

# SouthWest Sage

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

## 2013 Annual Writing Competition

*by Andy Mayo, Contest Chair*

Online submission to this year's contest will make entering your writing easier and less costly than ever before.

We will provide a special website—<http://wwwcontest.com>—where you can upload your manuscripts in either <.doc> or <.rtf> format; <.pdf> for screenplay.

A major change to the screenplay category replaces the complete script of a short film for the previous full-length script requirement. Screenplay scripts are to be uploaded in <.pdf> format.

All the contest rules follow and will be posted on the SouthWest Writers website—[www.southwestwriters.com](http://www.southwestwriters.com)—as well as on the contest website.

### HOW TO ENTER

The contest is open to all original, unpublished\* work by English-language writers.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

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

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

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

### CATEGORIES

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

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

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

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

**NONFICTION**—Rules vary by category:

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

### CHILDREN'S PICTURE BOOK:

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

### SCREENPLAY:

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

### POETRY:

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

*(Continued on page 15)*



As all of you have heard, the SouthWest Writer's office suffered a flood. By press time, the restoration crew has finished demolition, replaced the utilities, and begun reconstruction. Hopefully, things will have returned to normal by the time you read this. Just don't lean against a wall or you'll stick to the wet paint.

One thing that remains in need of repair is my writing habit. It's hard enough for me to write with the normal distractions of shiny objects and the Internet. But add the side effects of an actual crisis, and it becomes quite the challenge for me to return to my desk and work.

Writers must endure constant interruptions. It's called life. Serious writers learn to cope even in the face of illness, the dissolution of relationships, or the cancellation of their favorite television program. So how do they do it? How do they get back on track?

According to effectiveness theory in business and education, how you regain your focus after a disruptive event is rather simple. You start with the small stuff and ease your way back in. Or in bureaucratese, you deploy the minimum effective action. In detail, the technique works like this:

1. **Write your goal on a piece of paper.** Use as few words as possible but be specific. "Write stuff" is insufficient. "Apply for Writing Grant" is better.
  2. **Brainstorm and map out key ideas, requirements, hurdles, supports, etc.** Distribute them around the goal. Feel free to use shapes, colors, and distance from the center to imply additional information. My example might include: prepare manuscript, fill out forms, write personal essay, complete online submission process.
  3. **Plan backwards.** Study each item on your map and ask yourself what has to happen immediately *before* to meet that requirement. For the example above, to complete the submission process, I have to upload the forms. But *before that*, I have to fill them out. *Before that* I have to look up specific information. *Before that* I have to download the blank forms. Write down all the preceding events even the most insignificant and obvious. By doing this, the map becomes "bushy" and the "twigs and leaves" will provide the actions in the next step.
  4. **Develop a list of minimum effective actions you can complete in 30 minutes or less.** Something upended your life. Thirty minutes is all the time and attention span you will have available. Examples might include downloading the forms, looking up tax info.
  5. **Pick one and do it.** That's it, only one. The next day, pick another and do only that. Check off these actions as you go. Eventually, you'll run out of actions because you've achieved your goal and returned to your normal (or newly improved) routine.
- No matter whether your crisis is as terrible as a loss of a loved one or as annoying as a nylon nut splitting and filling an office with water, eventually, you will want—if not need—to go back to writing. Perhaps you will find this method useful.

Happy Writing!

Kathy

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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



## South West Sage

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

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endorse the advertisers.*

## 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/Other

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

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

### Memoir

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

### Mystery/Suspense

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

### Young Adult Fiction

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

## Critique Groups Seeking Members

### Fiction/Nonfiction

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

### Genre, Novel Length

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

### Mainstream Fiction

Online Critique Group  
Christie Keele, ckeele10@hotmail.com

### Nonfiction

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

### Sci-Fi

Send name/writing experience to:  
Cosmic\_Connections\_SF\_Critique\_  
Group@yahoo.com  
Visit [http://groups.yahoo.com/group/  
Cosmic\\_Connection\\_SF\\_Critique\\_Group/](http://groups.yahoo.com/group/Cosmic_Connection_SF_Critique_Group/)

