

SouthWest Sage

February 2012 www.southwestwriters.com

What Story Should You Write?

by Douglas J. Eboch

When I was not too far out of film school, I entered a screenwriting contest. I made it to the final round, which was judged by a panel of industry professionals. The contest asked each of these judges to fill out a form for each script giving their opinion on things like the dialogue, description, characters, etc. They then sent this feedback (anonymously) to each finalist. Before sending the forms for my script, the contest coordinator called me to warn me that one of the judges had been pretty hard on me.

He wasn't kidding.

The first line of the feedback from this judge was:

"Absolutely repellent. It's hard to believe other people have actually recommended this script."

Other juicy bits included:

"I would pay not to see this movie."

"The whole point of structure in a screenplay is to bring order into the chaos of real life. This script manages to thrive on chaos without ever brushing up against real life."

"Characters have no emotional reality or believability across the board."

"Truly an awful script. I wanted to trash it by pg. 2. By pg. 6, I was convinced."

Ouch. So why do I bring up this scathing review of my writing? Because I won the contest.

Clearly this very qualified judge loathed everything about my script. But at least three other industry professionals thought mine was the best one of the bunch. I'm told the



debate in the judges' meeting was quite heated. I can imagine.

When you write a spec script, passionate responses are the goal. I'm sure there was a finalist whose script was liked by all the judges. That script didn't win—mine did. That's because people cared enough about it that they fought to give me the award. You won't win a contest or get an agent or sell a script because a lot of people like your work. You need a few people to love it. And it's a fact of the wonderful diversity

of human taste that when people love something other people will hate it.

A lot of aspiring writers spend a great deal of time trying to figure out what kind of screenplay sells. They want to write something commercial. Paradoxically, choosing commercial ideas is not always the most commercial thing to do.

If you're an untested writer, why would a producer hire you to execute a by-the-numbers script? He's got plenty of writers who've proven their ability and professionalism that can do that. If he's going to take a risk on an unknown, it's because that unknown is doing something the established pros aren't. In other words, that unknown screenwriter has a voice.

If you talk to a lot of screenwriters who work regularly, you'll find many will have one sample script that gets them most of their jobs. That script usually has never been produced. It's the script that makes everyone say, "I love it but we could never actually make it!" It's not commercial but it has a strong voice.

(Continued on page 11)



SouthWest Writers Conference Screen and Script 2012

Saturday, February 25

Keynote Speakers:

Doug Eboch • Miles Swarthout • Rick Reichman

Registration Form & Agenda, pages 14-15
Speaker Biographies, pages 16-17

Call for Entries 2012 SWW International Writing Contest Deadline May 1, 2012

See pages 18-20 for more information



In my January letter, I asked you, the SWW members, to share with us your ideas on how we can help you achieve your writing goals. The number one request at our first meeting was for more information on critique circles. Specifically, our members asked how to form them, run them and get the most out of them personally.

To that end, we are now accepting calls for critique group members to be posted both on our website and in future *Sage* editions. Please email your requests to the *Sage* Editor, Kathy Wagoner, (justwritesww@gmail.com) or Tiffany Tackett our social media guru (tackett.tiffany@gmail.com). In your request please include the following information: (1) email address and/or phone number (remember this will be posted publicly in both the *Sage* and on our website); (2) whether you prefer fiction or nonfiction or a mix of the two; (3) which genres you are looking for; (4) geographic location (Belen, NW Heights, near UNM, etc.); and (5) anticipated frequency and date of meetings if known (e.g., second and fourth Tuesday, evenings).

We will keep your request on the website or in the *Sage* for three months. If you wish to extend the time or change any specifics, it will be your responsibility to contact either Kathy or Tiffany.

In addition, to help you lead these critique circles effectively and benefit from them, we will be running several articles on various critique circle topics over the course of the next few months here in the *Sage*. If you have specific expertise on some facet of critique circles and would like to pitch an article to the *Sage* Editor, she would love to hear it.

And finally, in part two of our three-part introduction to the 2012 board, I introduce you on page 3 to Dr. Dodici Azpadu (Course Coordinator), Cynthia Boyd (Contest Chair), Grant Bresett (Membership Chair), Dr. Bob Gassaway (Volunteer Wrangler) and Tiffany Tackett (Social Media).

Happy Writing!

Kathy

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*All we can do
is to write dutifully and
day after day, everyday,
giving our work the very best of
what we are capable. I don't
think that we can consciously
put the magic in; it doesn't work
that way. When the magic
comes, it's a gift.
~ Madeleine L'Engle*

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 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

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Another Goodbye

Eileen Stanton, a founding member of SouthWest Writers and the organization's first president, died on December 18, 2011. Her good friend Paula Paul wanted to convey these thoughts to you:

Eileen was an extraordinarily creative person. When the organization evolved from a romance writers' group to Southwest Writers, she was the president of the romance group and one of the strongest proponents of the evolution. Once the vote was cast and the decision made to become an organization for all writers, Eileen remained the president and for two years served not only in that capacity but also as the chairman and organizer of the annual conference as well.

I was with her just before she passed away and said goodbye with a kiss for all the writers and writing students whose lives she touched.

May her memory always be a blessing.



From Eileen's Obituary:

Eileen Mary (Flood) Stanton—Mother, Editor, Teacher, Humorist, Singer, Instrumentalist, and Author—died peacefully on December 18, 2011 in Albuquerque at the age of 81.

Eileen was raised in West Virginia and moved to Albuquerque with her husband, Don Stanton in 1963. She was active in musical theater and church choirs, continuing to sing with her beloved choir at Church of the Incarnation in Rio Rancho until her recent illness.

She was one of the founders of the Southwest Writer's Workshop. Eileen was editor of the Diocesan newspaper for many years, and was a widely published humorist in newspapers in Colorado and New Mexico. She was a popular radio talk show host in the 70's and 80's.

She lived a life of determined, persistent creativity and love for the community and her family. Eileen now joins her husband Don who passed 11 years earlier. She is survived by her six children and their families, numbering 13 grandchildren and five great-grandchildren.

You can visit the online guestbook and leave memories of Eileen and comments for the family at www.RememberTheirStory.com.

A Change in Membership Discount Beginning January 1, 2012

***Annual membership will still be \$60, but we are
discontinuing the 2 yrs/\$100 and 2 people/\$100.***

***In 2012, a new discount will be applied:
When a member renews 2 months in advance,
the cost of membership is reduced to \$55.***

Meet the 2012 SouthWest Writers Board of Directors

Course Coordinator: Dodici Azpadu



Dodici is a former Director of Medical, Patient, and Staff Education at Lovelace Healthcare Systems. She has considerable experience in curriculum development. She has published novels, stories and poems in the United States as well as in Canada and Great Britain, and her poetry was recently translated into Spanish for a Salvadoran journal, *ContraACultura*. She teaches writing at CNM and at UNM (Osher).

Volunteer Wrangler: Bob Gassaway



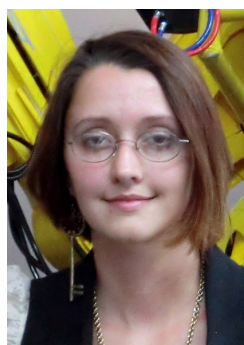
Bob has been a journalist, a journalism professor and a sociologist. He has written for newspapers and magazines and now writes murder mysteries.

Contest Chair: Cynthia Boyd



Cynthia grew up in Lordsburg, New Mexico. She did her undergraduate work at NMSU after which she took a Commission with the US Army and started a career as an Ordnance Officer. She is a graduate of Oriental Medicine and is currently teaching Acupressure, Shiatsu and Tui Na. As a writer her genre is fiction; however, she's looking to break into comedy.

Social Media: Tiffany Tackett



Tiffany rebelled her way through the UNM Creative Writing Program and after five long years, was reluctantly rewarded a Bachelor's Degree. While horror was her first love in literature, she is now working on getting an epic fantasy published, and plans to stay in the genre for as long as her career will allow.

Membership: Grant Bresett



Grant settled in Rio Rancho with his wife, Jennifer, and two children after serving in the U.S. Air Force for thirteen years. He currently works for the Air Force Research Labs on Kirtland Air Force Base. He is an aspiring fiction novelist and enjoys freelance writing. He loves that his house borders the desert, which is ideal for taking his kids and chocolate lab, Eli, out for desert hikes.

