beat of his wings, delicate head thrust forward, eyes intent and focused on mine, his longing to be with me. The door hit with a dull thud, and not the sharpness it should have. And then he was falling, silent and still, to the floor....’

*This thoughtful, empathetic, reflective persona is the real heart of memoir, the voice that readers will follow and want to know. The discoveries it makes over the course of the story, the wisdom it uncovers and brings to the tale, even its confusions and uncertainties—these will carry the audience through, well beyond the limits of “me, me, me.”* ~ Tracy Seeley<sup>3</sup>

In filtering every detail through your eyes, your story becomes your truth. And in the end, your memoir is not so much about what happened but about the importance of your journey, about what you brought into it and how the journey changed you.

<sup>1</sup>Jane Friedman, “[Your No. 1 Challenge If You're Writing Memoir](#)”

<sup>2</sup>Alane Salierno Mason, Writers Digest Magazine, July 2002, “In Memoir, It's the Eye that Counts”

<sup>3</sup>Tracy Seeley, “[Creating Memoir That's Bigger Than Me, Me, Me](#)”

**KL Wagoner** (writing as **Cate Macabe**) is the author of *This New Mountain: a memoir of AJ Jackson, private investigator, reposessor, and grandmother*. Cate blogs about writing memoir and living more and fearing less at [www.ThisNewMountain.com/blog](http://www.ThisNewMountain.com/blog).

### 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 our office at:

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

### You Can Write for *SouthWest Sage*

Want to add a byline to your portfolio? We welcome submissions focusing on all aspects of researching, writing, and publishing any genre. See past issues of *SouthWest Sage* for the types of articles we publish.

Payment is in bylines and clips. Deadline is the 15th of the month prior to the next issue. Article lengths from 300-1000 words. Submissions may be edited for accuracy, readability and length. Send questions/submissions to Kathy Wagoner, *SouthWest Sage* Editor, [JustWriteSWW@gmail.com](mailto:JustWriteSWW@gmail.com).