### Screenwriting

See Albuq. Area Writing Groups, below

### Writer's Circle

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

## Albuquerque Area Writing Groups

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

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

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

**SCBWI: Society of Children's Book  
Writers and Illustrators**, monthly  
schmoozes, 2nd Tuesday each month,  
7-8:30 pm, Alamosa Books, 505-797-  
7101. Featuring short workshops/  
discussions, followed by social time.  
Pre-schmooze dinner, Dion's on Wyo-  
ming and Paseo from 5:30-6:45 pm.  
schmooze@scbwi-nm.org

**Writers2Writers**, second Monday of  
the month, 6:30-7:30 pm, at a new  
venue: New China Restaurant, Fortuna  
and Coors. Monthly speakers. All gen-  
res welcome. [pmpprescottenterpris-  
es@yahoo.com](mailto:pmpprescottenterprises@yahoo.com)

## MEET THE 2013 SWW BOARD OF DIRECTORS

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The election of officers for the 2013 SouthWest Writers Board of Directors was held at the SWW annual meeting on October 6, 2012. All officers retained their positions—Kathy Kitts, President; Larry Greenly, Vice-President; Susan Alexis, Secretary; and Terry Hicks, Treasurer. To read their biographies, go to the October issue of *SouthWest Sage*. Keep reading to learn about the remaining members of the board.



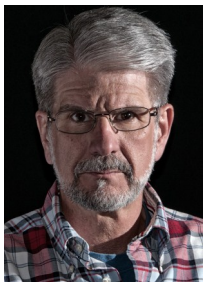
### **Class Coordinator: Patricia Woods**

Patricia Woods is a published author of nonfiction books, articles, essays, poetry, and academic writing. Writing fiction is a new pursuit this year. Woods is also a classical pianist and organist, inveterate needlewoman and reads every spare moment. She lives with her family and critters in Albuquerque, New Mexico.



### **Conference & Workshop Coordinator: Lee Higbie**

Lee Higbie worked as a supercomputer engineer for four decades and has now transitioned to writer. He has written several genre novels of pre-publication quality (two SF novels, two mysteries, and a thriller). The latest of these has been e-published on Scribl.com.



### **Contest Chair: Andy Mayo**

Andy completed his career in the financial services industry as a financial advisor and regional sales director for Smith Barney. A diverse writer, he began as a newspaper reporter, and has three plays that received staged readings. His two novels in progress are about money laundering and high frequency trading.



### **Membership: Cynthia Boyd**

Cynthia did her undergraduate work at NMSU, then took a Commission with the US Army and started a career as an Ordnance Officer. She is a graduate of Oriental Medicine and teaches Acupressure, Shiatsu and Tui Na. She writes genre fiction; however, she'd like to break into comedy.



### **Public Relations: Sandra Serrano**

Sandra Serrano is a caseworker with Child Protective Services. She has worked with the children and families of New Mexico for ten years and holds a Masters in Social Work from Highlands University. Her current interest is fiction writing. She considers herself a caseworker by day, a writer by night.



### **Social Media: Robyn Ruff-Wagner**

Robyn Ruff-Wagner, also known as Robyn Mackenzie, is a writer and musician. She is a yearly participant in February Album Writing Month (writing 14 songs in 28 days) and a similar challenge called 50/90. Robyn also writes fiction and cheesy graphic novels. She released a debut album *Of Dreams and Dust* in 2010.



### **SouthWest Sage Editor: Kathy Wagoner**

Kathy began writing short stories at the age of ten. Years later, after serving in the military, raising a family, and studying computer programming and accounting, she returned to her first love of writing. In 2012, Casa de Snapdragon Publishing released her first book *This New Mountain*, a memoir of AJ Jackson.



### **Special Projects: 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.



### **Volunteer Coordinator: Robin Kalinich**

Artist, writer, and chemist, Robin Kalinich works for the man, but her true passions lie in the creative realm. She leads Ink & Alchemy, focusing on inspiring, encouraging, and transforming creative people via networking and social media. Robin has published scientific papers, short stories, and poetry. She is an aspiring novelist.