Welcome New Southwest Writers Members

Robin Anderson

Larry Boggan

Lisa Durkin

Scott Fitzwater

Robert Fureste

Shirley Gallegos

Martin Andrew

Garrison

Darrell L Gasaway

Caroline Le Blanc

Barbara Lohbeck

Ed Khmara

Betty Martin

Don McCullough

RJ Mirabal

Elizabeth Mirra

Jim Petruzzi

Eric Schneider

Joy Silha

Dave Slade

Bill Stevens

Sharon Wilson

Richard GT Worthen



Follow us on Twitter
@SW_Writers



Find SouthWest Writers
on Facebook

I get paid to write. There is much jet-setting and hob-nobbing. I wear pearls and go to fancy, fancy parties. I pluck fascinating characters from the ether and build exquisite worlds around them.

Nah. Not really. I do earn most of my living by writing, but I am a paralegal, so the bulk of my job is writing incredibly boring, yet incredibly important court documents. Incredibly boring. If you've never picked up a court pleading, you are missing out on a really satisfying nap.

And yet, storytelling is the very foundation of our legal system—replete with character archetypes, story arcs and plot twists. However, unlike a John Grisham novel or the TV series “Damages,” the actual storytelling is absolutely mind-numbing.

Take for example this passage: “Counsel for Petitioner spoke with Respondent on the phone on January 32nd and informed him that he needed to contact counsel when he had a date and time that he wished to retrieve his belongings from the marital home.” Succinct, informative and not overly verbose. Only what the court needs to know; no more, no less.

I think the court would rather I paint it a picture:

The fragile peace of the mid-summer afternoon was shattered by the violent pummeling of the front door. Jane froze in the doorway of the kitchen and watched as if paralyzed as the glass of sweet tea slipped from her hand and shattered on the just-swept hardwood floor. She knew this day would come. Though the police had removed John from the house only days before with a warning that he was not to return, Jane knew he would never heed that warning.

“You better let me in.” John’s voice, low and hostile, tripped into the house through the open living room window. “I know you have the yellow extension cord! If you don’t open this door right now, I will kick it down! That’s my yellow extension cord and I’m not leaving without it!”

In fear for her well-being, Jane turned on her heels back into the kitchen to call 911. Brimming with adrenaline, she knocked the phone from the counter. It fell to the floor and exploded into pieces.

I know the court would rather read something along those lines. I have no doubt that the client would rather have her story told to the court as a narrative. And I would rather have left the bone-dry style of expository writing behind after my freshman year in the English department.



Bentley McGrath is tickled silly that she found a way to work “Katy bar the door” into a column. You can praise or admonish her for this at www.BentleyMcGrath.com

As I am not allowed to use narrative in my daily professional writing, I have been toying with the idea of using rhetoric and persuasive argument. Mind you, I have no training in either. But, I have been taking note of the correspondence from opposing attorneys that comes across my desk. My favorite example of this style of writing so far has been something along the lines of:

Dear Ms. Bentley’s Boss,

My client and I have grown weary of working with you to hash out a visitation and custody plan for her son. We feel that your client is a big pooppy-pants and we have decided that he is not playing nice so we are going to take our toys and go home. If your client would like to see his son, he will have to provide my client with the following: a pink Big Wheel with befringed handlebars (circa 1979), a hair off the great Cham’s beard (circa 1598) and a box of assorted Godiva chocolates (cream-filled truffles removed). Should your client choose not to comply with these requests, then we never want to hear him say “I love my son” again.

Sincerely,

Tommy Picked-Last-in-Team-Sports, Esq.

Using this attorney’s example, I have been crafting a new pleading to the court. Tell me what you think:

Your Honor,

Seriously. Mr. Doe is such a horse’s behind. He will not stop calling Mrs. Doe to demand the yellow extension cord. She gave him the orange extension cord when he was removed from the home by the police, but he really wants the yellow one. Honestly, Judge, I have no idea what the difference is between the yellow extension cord and the orange extension cord.

Oh, and he wants the brown laundry hamper, not the white one. And he wants all the tea cups and half of the dessert plates. Thankfully, he doesn’t want the beer stein collection. Katy bar the door if he wanted the beer stein collection!

Anyway, Judge, I digress. So. Yeah. Could you tell Mr. Doe to stop being a booger-eater and have him call us instead of breaking down the door to get to the yellow extension cord? ‘Cause that would be really cool.

Thanks,

B

Every day I am amazed and dismayed at the number of new authors who simply do not understand the differences between the various ways to publish. One of the first questions I always get from a wide-eyed new writer who learns that I am a publisher is, “How much do you charge?” My answer is always, “Why in the world would you assume that I charge my authors to publish their books?” Yet invariably this is the single biggest and most often asked question I get from authors in this sometimes frightening and often overwhelming world of writing and publishing a book. What are the options?



Large Publishing Houses

Large publishing houses, like Doubleday, Random House, etc., have a large staff of editors, marketers, publicists, and others. If an author is lucky enough to be accepted by a large publisher, the publisher will provide all kinds of services, but will most likely retain copyrights, creative editorial rights, and will take everything out of the author's hands. They provide advances (which are loans on royalties and must be paid back before any more royalties are paid), editing, marketing, distribution, ISBN registration, Cataloging in Process (CIP) (which allows libraries to be able to order and catalog books), and cover design. These companies have a large marketing budget and the author is expected to travel for book signings and publicity tours. If a book doesn't sell, the author will probably never hear from the company again. Books published by the large companies are fully returnable which allows bookstores to take minimal risk in ordering their books. Often, only celebrities and proven authors are accepted by the big publishing houses.

Small, Independent Publishing Companies (Indies)

I am co-owner of both a small, independent publishing company (where the costs to publish are borne by the company) and a small, collaborative publishing company where the costs are shared between the author and the company. With either company, authors are paid in royalties, buy their books from their publisher at a significant discount (usually 50%) and get a full-service publishing company that provides the same services as the large publishing company (editing, ISBN registration, CIP data, etc.), but can afford to take risks with unknown or little known authors. It is easier to be accepted by an indie press since their staffing is smaller than the big houses and their overhead is lower. Books from indies are returnable, which means that brick and mortar stores are more likely to order and stock indie books.

Alternative or Imprint Publishing Companies

Some publishing companies forge ahead and create an “imprint” of their company. My secondary publishing company is JB Stillwater Publishing, which is an imprint of our

mother company, Casa de Snapdragon LLC. Alternative publishing companies work one-on-one with the author from the beginning of publication to the end. They pay the author in royalties and will often charge a small fee to publish. This fee should only cover the bare essentials of publishing and subsequently the author receives a certain number of books, major distribution, limited marketing and cover of all legal steps in the publication process. It is often easier to have a book accepted by an imprint/alternative publishing company, especially when writing poetry, art books or books

in the health genre. In most cases, such as JB Stillwater, books are returnable, placed in worldwide distribution, and are provided ISBNs, CIP data, editing, cover design, etc.

Self-Publication

Self-published authors are ones who may have been rejected by large and indie publishing companies or choose to manage their own titles from cradle to grave. They do their own editing, marketing, sales and distribution. Large distributors will not accept self-published authors, books are not returnable and have a smaller wholesale discount (which means that bookstores will only accept books on consignment), and reviews are often difficult to obtain. Self-published authors usually pay a printer to produce the books in a larger quantity.

Vanity Publication

Vanity publishers are out there—sharks swimming in the water just waiting to collect your hard earned dollars. They will publish any book sent to them that is accompanied by a substantial check. They do not edit, will ask you to pay for your own ISBN and copyright, will not market or get your book into distribution, and will usually target the author and their families as main points of sale. Contracts are usually vaguely worded and give the appearance that they are a mainstream publisher. *Caveat Emptor.*

My advice, especially to first-time authors, is to always research your potential publisher and choose wisely according to the type of book you are writing. It may not be as difficult as it seems.

Janet K. Brennan, aka J.B. Stillwater, is a writer and poet whose work has been published around the world. She is a contributor to the Chicken Soup for the Soul series including Chicken Soup for the Christmas Soul, 2008 and Chicken Soup for the Positive Thinker, 2010. She has released three books of poetry and authored four novels including Harriet Murphy, a Little Bit of Something and the critically acclaimed A Dance in the Woods. Janet's work is featured in Earthships, a New Mecca Poetry Collection, an anthology of New Mexican writers. Her book reviews can be read in Richard Schiff's Greenwich Village Gazette, a NYC Publication. She is currently working with the City of Albuquerque on its first Laureate program. Visit her websites at www.casadesnapdragon.com and www.jbstillwater.com.

Meetings

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

Saturday, February 4
10:00 a.m. to noon
Members free, guests \$5

Searching for Millicent Rogers

Cherie Burns

A discussion of the process of reporting and researching the first comprehensive biography of Millicent Rogers, *Searching for Beauty* (St. Martin's Press, 2011). Burns will discuss the particular challenges of writing about a legend from a journalistic point of reference.

Cherie Burns is author of the biography, *Searching for Beauty—The Life of Millicent Rogers*, published by St. Martin's Press in September of 2011. *The Santa Fe New Mexican* called the book "a fast-paced, insightful romp...." Burns's previous books are *The Great Hurricane: 1938*, published by Grove/Atlantic (2005) of which Liz Smith wrote in her column in *The Daily News*: "A must if you care about brilliant reporting...." And *Stepmotherhood—How to Survive Without Feeling Frustrated, Left Out or Wicked* (Times Books) which has sold over 40,000 copies in the U.S., England and Germany and remains in print after twenty years. Her work has also appeared in *The New York Times Magazine*, *The Wall Street Journal*, *People*, *Glamour*, *New York*, *Sports Illustrated*, *Constitution* and other publications. She now lives primarily in Taos, New Mexico. Visit her website www.cherieburns.com.

Watch for e-lert updates or check southwestwriters.com for more details on upcoming speakers/topics.



Tuesday, February 21
7:00 p.m. to 9:00 p.m.
Members free, guests \$5

Writing for Resilience

Gail Carr Feldman

Learn what resilience is and why we need it today more than ever! Dr. Feldman discusses:

- How writing relates to resilience
- The emotional dynamic that blocks creative expression or leads us through crisis to creative flow
- How to put the positive in positive psychology
- Six methods to support and enhance your writing

Dr. Gail Carr Feldman, longtime psychologist, former assistant psychiatry professor, and award-winning author, has published six books, appeared on radio and television programs across the country, including "Larry King Live," and has spoken internationally on creativity, resilience and the heroine's journey. Her current passion is facilitating transformation through the Midlife Crash Course.



Upcoming Speaker for March

Jonathan Miller
(tentative topic)

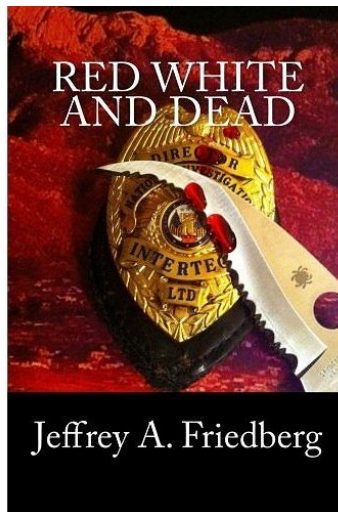
Saturday, March 3
10:00 a.m. to noon

Beating Writer's Block—Get started. Get finished!

New Mexico private eye Jack Vane had no choice. The Mob decreed either he take the case and succeed in finding the lost treasure of Spanish Conquistador Francisco Coronado, worth billions – and probably only a legend – or Jack dies.

The situation becomes worse when Jack discovers a mysterious international cabal also seeks the treasure with the goal to finance a vast conspiracy to steal New Mexico's energy riches. This scheme will wreak environmental havoc and destroy Indian sacred lands.

Suddenly suffering strange blackouts, Jack is accused of brutal murders. He must find the treasure and the killer – even if it turns out to be himself. The clock is counting down as powerful forces gather in a relentless death-race to destroy him. What path should Jack take?



The Exciting New Prequel To Lost Relic Of The Gods

"An updated, TODAY kind of private eye thriller...Riveting verisimilitude reminiscent of Thomas Harris, Michael Connelly, and Elmore Leonard...plot twists and surprises galore kept me delighted and reading onward!" – CJ Cole, WVES AM, 99.3

**Available on Amazon
 and Barnes & Noble**

February/March Classes

X-RAY, MACHETE AND SCALPEL:

Shaping the Novel

By Betsy James

February 1, 8, 15, 22, 29 &
March 7, 14, 21

8 weeks, Wednesdays: 6 - 8:30 pm
\$320 members, \$370 non-members

Class limited to 10 students

You've got a draft. It's too long/not long enough. It limps; it wanders. You love it. You hate it. You know it needs a lot of work. What now?

This class will help you whip that puppy into shape. With a focus on structure, we'll use respectful peer critique to consider aspects of the novel such as plot and pacing, characterization, dialogue, word-pruning, and the infamous "show, don't tell."

Applicants will submit a two-page synopsis, first 20 pages, and description of main characters (one paragraph each). Much of the value of peer critique is discussion of the work of the rest of the class; expect to review 15-30K words each week.

APPLICATIONS ARE DUE IN THE OFFICE NO LATER THAN JANUARY 25 WITH PAYMENT INCLUDED. CHECKS PREFERRED. PLEASE PUT "ATTENTION BETSY JAMES" ON THE ENVELOPE.

Betsy James is the author of sixteen books and many short stories for adults, young adults and children. Her most recent title, *Listening at the Gate* (Atheneum 2006), is a James Tiptree Honor Book and a New York Public Library Best Book for the Teen Age; her short stories appear in *Realms of Fantasy*. Visit her at www.listeningatthegate.com (adult) or www.betsyjames.com (juvenile).



HOW TO WRITE FOR MAGAZINES:

Or How You Can Bag Your First Magazine Assignment

By Melody Groves

February 20, 27 & March 5, 12

Mondays: 6 - 8:00 pm
\$160 members, \$200 non-members

Class 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 we'll 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*.



WRITING SUCCESSFUL NON-FICTION

By Margaret Randall

March 8, 15, 22, 29

Thursdays, 2 - 4:00 pm

\$160 members, \$200 non-members

Class limited to 14 students

A collective and interactive workshop in writing personal narrative and non-fiction essay. Emphasis on honing your own voice, and learning to engage in constructive criticism that enriches your ideas about writing as well as the work being considered. Every piece deserves respectful feedback, every participant the opportunity to be part of a community that nurtures talent and discipline. Everyone will have a chance to be heard, critiqued, and receive useful tips for further growth.

Margaret Randall is the author of more than 120 books. She has written poetry, oral history, personal narrative and essay. Her most recent titles are: *First Laugh: Essays 2000-2009* (Univ. of Nebraska Press), *To Change the World: My Years in Cuba* (Rutgers Univ. Press), *As If the Empty Chair/Como si la silla vacía* (Wings Press), and *Ruins* (UNM Press). She has taught/teaches writing at Trinity College in Hartford, CT, the Univ. of New Mexico, Naropa Univ.'s Summer Writing Program and the Taos Writers Conference.



**Classes are held in the
SouthWest Writers Conference Room
3721 Morris NE, Suite A, Albuquerque
(NW corner of Comanche and Morris)**

**For more information
or to register for classes and workshops,
sign up at SWW meetings or register
online at www.southwestwriters.com
or call the SWW office at 265-9485**



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

April Classes

HOW TO WRITE FOR MAGAZINES:

Or How You Can Bag Your First Magazine Assignment

By Melody Groves

April 2, 9, 16, 23

Mondays: 6 - 8:00 pm

\$160 members, \$200 non-members

Class limited to 14 students

See previous page for description.

WRITING LYRIC POETRY

By Kelly Yenser

April 4, 11, 18, 25

Wednesdays: 6 - 8:00 pm

\$160 members, \$200 non-members

Class limited to 14 students

Classes are designed on a workshop model. Each session includes interactive instruction on voice, diction and other qualities of memorable lyrics.