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



Find SouthWest Writers on Facebook



Follow us on Twitter @SW\_Writers

## AN INTERVIEW WITH ELIZABETH BAGBY *by Bentley McGrath*

Elizabeth Bagby can be found at [eabagby.com](http://eabagby.com), @nottieknickers (her persona for writing for younger readers) on Twitter, and she just started a Tumblr called *Trifles & Oddments*, which is more about visual inspiration and doodles and whatnot.

I have known Elizabeth Bagby since 1989 when I (accidentally) pushed her out of her chair in freshman science while rather enthusiastically answering the teacher's question. She is that rare breed of writer/artist I like to call "jack-of-all-trades, master-of-every-single-damn-one-of-them."

**You have written virtually everything: songs, short stories, novels, essays, plays, screenplays, musicals, etc. When inspiration strikes, how do you know in which format to write?**

It's pretty instinctive. There's usually a kernel of the form in the first idea for the piece. In those lovely first moments when you're discovering the project, if you pay good attention, it usually tells you how to write it. If it's a musical piece, the words tumble out with a musical rhythm—sometimes even a line or two of melody. If it's a play, it's usually accompanied by a vague stage picture or an idea about how to make something happen live. If it's a short story, it probably began as an assignment—I don't seem to get many of those ideas unprompted, for some reason. I think one of the biggest traps is assuming the new idea falls into the form you've just been working in or the form you most want to work in: "I'm going to be a famous novelist, so obviously this *has* to be a novel." But you just have to listen to the idea itself, as you're starting out. If you've chosen the right form, the story is easier to tell. If the process of drafting is a constant struggle, it's possible you're using the wrong form. I suspect a lot of writers just assume it's supposed to be hard to write and so they ignore those signs. I've seen several plays that really should have been essays.

**How do you prioritize your projects so that you have time to work on them all?**

I'm still not great at it. The wonderful thing about having multiple projects at once is that you never get truly blocked. If one project isn't going so well, you can work on another project for a while—so you're still doing something creative, and your brain is doing the back-burner work on the stuck project, and you're not just bashing your head against the desk. The not-so-wonderful thing about multiple projects is that it's easy to let working on one project sabotage progress on another. And if there's a part of writing you don't like—say, submitting your work, which I happen to loathe—it's all too tempting to say, "Oh, but I neeeeed to get these ideas down today. I'll just send out manuscripts tomorrow." I often use the deadlines for writing contests or grant applications to impose priorities and force manuscripts out the door.

**Your first novel was published by Press 53, a small publisher out of North Carolina. What are the advantages of working with a small publisher?**

I'm Facebook friends with the owner of the press (Kevin Morgan Watson). I don't think you'd get that at a larger house. Kevin is actually the reason the book was published as a novel—in my initial submission, *The Crazy Garden* was the novella in a collection of short stories. He thought it could and should stand alone, and he was right. The other thing I like about Press 53 is its business model: it prints books as they're ordered, not before. No waste, no unnecessary expenses. The major bookstores hate this model, because they can't return unsold copies, but I think the old model of printing too much and then remaindering is going to be one of the casualties of post-Internet publishing. Press 53 keeps its costs so low that it can pay royalties of about twice the industry standard percentage.

**Your "day job" is work for hire—educational content, marketing copy, and book manuscripts. Does that work influence your own writing?**

It exposes me to a lot of different ideas, and those are frequently sources of inspiration—so, yes. The marketing copy is also useful in that it teaches me a bit about how marketing actually works, and I am starting to be able to use some of those strategies in my artistic career. Since I have just referred to marketing strategies in earnest, now is probably a good time to note that in the past my day work also led me to begin and abandon quite a large number of snarky corporate satires. I just don't understand how anyone takes certain aspects of business seriously. (It's all right there in the language—if you've read Orwell on politics and usage, you know what I mean.) Anyhow, this feeling—along with the desire to work more on creative projects—is why I've been freelance for five years. I don't do well in cubicles.

**Cake or pie?**

Pie. But cake, if the alternative is death.