We'll read short poems about objects, surroundings and thoughts of daily life, and write short poems in class. The focus is on the individual poet as a close observer, and the class will emphasize respectful comment and feedback from instructor and participants.

Kelly Yenser has published poems in numerous journals, including *Poetry Northwest*, *Massachusetts Review*, *Shenandoah*, *Natural Bridge*, *Night Bomb*, *Adobe Walls 2* and *Santa Fe Review* (forthcoming), and has two chapbooks awaiting publication. He's worked as a newspaper reporter and editor, a freelance journalist, a publication's relations director, and development officer at several universities.



SYNOPSSES AND QUERIES

By Melody Groves

April 19, 26 and May 3, 10

Thursdays: 6:30 - 8:30 pm

\$160 members, \$200 non-members

Class limited to 14 students

Synopsis. Query. Those two little words can strike terror in even the seasoned writer's heart. So, what can we, the not-so-seasoned, do without hiring somebody else to write it for us? All is not lost. You can do this. Melody Groves explains, with tips and techniques, how you, too, can write them.

The first two sessions will be devoted to Synopsis. It's much easier to write a query when you really, truly understand what your story is about. Sessions three and four will cover writing that query. We'll talk format, voice and who exactly to send these to.

Melody is the author of two published non-fiction books and three fiction books—and has written lots and lots of queries.

HISTORICAL FICTION RULES!

By Hana Samek Norton

April 7, 14, 21, 28

Saturdays: 2 - 4:00 pm

\$160 members, \$200 non-members

Class limited to 14 students

Historical fiction may be “hot” these days—but are you stymied, confused, intimidated or infuriated by all the rules and advice peculiar to this genre?

This interactive class is for those who have a historical novel project in the works or who are contemplating undertaking one. We'll explore on-going debates about the nature of the historical fiction genre through examples, questions, discussions, writing exercises, and tackle the conventional wisdom and standard advice on writing it (and why it is often wrong):

- Do you *really* have to research how your characters dress, what they eat, and how they spend their free time?
- Do authors of historical fiction owe it to their readers to get the story right?
- Do “facts” matter when you are out to “debunk” history?
- Must you avoid words that weren't around until 100 years later?

Bring your questions and a list of other provocative dos and don'ts.

Hana Samek Norton has a Ph.D. in history and has published historical fiction and nonfiction. She is a member of the Historical Novel Society, and works as historical consultant to the US Department of Justice on Native American natural resources issues. Her novel *The Sixth Surrender*, 2010 winner of the New Mexico Book Awards, was published by Plume/Penguin Group. She checks her email at sameknorton@live.com, website: www.thesixthsurrender.com and occasionally blogs at <http://hanasameknorton.wordpress.com>



Workshop And Class Refund Policy

If you cancel one week before the workshop or class beginning date you will receive a full refund. Cancellations less than one week prior up to 24 hours prior to the beginning of the workshop/class will receive a credit toward a future workshop/class of your choice. If you don't cancel or don't show up for the workshop/class you will receive no refund and no credit. 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.

So you want to write songs? Awesome! Music is a powerful and accessible medium with the ability to reach audiences of all ages. Sometimes, though, it's hard to know where to start. With the melody? The lyrics? The glittery outfit for the music video? The truth is that songwriting is just like any other form of writing. The only way it will happen is if you *write*. Here are a few guidelines to help you get started on the right track.

Write What You Know (Yes, it's a cliché. Get over it.)

Had a heartbreak recently? Write about it. Something in the political world got your feathers ruffled? Write about it. Love your cat? Write about it. Songs are an extremely versatile medium and anything goes as far as subject matter. Many newbie songwriters believe that, in order for a song to be good, it needs to be a deep soliloquy on matters of romance or internal conflict. And certainly many songs about these subjects have been great successes. However, one need look no further than the recent Toby Keith hit "Red Solo Cup" to know that even the little things can make successful songs.

No Instrument? No Problem

You don't need to be a musician in order to be a songwriter. Many songwriters stick to lyrics only, and collaborate with musicians to come up with a melody and chord progression that works. Certainly having some musical training helps, but it's not necessary. If being involved in the musical aspect of songwriting is important to you, try taking some piano lessons, or getting some books on music theory, or asking a musician friend to sit down with you and go over some basics.

The main musical idea lyricists tend to struggle with is meter, or how many beats go in a measure. One line of lyrics is generally about 1-2 measures long, so it needs to be pretty concise. Tap a beat on your leg or desk if it helps. A line like, "Since you've been gone, it feels like there's been a layer of ice all over my heart" may be a little clunky, but "Since you've been gone, my heart's turned to ice" flows more smoothly and creates a stronger image.

You Don't Have to Rhyme to Have a Good Time

Some great lyrics have crashed and burned because a songwriter felt they had to make a perfect rhyme. "Your smile was like a shining star" is an evocative image, but if you rhyme it with "When I met you in that bar," it's going to create a certain tone for your listeners that you may or may not



have intended (i.e., that particular rhyme would be great for a country song, but don't try it in a sensitive love ballad). Ask yourself: "What kind of feelings do I want my listeners to have? Is there another word that evokes that feeling, even if it doesn't rhyme?" In some cases, choosing not to rhyme can make a lyric more powerful. You poets out there are well aware of this already. That being said, if you haven't studied or written poetry before, check out some books and learn about the different kinds of rhyme, such as imperfect rhyme, internal rhyme, and other rhyme schemes.

On that note, songs are NOT poetry set to music. Not always. What makes an amazing poem will not necessarily make an amazing song. This doesn't mean, though, that you can't learn from poetry, or that you can't start with a poem and turn it into a song. Just be aware that they have different forms and presentation methods.

Challenge Yourself and Have Fun!

You don't need me to tell you this—writing can be SCARY. The good thing about songs, as opposed to, say, novels, is that they're fairly short and you don't need as much detail to tell a story. So have fun with it! Try experimenting with different genres, voices, POVs, and subject matter. Work with other songwriters. A great place to start (or continue!) is February Album Writing Month (FAWM), an online challenge to write 14 songs in 28 days. It's like NaNoWriMo for songwriters! You can post your work and get feedback, connect with other songwriters all over the world, and participate in challenges. It's a close-knit and supportive community, and its members are all of varying experience and musical ability. There are plenty of lyrics-only writers as well as musicians, and collaboration is highly encouraged. You can sign up at FAWM.org. It's free, and I promise you'll make some great friends in the process. And who knows? Perhaps one of those 14 songs of yours will go on to be a hit. Happy writing, and I hope to see you around FAWM!

Robyn Mackenzie is a musician and writer from Edgewood, New Mexico. She recently graduated from the University of New Mexico with a self-designed Bachelor's degree in the Arts and Education. She is a yearly participant in February Album Writing Month, an online challenge to write 14 songs in 28 days, and a similar challenge called 50/90. As well as songwriting, Robyn enjoys writing fiction and cheesy graphic novels. Her debut album, "Of Dreams and Dust," was released in September 2010. You can find her at Facebook.com/robynmackenziemusic and Fawm.org/fawmers/robynmackenzie.

Most writers start young, secretly writing journals or poetry, and reveling in the pure joy of stringing words together. As they age, many of them will shelve their talents to make a living in a less creative field, the majority will spend a lifetime writing occasionally, just for the joy of it, and a small percentage will come out into the world as professional writers.

So how does a writer know whether they are engaged in a hobby or working as a professional writer? The answer is found within a couple of lines of IRS tax law; it's not creative writing, but for any writer who hopes to make money with their creative talent it should be required reading.

To the IRS there is only one reason to be in business—profit. If your primary motive is to become a famous writer or to put your words on paper because you just have to get them out of your head, you could be a hobby writer. Or, you could be in business. It all depends on you.

Any freelance writers who treat their writing as a business can file their taxes as a business, once they understand what the IRS expects of self-employed writers. And, the benefits are big. A hobby writer must report all writing income but can only take expenses up to the amount of that income. Those in the business of writing can write-off all expenses, even if they exceed the writing income. For part-time writers this can mean big tax refunds from W-2 earnings.