**Ball point or roller ball?**

Roller ball. The Pilot Precise V5 is my go-to, although I've recently become a fan of the Mach 0.4mm Morning Glory. Zebra just discontinued their lovely roller ball, which I had only just discovered—they're replacing it with an "improved" model, but we will just see about that. In the interest of writing-implement geekery, I also want to make sure you're aware of [jetpens.com](http://jetpens.com).

**Print or e-book?**

Print forever.



Bentley McGrath writes a monthly column for the Sage. Visit her website at [www.BentleyMcGrath.com](http://www.BentleyMcGrath.com).

## Meetings

Members are free, Guests \$10

**Saturday, February 2**  
**10:00 am to noon**

***What I Learned About Writing and the West from Tony Hillerman***

**Anne Hillerman**

Join us for Anne Hillerman's presentation as she discusses what she learned about writing from her father, Tony Hillerman.



During more than twenty years as a journalist, **Anne Hillerman** worked as editorial page editor for the *Albuquerque Journal North* and the *Santa Fe New Mexican*, and as an arts editor for both papers. Since 2001, Anne has been the Northern New Mexico food critic for the *Albuquerque Journal*. She is also a director of Wordharvest Writers Workshops and the Tony Hillerman Writers Conference. Anne has published nine books, and is expecting her debut novel *Spider Woman's Daughter* to be released in the fall of 2013.

**Saturday, March 2**  
**10:00 am to noon**

***Speaker & Topic TBD***

**Tuesday, March 19**  
**7:00 pm to 9:00 pm**

***Speaker & Topic TBD***

**Tuesday, February 19**  
**7:00 pm to 9:00 pm**

***Advertising by Word of Your Mouth***

**Loretta Hall**

One of the most effective ways to market your book is to speak to groups of people who are interested in a related topic. It's not much harder to do than speaking to strangers individually at a book signing, and it results in a higher percentage of sales. It's more fun too. (Yes, public speaking can be fun, and Loretta will tell you how.) This presentation will answer your basic questions about speaking to promote your work: why it is effective, how to find groups to speak to, what you should speak about, how to make your presentation engaging, and how to tame your butterflies.

For nearly a decade, **Loretta Hall** has been promoting her books by speaking to various types of audiences. She is a long-time member of SouthWest Writers, a former Board member, and a Parris Award winner. She occasionally teaches classes and workshops for SWW. Loretta is also a member of the New Mexico Book Co-op, the New Mexico Press Women, and the Historical Society of New Mexico's Speakers Bureau. She is a space ambassador for the National Space Society, and her 2011 book *Out of This World: New Mexico's Contributions to Space Travel* has won four statewide awards and one national award.



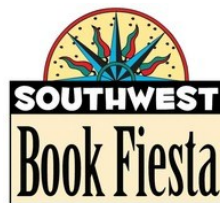
Watch for e-lert updates or check the SWW website at [SouthWestWriters.com](http://SouthWestWriters.com) for more details about upcoming speakers and topics.

### **SOUTHWEST WRITERS MONTHLY MEETINGS**

are held at

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

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



**May 10-12, 2013**  
**Albuquerque Convention Center**  
**Albuquerque, New Mexico**  
**Southeast Hall**

More tables are available at the Southwest Book Fiesta. They have also added a new 1/2 booth option for those who want a little more room than the tables but don't want to spend the money on a whole booth.

These will go quickly, so don't delay if you are interested in a table at the biggest book show in New Mexico.

Reserve any of these spaces online at <https://boothboss.com/floorplan/index.php?showID=317>.

## Classes & Workshops

Classes are held at the SWW Office, 3721 Morris NE, Suite A, Albuquerque 87111, 505-265-9485

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

By Melody Groves

4 Sessions:

Feb 4, 11, 18, 25

Mondays: 6:00 - 8:00 pm

\$160 members, \$200 non-members

Limited to 10 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 and the right editor, finding out about the competition—all tricks of the trade. So if you've got a good idea but don't know where to go and how to start, look no more. This class is for you. In four short weeks, the class will cover finding your story, finding the market, tweaking the same idea for different magazines, photo requirements, and approaching an editor. And that's just for starters.