To the IRS, the distinction between hobby income and business income is clear; a business is always profit motivated. And, a business that has profit as its main motive is always looking for ways to increase its income, even if it is engaged in a part-time activity.

Even though the freelance writer may need a paycheck today, in order to be successful in the business of writing a

writer needs a long-term business plan. Spending money on advertising, promotion, business classes, networking expenses, and the equipment necessary to do your job are all part of growing a business. Trip expenses that outweigh any potential for profit, the lack of record keeping on article submissions, running your writing finances out of your personal bank account, and not having a set working schedule are all signs that your goal may not be profit-minded.

Being a hobby writer is not a bad thing; you just need to understand the rules about hobby income and expenses, and make sure they are reported in the proper place on your personal tax return.

For the serious freelance writer, because writing is considered to be a hobby by the IRS, the tax return of a professional writer with repeated losses could be pulled for an audit. If that happens, the IRS will ask you to prove that you are operating as a business. For the writer with a written business plan, a dedicated writing schedule, and good financial records, that's generally an easy audit to win.

So, if you want to be a professional writer, let those creative energies flow when you write, but when it comes to taxes and the bottom line, remember what the IRS says—only those acting in a profit-minded manner get to file their taxes as a business. For everyone else, it's a hobby.

KiKi Canniff is a licensed tax consultant with a talent for making taxes easy to understand. She is the author of a series of tax organizers for self-employed individuals. Her Annual Tax Mess Organizer for Writers, Artists, Self-Publishers and Craftspeople explains exactly what the IRS expects of creative self-employed people. For tax help visit <https://wwwcreatespace.com/3718308>.

What Story Should You Write?

(Continued from page 1)

Much better than asking what the industry wants, is to ask yourself what you want to write. Sometimes a writer who loves *Monty Python* and *Spinal Tap* will tell me he's writing a serious drama about a blind, suicidal dog walker. Another writer may worship Truffaut and Godard but be working on an action comedy about two mismatched cops chasing a drug dealer. Why do they want to write movies they wouldn't even go see?

The screenwriting profession is challenging and risky no matter what path you choose. Why take on that challenge and risk to write movies you don't like? If your sensibilities are very mainstream, good for you! You'll have a slightly easier time in the business. But if you're going to write a type of movie that comes out every other weekend—a romantic comedy, for example, or a thriller—you'll need to think long and hard about what makes your movie unique within the genre.

Of course, your story won't get very far if it isn't well-crafted. None of this excuses you from learning structure, character and scene work. You still have to show you can execute on the page. But you want to apply all your talent and skill to a script you care about.

My agent, who's been in the business for decades, once told me that he's always surprised by what sells and what doesn't. The supposed slam-dunks frequently end up gathering dust while the difficult scripts become big hits. The one constant, he said, is that when writers write the stories they're most passionate about, they tend to have the most success.

So don't ask me what story to write—ask yourself!

Member Successes

Evil Deeds, **Joseph Badal's** fourth suspense novel, was just released and is now available in bookstores and on e-reader platforms. *Evil Deeds* is part of the Bob Danforth series, which includes *Terror Cell* and *The Nostradamus Secret*.

Frank Carden's short story "Billy Bonney aka The Kid" won honorable mention in the Art Affair (OK City) annual literary contest in the western story category, 2011. The story is an excerpt from his novel, *Billy Bonney aka The Kid*, which is available as an ebook from Amazon.

Robert Downs, author of *Falling Immortality*, will conduct a series of library talks on the merits of small, traditional publishing vs. self-publishing: Feb. 13, 6:30-7:30 pm at the Loma Colorado Library; Feb. 18, 10:30-11:30 am at the Juan Tabo Library; Feb. 25, 1:00-2:00 pm at the Belen Public Library.

Ruth Friesen's article "Nun Ist Sie Erschienen" appears in the Winter issue of *Rhubarb Literary Magazine*.

Katherine B. Hauth's *What's for Dinner? Quirky, Squirmy Poems from the Animal World* was reviewed in the November issue of *Natural Science* and recommended as a "Gift for Budding Scientists."

Gayle Lauradunn has two poems being published: "First Funeral" will appear in *Adobe Walls* #4, and "Flower" will appear in the February issue of *The Rag*.

John Orman has placed in the *ABQ Journal's* Photo Caption contest for the competition starting on Dec. 13, with winners printed in the *Journal* on Dec. 20. 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.

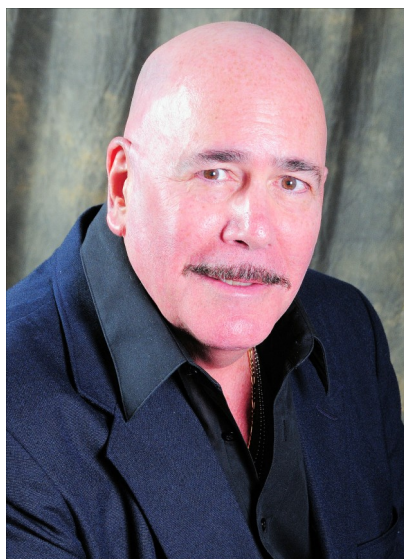
Nancy Pogue LaTurner's memoir *Voluntary Nomads* received a five-star review from Story Circle Network Book Reviews and was listed as one of the Editors' Picks for January 2012 in the categories "Remarkable books by and about special women" and "Writing our lives."

"Costumes," a short story by **Robyn Ruff-Wagner**, won 2nd Place in the fiction category for the Lena Todd award at UNM.

If you're a SouthWest Writers member with a success or announcement you'd like to include in the Sage, send it to Kathy Wagoner, SWW Sage Editor, www.justwritesww@gmail.com.

Call for Workshop Proposals

Are you looking for an exciting way to share your expertise and passion for writing with one of the Rocky Mountain region's largest fiction-writing communities? Rocky Mountain Fiction Writers is now accepting proposals for the 2012 Colorado Gold Conference which will be held September 7-9 at the Renaissance Hotel in Denver. We're requesting proposals for one-, two-, and three-hour workshops on craft, career development, and any other topic of interest to writers of commercial novel-length fiction. We're also requesting proposals for discussion panels and our new four-hour Friday Morning Master Classes. For more information, contact Workshop Chair Angie Hodapp at angiehodapp@gmail.com. Proposals for master classes are due February 15; proposals for workshops and panels are due March 1, 2012.



A Short-Cut Pamphlet On Writing

By the Amazon E-books

Best Selling Author

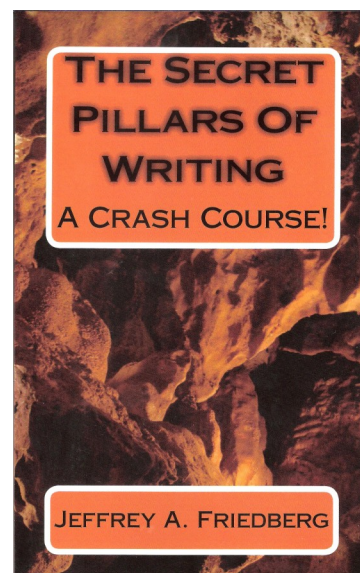
Jeffrey A. Friedberg

You could spend hundreds of dollars on 20 or 30 books to get all the great nuggets you get in Jeffrey Friedberg's Secret Pillars of Writing! --Hank Magoo Reviews

Quite bluntly, Friedberg's book stands heads and shoulders over Elmore Leonard's...If you want to be a writer. Read this book. -- Saint Dubricius Reviews

Available On Amazon as E-Book (\$3.99)
and Paperback (\$5.39)

Amazon Bestsellers Rank, #19 in Kindle Store:
Reference, Publishing & Books



Announcements

Win a literary agent or acclaimed author's feedback on your unpublished manuscript for young adult or middle grade readers. This is being offered to the six winners of an essay contest recently announced by the literacy charity **Book Wish Foundation**. **Essays are due Feb. 1, 2012**. For details see <http://bookwish.org/contest>

Over \$4,000 in prizes will be awarded in the **International Literary Awards** contest hosted by Salem College. Reynolds Price Short Fiction Award for a short story up to 5000 words; Rita Dove Poetry Award for a poem up to 100 lines; Penelope Niven Creative Nonfiction Award for creative non-fiction, including personal essay and memoir, up to 5000 words. The winner in each genre receives \$1,200. Two honorable mentions in each genre receive \$150. **Deadline: February 3, 2012**. www.salem.edu/go/cww.