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

### INDEPENDENT SELF-PUBLISHING: PROS, CONS, & HOW-TO

A Half-Day Workshop  
with Kirt Hickman

Saturday, Feb 23 • 9:00 - Noon

See Workshop Prices on this Page, Location TBD



Let's face it, most writers don't get picked up by one of the big-five New York publishers the first time out. So unless you hit the jackpot, you'll be faced with some serious publishing decisions. Is independent self-publishing right for you? If so, how do you do it? In this workshop, students will learn the pros and cons of independent self-publishing (as opposed to author-services companies and small traditional publishers) in terms of cost, product quality, rights, control, marketing, time commitment, and income. Students will learn how to create their own publishing company and publish their own books.

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

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

#### HALF-DAY WORKSHOP PRICES:

**\$40 SWW MEMBERS**

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

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

#### **New Workshop and Class Refund Policy**

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

### THE "GET YOU WRITING" FICTION CLASS By Betsy James

8 Sessions:

Mar 4, 11, 18, 25, Apr 1, 8, 15, 22

Mondays: 6:00 - 8:00 pm

\$320 members, \$380 non-members

Limited to 10 students



It's a new year. You want a nudge, a boost, and a fresh eye for your writing.

Join Betsy James's popular jump-start course. Seven weekly assignments challenge you to consider various aspects of fiction—voice, description, dialogue, point-of-view, "show, don't tell"—and invite you into the conversation of respectful peer critique. Looking for a critique group? By the end of the course you and your classmates will have the skills to facilitate your own. Assignments, a manageable maximum of 1000 words, suit any fiction form: novel/short story, realistic/fantastic, adult/juvenile. Get your writing and the new year off to a lively start!

**Betsy James** is the award-winning author of sixteen books for young adults and children. Her most recent title, *Listening at the Gate*, was a New York Public Library Best Book for the Teen Age. Visit her at [www.listeningatthegate.com](http://www.listeningatthegate.com) and [www.betsyjames.com](http://www.betsyjames.com).

I just drove by, for the umpteenth time, a sign outside a shop characterizing something going on inside as a “Huge Bead Sale.” Each time I pass the sign, my eyes are drawn to it and I begin, against my will, to channel my high school English teacher. What would one do with a huge bead, anyway? Plant begonias in it, perhaps? And then a battle ensues between my Language Purist and my inner Wannabe Writer. Ugly, grammar-murdering thoughts lay siege to the edifice of proper language usage. Signage thrift aside, the specificity alone has merit. Much better than “Oodles of beads on sale. Come on in and browse.” By the time I’ve driven beyond the little store, I’m intellectually spent, an over-thinking prisoner of the rules of the English language. And I’m not alone in my dichotomous inner debate. I’m told there is a movement afoot—a fairly militant movement—to keep the Queen’s English pure, both here in the United States and abroad. No euphemisms, slang, or idiomatic expressions allowed. Even some Johnny-come-lately entries in later editions of the Oxford Unabridged Dictionary are not acceptable.

But which incarnation, pray tell, of the Queen’s English are the Language Police trying to preserve? Remember the prologue to Chaucer’s *Canterbury Tales* written in Middle English? Having been required in high school English Lit to memorize the first twenty lines, and in the spirit of showing rather than telling:

*Whan that aprill with his shoures soote  
The droghte of march hath perced to the roote . . .*

Oh wait, that’s not the Queen’s English. It’s the King’s English, since King Edward was the monarch during the fourteenth century.

Or even better, how about the first two lines of *The Lord’s Prayer* in Old English, the language common to the geographical area that became England during the fourth and fifth centuries. Here English language purists, put this in your pipe and smoke it.

*Fæder ure, þu; þe eart on heofonum;  
Sie þin nama gehalgod . . .*



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

At the other end of the spectrum are those who hold that communication in any shape, form, or fashion is fair game. Can’t find a word that means what you’re trying to express? Make one up. No artistic boundaries. No time to tap out an email missive? No problem. Just jump into texting mode. (A lexicon is available online.) Ah, the freedom.

The older I become, the more I lean toward the best-word-is-one-I’ve-made-up crowd. And it’s not entirely due to failing memory. LOL. It’s because our language sometimes doesn’t match what I’m struggling to express, short of George Carlin’s Seven Dirty Words. (Too young to remember friend George? Google him.)

According to linguists the world over, languages are living entities. Just like any other adaptive creature, they are constantly evolving. Even over the past forty-five years, the language used in America has changed dramatically. For example, in the late sixties if something was exceptional, it was *righteous*, or *bitchin*. And the words *lettuce*, *cabbage*, *dust*, *bread*, *shekels*, and *geetuss* were all used to mean “money.” Within the past decade, if something was terrific, it was *the bomb*. And even more recently, something noteworthy was *sick*, *dope*, or *crazy cool*.

It seems every generation, in an attempt to break away from the commonly accepted language of their oldsters, enjoys messing with English. Case in point: the word *money*, in what’s currently known as gangsta rap, does not refer to any medium of exchange, but to a person—as in “wassup money.” (You guessed it, a gangsta rap lexicon can be found online.)

Focused on the purely spiritual rewards of writing, as opposed to writing for material gain? Then you won’t be impressed to learn that gansta rapper Snoop Dogg’s already passé “fo shizzle my nizzle” language-morphing net worth currently stands at about \$150,000,000. I’m just saying.

Don’t get me wrong, I love the proper use of the English language. There is something about the well-turned, grammatically correct phrase that resonates with my third-generation educator DNA. And I love to use words of more than two syllables. But unless I’m writing for academia, or unless my target is the more cerebral among us, I have to curtail that urge in my stories. Because if no one wants to read what I write, what’s the point?

And so I call upon every wannabe-published author to metaphorically bind and gag your inner English teacher. Write what pours from your solar plexus, not just from the literary academic lobe of your brain. Play with the language. You learned the rules (thanks to your actual English teacher). Good for you. Now go forth and break some of them. You know you want to.

After midnight, the Colorado River glides through the Grand Canyon, partly in starlight, and partly in the shadows of the cliffs. The sand is still warm to my feet from the day of fierce sun. As I edge down near the frigid river, there is the earthy smell of wet limestone, and the air is heavy, cool, and damp up to my knees.

A water-smoothed driftwood log to rest on.... The layer of cool air ascends to my chest. Razor-sharp stars perforate the blue-black sky, revealing rocks and crevices on remote, ghostly heights.

Quietness...and the occasional splash of the river, too absorbed in work for pleasures....

It is slow and patient work, done in both vast dimension and painstaking detail. Here, far beneath the towering and distant plateaus, at the bottom of this world apart, the desert is pierced, shaped, and given life by water. Into the red-brown river from side canyons pour translucent, boiling, green emeralds of water.

Always, there is the unobserved etching of sandstone, the sculpting of marble, and the leisurely design of vistas yet to be. By day, the abrading currents, the echoing Canyon Wrens, and the attentive sun abet creation. The project is advanced indifferently by sun and rain, by wind and calm, under the moon and at the silent dawn.

Neither elections, Monday mornings, the establishment of empires, nor the price of bread matter here. No days of rest or festivals mark the year. No proclamations as new constructions are tried out, nor ceremonies as masterworks are set in place. The plan unfolds hour by hour—but the changes of a lifetime escape notice.

A few millennia will give us a new bend for the river, a finer cut to a mesa, a proper grotto for the play of light and dark reflections from the water's surface. The pieces are assembled as civilizations rise, and installed with their passing.

This cathedral of rainbow-stone, this ancient yet always new engine of creation, this canvas beyond all human scale, commands us to be mute and still, and to bear witness to the infinite and patient artistry of Deep Time.

*J. Allen Whitt is a veteran who served in the Navy during the Vietnam War. "Absent Moon" was the national second-place winner in the Personal Experience category as part of the 2012 National Veterans Creative Arts Festival. Stories had to be both written and narrated on videotape in three minutes or less, about 500 words. Notes from the Other Side of the Mountain is the working title of J. Allen Whitt's first completed novel which he wrote using his experiences growing up in New Mexico and as a Navy officer on an aircraft carrier in the Gulf of Tonkin.*

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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. Go to <http://www.southwestwriters.com/critiqueSubmissionGuidelines.php> for guidelines and information.