High Desert Journal believes every place has an ecology of story, memory, and imagination that inspires us, connects us to one another and to a place. The **2012 Obsidian Prize for Nonfiction** will offer the best of this "ecology." \$1,000 prize and publication in the *High Desert Journal*, \$15 entry fee, 5,000 word max. Only unpublished work accepted. **Deadline: February 12, 2012**. <http://highdesertjournal.com/obsidian-prize/>

The Digital Filmmaking Institute (DFI), known best for the Duke City Shootout, is soliciting *pitches* (not scripts) for a 2-3 minute mini-film—an Environmental Comedy, or En-Com—that takes an entertaining look at behaving badly in a beautiful environment. You don't have to be a filmmaker or a writer to enter this competition, just a little creativity will do. The winner will receive a \$500 cash prize and the opportunity to participate in the development of their concept into a short script and film. Participation in the filmmaking is optional. The DFI production team will complete shooting and edit the mini-film by the end of May, 2012. The film will then be premiered at Albuquerque's KiMo Theatre. There is no entry fee. The pitch must be 250 words or less. You may submit up to 3 entries. Either email it or send us a link to your video where you pitch it to us in the same number of words. Entries must be received via email by **February 27, 2012**. <http://www.dukecityshootout.org/ecologue/2012-rules>

The Idaho Writers Guild, in partnership with The Story Initiative at Boise State University, is pleased to announce a major new writers and readers conference at the Boise Centre on the Grove, May 3-5, 2012. Earlybird registration prices end **February 29**. www.idahowritersrendezvous.com

Brevity publishes well-known and emerging writers working in the extremely brief (750 words or less) essay form. We are currently reading for both our regular issues and our themed issue—*Ceiling or Sky: Female Nonfictions after the VIDA Count* (a special issue guest-edited by Susanne

Antonetta, Barrie Jean Borich, and Joy Castro). Submissions **accepted until May 1, 2012**, authors will be paid a \$45 honorarium for work selected. To submit, go to: <http://brevity.submishmash.com/submit>

New Speculative Fiction Online Magazine: James Gunn's *Ad Astra* announces call for submissions. The theme for our premiere issue is Communication and Information. We are looking for submissions that express the idea of gathering knowledge and sharing it with others as a central element of the story or article. Telling stories, and understanding what is being shared, are what defines us as human. We want to invite the speculative fiction community to examine this topic, either in fiction, poetry, or scholarly articles. Speculative fiction allows us to look at the world through different lenses, and we are excited to see your vision of how we share our ideas with each other. For more information, go to <http://adastra.ku.edu/submissions>.

New Publishing Imprint: Henery Press is an independent, royalty-paying publisher with a focus on the mystery and romance genres. We provide a strong editorial eye and engaging cover artwork. We help the author conceptualize and build their brand, which may entail redesigning their website (or starting one) with their brand as focus, then carrying it through to social networking and promotions. We also manage sales of each title. While primarily publishing ebooks, Henery Press also offers every book in trade paperback. Submission guidelines and other information may be found at www.henerypress.com.

2012 First Bi-Monthly Writing Contest

A Personal Essay About Animals

A short, personal essay about an animal of any species, whether it's your pet dog or parakeet, an animal in a zoo or preserve, or an animal you photographed, observed or bagged in the wild. In other words, the sky's the limit on writing about any critter on Earth. Just make sure there's some form of personal interaction. 750 word limit. **Postmark deadline: February 29, 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.

Registration Form for the SouthWest Writers Conference

SCREEN AND SCRIPT 2012

Saturday, February 25

MCM Eleganté • 2020 Menaul NE • Albuquerque, New Mexico 87107

Registration includes Saturday's conference presentations, critique of first 5 screenplay pages (see requirements below*), light breakfast, buffet lunch and refreshments during the day.

Conference times: Check in from 7:30-8:30 Saturday morning.
Conference from 8:30 AM - 5:00 PM.

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ EMAIL: _____

Are you a member of SouthWest Writers? _____ YES _____ NO

How did you learn about this conference? _____

Conference Cost:

____ @ \$155.00 Early Bird Price* with critique of first 5 screenplay pages, limited to 15 registrants, send screenplay pages with registration form, postdate no later than FEBRUARY 12, 2012 = \$ _____

____ @ \$150.00 Student with current ID (photocopy included) = \$ _____

____ @ \$175.00 after FEBRUARY 12, 2012 or at the door = \$ _____

Indicate method of payment (the only credit cards we accept are MasterCard and Visa)

____ Check or money order (made out to SouthWest Writers)
____ MasterCard
____ Visa

If paying by credit card:

Cardholder Name: _____

Card Number: _____

Security Code: _____ (the last 3 digits of the number near your signature)

Expiration Date: _____

Billing Address: _____

City: _____ State: _____ Zip: _____

E-mail (SWWriters@juno.com) or mail this form with payment to:
SWW, 3721 Morris NE, Suite A, Albuquerque, NM 87111

For an update on speakers, check out our website: www.southwestwriters.com

We look forward to seeing you at the conference!



SouthWest Writers Script and Screen 2012

~ Conference Agenda ~

All morning sessions meet together in the Embassy Ballroom

7:30-8:30 Registration and Light Breakfast

8:30-8:45 Introductions and Welcome

8:45-9:45 Keynote 1: Doug Eboch - Screenwriter of *Sweet Home Alabama*

The External and Internal Stories: Films operating on two levels In the visible, external story the audience watches the character pursue a goal. Meanwhile, in the internal story, the character undergoes some form of change. The challenge to the screenwriter, working in a visual medium, is dramatizing the interaction between these stories. This talk will describe how the writer can use a character's wants and needs to define and drive the structure of these two interacting story levels.

9:45-10:00 Break 1 - Pre-function Area

10:00-11:00 Keynote 2: Miles Swarthout - Screenwriter of *The Shootist*

Film Adaptations Miles will discuss adapting several of his late father's novels to scripts, including *The Shootist*, which became John Wayne's final film (1976). Specifically he will review the basic principles for adapting novels, the importance of a good website for professional screenwriters, film rights and the difficulties in working with studios.

11:00-11:15 Break 2 - Pre-function Area

11:15-12:15 Keynote 3: Rick Reichman - Author of *20 Things You Must Know to Write a Great Screenplay*

What's the difference between a literary and dramatic protagonist and antagonist and, frankly, why should you give a damn? Rick answers the question and then covers three-act structure and its major turning points, showing how all of this is tied to your main characters and what they must accomplish in your screenplay.

12:15-12:20 Announcements

12:20-1:30 Lunch - Pre-function Area

1:30-2:30 Breakout Session 1

2:30-2:45 Afternoon Break 1 - Pre-function Area

2:45-3:45 Breakout Session 2

3:45-4:00 Afternoon Break 2 - Pre-function Area

4:00-5:00 Breakout Session 3

Breakout Session Summaries

Track 1 - Critique	Track 2 - Craft	Track 3 - Production
Atrium I	Atrium II	Atrium III
1. Critique Doug Eboch	1. Cliff Gravel <i>How to Write for the Stage</i> Writing for the stage is not the same as writing for the screen. This talk presents pitfalls to avoid, ways to look like a pro, and how to make your play producible by, and known to, theaters all over the world.	1. Ann Lerner <i>Lights! Camera! Action!</i> The behind-the-scenes role the Albuquerque Film Office plays in attracting the film industry to Albuquerque. Learn why <i>MovieMaker</i> Magazine ranked ABQ the #1 city in 2010 to live, work and make movies in.
2. Critique Miles Swarthout	2. Marc Calderwood <i>The Hat-Trick</i> Goal, the core element of a story, is often revealed too late or left out completely. Learn the vital importance of goal setting for your Main Character, goal development that fits your Main Character, where to place it, and how to carry it through three acts to a successful screenplay conclusion.	2. Chris Schueler <i>Writing a Documentary</i> Includes: a general overview of documentary production (timeline and process); key elements of writing a documentary; differences between film scripting and documentary writing with emphasis on sound bite integration, writing visually and writing for post-production.
3. Critique Rick Reichman	3. Carolyn Handler Miller <i>Writing for Digital Media</i> Covers the major New Media venues that utilize screenwriting skills, including stories for the Internet, video games, mobile apps and transmedia storytelling; which screenwriting skills easily port over to New Media and which new skills are needed to succeed in this field.	3. Ed Khmara <i>The Road from Screenplay to Screen</i> Finishing a screenplay is only the first step in the journey. This talk relates what you need to do to start down that road to seeing your work on the big or little screen; includes his personal experiences and what he would do if he had it all to do over again.

SouthWest Writers Script and Screen 2012

Speaker Biographies



Douglas J. Eboch is a professional screenwriter and director who wrote the original screenplay for the movie *Sweet Home Alabama* starring Reese Witherspoon, which still holds the record for biggest September opening weekend gross. Recently he has written content for the Facebook game *Nightmare Cove*. He also wrote the children's play *Sleepover at the Stable*, which has been performed hundreds of times around the U.S. The Scriptwriter's Network awarded him the Carl Sautter Screenwriting Award for Best New Voice in Feature Films. He has a BA in Film Production and an MFA in Screenwriting from the University of Southern California, and is currently teaching screenwriting and pitching at Art Center College of Design and screenwriting workshops for the Singapore Media Academy. His screenwriting blog, letsschmooze.blogspot.com, was recently translated into Russian by the Cinemotion Lab in Moscow.



Miles Swarthout is a Spur-winning novelist for his first Western, *The Sergeant's Lady* (Forge Books, 2004). Miles is the only son of the late best-selling novelist, Glendon Swarthout. He adapted his dad's masterpiece, *The Shootist*, for John Wayne's final film in 1976. Miles received a Writers Guild nomination for Best Adaptation. Besides writing original screenplays, Miles has adapted more of his father's novels, including *A Christmas Gift*, which was retitled *A Christmas To Remember* for the 1978 CBS TV-Movie starring Joanne Woodward and Jason Robards. Miles has recently completed a sequel novel to *The Shootist*. For more about the Swarthouts, their books, and the 8 films made from Glendon's novels, go to www.glendonswarthout.com.



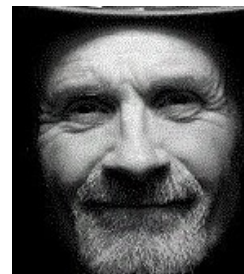
Rick Reichman has optioned two scripts and has had several documentaries and training films produced. His first book *Formatting Your Screenplay* has sold over 14,000 copies, and his new book *20 Things You Must Know To Write A Great Screenplay* was nominated for *Foreword* magazine's writing instruction book of the year and New Mexico Book Association's non-fiction book of the year. His students have sold scripts to Fox, Warner Brothers, HBO, Showtime, PBS, TNN, all the major networks, and to "Roseanne," "Friends," "Buffy The Vampire Slayer," and "Crossing Jordan," to name a few. One of his former students is currently Executive Producer of CBS's "The Mentalist."



Cliff Gravel was born to French-Canadian parents and spent an adventurous childhood that included being run over by a car, getting shot and being stabbed. Cliff moved out of that neighborhood. After high school he became intensely involved in Community Theater, which led to studies at the Circle-In-The-Square Theater in New York City. Later Cliff earned a B.S. in Science Education, and an M.A. in Film and Theater.

Ending up in Albuquerque, New Mexico, Cliff made ends meet by working as a mystery shopper, inventory counter, furniture assembler, phone entertainer, textbook editor, stress-reduction instructor, acting teacher, memory course demonstrator, and

Radiation Data Analyst. Along the way, Cliff has appeared in over 300 plays, movies, TV episodes, TV commercials, radio ads, improv comedy shows, TV animations, audio novels, Bible recordings, live action video games, melodramas, and interactive dinner mysteries. In between all of that somehow he found time to write. Cliff is the author of several stage plays including *Spy School Murders*, *Brigands of the Salty Dog*, *The Daughter of the Moon* and *Character Assassination*. Also, he is the co-author of two screenplays: *Speaking For the Dead* and *Love Your Local Ghost*.



Marc Calderwood is an award winning screenwriter and founder of the Duke City Screenwriters, the oldest screenwriting critique group in Albuquerque. In 2008 he made his directorial/producer

debut in the 48 Hour Film Project completing the short "Water Torture," an award winning short that was shown at the Santa Fe Film Festival. Calderwood received his Screenwriting Certification from UCLA in 2009. Currently Marc coordinates a program working with disadvantaged kids developing film, media and computer with resources secured from Intel and the Museum of Boston.

SouthWest Writers Script and Screen 2012

Speaker Biographies



Carolyn Handler Miller is one of the pioneering writers in the field of digital media, moving into the field after a successful career in TV and feature films. As a writer of New Media content, a profes-

sion she calls “digital storytelling,” Carolyn’s projects include video games, virtual worlds, webisodes, intelligent toy systems, and transmedia entertainment. She was a contributing writer for the classic *Where in the World is Carmen Sandiego?* series of games and wrote the interactive version of the original *Toy Story* movie for Disney and Pixar. In addition, Carolyn is the author of the groundbreaking book, *Digital Storytelling, Second Edition: A Creator's Guide to Interactive Entertainment* (Focal Press). She is a part-time faculty member for UNM’s cutting edge Interdisciplinary Film and Digital Media program and a lifetime member of the Writers Guild of America.



Ann Lerner heads up the City of Albuquerque’s Film Office, which is located in the Dept. of Economic Development, Mayor’s Office. The mission of the office is to promote

and attract the film industry to the City of Albuquerque. Ann says she has the best job in the city.

Job responsibilities for the film office include marketing, location scouting, production meetings, on-site visits, community walk-through, location follow-ups, and coordination of special screenings. She has been involved with job training, business recruitment, educational opportunities and community outreach. Keeping ABQ film friendly is her number one goal.

Ann brings a twenty-year background in the film industry to the office, as an owner/line producer for her own commercial film production company, specializing in TV commercials. She has produced local, regional and national television commercials, filming on location all over the United States and Toronto. She has a Master’s Degree from the University of Kansas in Special Education, and taught special needs children for four years before changing careers and entering into the wacky world of film.

Ann has lived in Corrales since 1977 where she raised two sons, and many chickens.



Chris Schueler has created over 100 television programs in the past 20 years that have garnered 19 Emmy® Awards and have been broadcast throughout the country and around the world.

Focusing on educational and social issues, Mr. Schueler creates youth programming, cultural and social documentaries, and family series television all geared to create “Television to Touch the Heart.” He has done work for the United Nations, the PBS network and the CBS Network Foundation.

His social issue projects have aired on PBS, The Learning Channel, The Classroom Channel, and in over 100 domestic markets as well as 35 countries. His documentaries have raised public awareness and also impacted public policy nationally and internationally. The National Broadcast Association for Community Affairs has named him national Innovator of the Year.

Additionally, Mr. Schueler is the Executive Director of SafeTeen New Mexico which was recently named one of the six best Community Outreach Programs in the United States. He has served on the Grand Jury for the New York Festivals and has received two International Iris Awards; the National Education Association Award for the Advancement of Learning through Broadcasting; two CBS network awards for Excellence in Community Service; two Service to Children’s Television Awards from the National Association of Broadcasters; and The Parents’ Choice Award.



Edward Khmara and his wife Joy, after splitting time between New Mexico and Los Angeles, have recently moved to New Mexico full time. Ed has taught screenwriting and has several screenplay credits to his name including *Ladyhawke*, *Enemy Mine*, and *Dragon: The Bruce Lee Story*. Ed also has several teleplays and story credits including *Submerged* and the mini-series *Merlin*. The TV miniseries *Merlin* received great recognition including four Emmy Awards from fifteen nominations, and four Golden Globe nominations. In addition to his writing Ed has found time to gain film credits as an actor, story editor and story consultant with recent film shorts produced in New Mexico.

2012 SOUTHWEST WRITERS WRITING CONTEST 5-STEP ENTRY FORM

Step 1

Name: _____ Phone: () _____
 Address: _____
 City: _____ State: _____ Zip: _____
 Country: _____ Email: _____
 Entry Title: _____

Step 2

Circle Category Number: 1 2 3 4 5 6 7 8 9 10 11 12

**SWW
Members
Step 3**

SOUTHWEST WRITERS MEMBERS: Circle Fee Enclosed

Postmarked no later than May 1, 2012

Contest Only	\$20	Contest & Critique	\$45
Poetry Only	\$10	Poetry & Critique	\$30

Postmarked no later than May 15, 2012

Contest Only	\$30	Contest & Critique	\$55
Poetry Only	\$15	Poetry & Critique	\$35

**Non-
Members
Step 3**

NON-MEMBERS: Circle Fee Enclosed:

Postmarked no later than May 1, 2012

Contest Only	\$35	Contest & Critique	\$60
Poetry Only	\$20	Poetry & Critique	\$40

Postmarked no later than May 15, 2012

Contest Only	\$45	Contest & Critique	\$70
Poetry Only	\$25	Poetry & Critique	\$45

Step 4

Method of Payment:

☐ Check or Money Order (no cash) US\$ payable to SouthWest Writers
☐ Charge my
☐ Visa ☐ MasterCard # _____
 Exp. Date: _____ Security Code # _____
 Signature _____

Step 5

How did you hear about the contest? _____
Mail completed entry form, entry and fee to:
 SouthWest Writers Annual Contest 2012
 3721 Morris NE Ste A
 Albuquerque, NM 87111-3611

southwestwriters.com swwriters@juno.com (505) 265-9485

The SouthWest Writers International Writing Contest 2012 Call for Entries

First- through third-place winners will be awarded in twelve categories. All first-place winners will automatically compete for the grand prize, the Storyteller Award. The entries must be original, unpublished (see definition below) and in English. You do not have to be a member of SouthWest Writers (SWW) to enter.

Deadline: Postmarked **May 1, 2012** • Postmarked **May 2-15, 2012**, late fee applies.

Categories:

FICTION

1. **Mainstream/Literary Novel:** Submit the first 20 double-spaced pages of the manuscript and a single-spaced (two-page maximum) synopsis.
2. **Mystery/Suspense/Thriller/Adventure Novel:** Submit the first 20 double-spaced pages of the manuscript and a single-spaced (two-page maximum) synopsis.
3. **Juvenile or Young Adult Novel:** Submit the first 20 double-spaced pages of the manuscript and a single-spaced (two-page maximum) synopsis.
4. **Historical/Western Novel:** Submit the first 20 double-spaced pages of the manuscript and a single-spaced (two-page maximum) synopsis.
5. **Science Fiction/Fantasy/Horror Short Story:** Submit a double-spaced manuscript of 4000-6000 words with the word count in the upper right corner of the first page.
6. **Mainstream/Literary Short Story:** Submit a double-spaced manuscript of 4000-6000 words with the word count in the upper right corner of the first page.

NONFICTION

7. **Nonfiction Book Proposal:** Submit the first three chapters or the first 50 pages, whichever is less, a chapter outline of no more than three pages and a query letter of no more than two pages.
8. **Memoir:** Submit the first 20 double-spaced pages of the manuscript and a single-spaced (two-page maximum) synopsis.
9. **Nonfiction Essay:** Submit a double-spaced manuscript of no more than 2500 words with the word count in the upper right corner of the first page.

CHILDREN'S PICTURE BOOK (FICTION OR NONFICTION)

10. **Children's Fiction or Nonfiction Picture Book:** Submit the entire double-spaced manuscript (maximum of 500 words) without illustrations.

SCREENPLAY

11. **Screenplay:** Submit the first 20 pages in industry-standard format plus a one-page, single-spaced synopsis. The screenplay must be unoptioned at the time of submission.

POETRY

12. **Poetry:** Submit one poem of up to three pages **or** three Haiku on one page.

Definition of Unpublished: The submitted work must **not** be available to the public for sale. This includes, but is not limited to, the following venues: eBooks (Nook, Kindle, iBooks), Traditional Publishing (HarperCollins, etc.), or Print-on-Demand (Amazon or other distributors with an ISBN assigned).

Entry Fees:

SOUTHWEST WRITERS MEMBERS

Postmarked no later than May 1, 2012

Contest Only	\$20	Contest and Critique	\$45
Poetry Only	\$10	Poetry and Critique	\$30

Postmarked May 2-15, 2012

Contest Only	\$30	Contest and Critique	\$55
Poetry Only	\$15	Poetry and Critique	\$35

NON-MEMBERS

Postmarked no later than May 1, 2012

Contest Only	\$35	Contest and Critique	\$60
Poetry Only	\$20	Poetry and Critique	\$40

Postmarked May 2-15, 2012

Contest Only	\$45	Contest and Critique	\$70
Poetry Only	\$25	Poetry and Critique	\$45

(Continued on page 20)

The SouthWest Writers International Writing Contest 2012 Call for Entries *(continued)*

Submission Requirements:

1. Each entry must be in a separate envelope accompanied by a **completed Entry Form** and **Entry Fee**. No certified mail. Enclose a self-addressed, stamped postcard if you want notification of receipt. Contestants must provide an email address.
2. The **Category Number** must appear on the outside of the envelope below the return address.
3. The **Category Name and Number** must be circled on the entry form.
4. First place manuscripts from previous SWW Contests are ineligible.
5. The manuscript must be printed on one side of 8-1/2 x 11 or A4 white paper in 12-point Courier or Times New Roman font. All manuscripts must be double-spaced. Screenplays should follow industry-specific standards. Brads should **not** be included.
6. Do **NOT** type your name anywhere on the manuscript or synopsis.
7. Submit one copy of the manuscript and synopsis (if required). Manuscripts will **not** be returned.
8. If you request a **written critique**: Submit **TWO (2)** copies of your manuscript plus a 9 x 12 self-addressed envelope with enough postage affixed for return mail (i.e. a large SASE). **NO METERED POSTAGE AND NO SIGNATURE-REQUIRED DELIVERY**. The critiqued manuscript will be returned by August 31, 2012. Poetry critiques may use a smaller number 9 or 10 return envelope.

Prizes and Notifications:

Winners will be notified in August 2012 by email. Winners' names will be posted on the SWW website (<http://www.southwestwriters.com/>) at or about the same time.

Prizes are as follows: 1st Place \$200; 2nd Place \$150; 3rd Place \$100. All First Place Winners automatically compete for the \$1,500 Storyteller Award.

Judging:

Contest judging takes place in two rounds. A committee of writers and editors selects the top twenty entries and sends them to the round two judges who are genre-specific. From these top twenty, the three winning entries are identified.

The top three winners in each category receive a critique from the commissioned judge.

Contacting any judge about an entry during the contest period will result in automatic disqualification.

The professional editors, agents and/or publishers who serve as judges are not employees of SouthWest Writers (SWW). Their opinions do not necessarily reflect the opinions of SouthWest Writers.

SouthWest Writers reserves the right to disqualify any entry if contest rules are not followed, in which case the entry fee will **not** be refunded. Common mistakes include:

- a. Writer's name appears on the manuscript.
- b. Incorrect fee is enclosed.
- c. Incorrect number of manuscripts is submitted for critique.
- d. No return address appears on the SASE.
- e. Failure to fill out the Entry Form correctly (i.e. omitted or illegible address, email address or phone number).

By entering the contest, you agree that matters relating to the contest, which are not specifically covered by these rules, will be decided solely at the discretion of contest officials. You will accept as final and be bound by all judges' decisions. You understand and agree that your manuscript will be evaluated subjectively, and SWW cannot accept liability for consequences arising from any opinion expressed. You agree to hold harmless and indemnify SWW, its agents, employees, and volunteers for any and all losses, costs, or expenses incurred from any dispute arising from your participation in the contest.

Critique Service:

All entrants may request a critique by a professional writer, agent or editor by enclosing the appropriate fee with the Entry Form. Please submit two copies of your manuscript instead of one, and enclose a 9 x12 SASE with the correct return postage (not metered mail). Poetry critiques may use a smaller number 10 or 9 envelope.

See critique service pricing under Entry Fees.