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- Young Adult
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- Poetry

### COST

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

## Member Successes

**Dr. Irene I. Blea** was recently featured in an issue of *Colorado State University-Pueblo Magazine*. The article outlines her work as a tenured university professor and a civil rights activist; plus her contributions as a prize winning writer of poetry, seven books and over 30 articles of non-fiction, a book of fiction and two other fictional works in progress.

**Janet K. Brennan's** publishing company, Casa de Snapdragon, LLC, has released 30 books by 21 authors in over eight years of traditional publishing. Under her second publishing company, JB Stillwater Publishing, she has released 6 books during two years of hybrid/collaborative publishing of poetry, art, and prose. JB Stillwater's newest releases are *Something Like Life* and *Serenity*.

**Sylvie Larimore de Lara** will read from and discuss her novel *Guanacolia* on Thursday, March 7 at Los Griegos Library from 5:30-6:30 pm. (1000 Griegos Rd NW, Albuquerque, NM 87107).

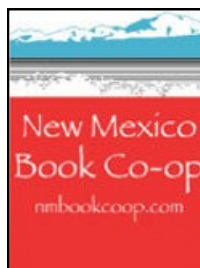
**Val Stasik** (Valerie Stasik) has published her novel *Incidental Daughter*, now available on Amazon. For more information, an excerpt, and links to the purchase page, go to <http://valeriestasik.com/val-stasiks-books.html>.

### 2013 First Bimonthly Writing Contest A Love/Revenge Poem

February is where St. Valentine hangs out, so an obvious theme for this bimonthly writing contest is love (or revenge related to love). Write a poem relating to love (or revenge)—past, present or future, real or imagined. Any style, any format (as long as it fits on no more than two pages). It can be memoir, total fabrication, funny, serious, whatever—the sky's the limit.

Tweak our interest and win \$150/\$50/\$25 or an honorable mention. Your entry may also be published in the *Sage* newsletter, if your permission is given. See the rules. Postmark deadline is Thursday, **February 28, 2013**.

Please include your address, phone, and email plus permission to publish or not on a separate sheet. Do not include identifying information on the manuscript itself. Mail to SWW Bi-Monthly Contest, 3721 Morris NE, Suite A, Albuquerque, NM 87111.



## 2013 New Mexico-Arizona Book Awards

Entries are now being accepted for the 2013 New Mexico-Arizona Book Awards. Books by Arizona and New Mexico authors and publishers that were released between 2011 and 2013 are eligible. The deadline for entries is July 1, 2013. There

are forty-nine categories this year. A new category has been added for bilingual children's picture and activity books. Entry info is at <http://nmbookcoop.com/BookAwards/BookAwards.html>

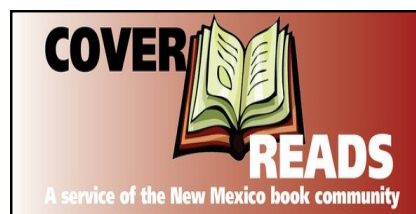
### Happenstance Literary: Open for Submissions

If you are a writer who wants to share your work with a new audience, [Happenstance Literary](http://happenstanceliterary.com) is open to submissions. The recently launched digital magazine is published by Sharon Vander Meer, former editor of the *Las Vegas Optic* and current host of Writer's Block, a weekly live radio show on KFUN/KLVF in Las Vegas, New Mexico. The zine's mission is to open publishing opportunities to writers from all over. Submissions must be original work (will do reprints as long as the work is yours) up to 1,500 words. Acceptable genres and styles: poetry, humor, essay, memoir, short story, photo essay, feature articles, travel, social commentary, food, wine and dining, book reviews, fiction, nonfiction, mystery, romance and sci-fi/fantasy. For more information, or to receive a complimentary copy of *Happenstance Literary*, email a request to [sharon@vandermeerbooks.com](mailto:sharon@vandermeerbooks.com).

### SUBMIT YOUR BOOK EVENTS

The New Mexico Book Co-op has launched a comprehensive book events calendar for book-related events in

the Southwest to help readers find information about local book events throughout the region. The Book Events Calendar, called Cover•Reads, is available to everyone 24/7 on the web. Over 8,000 patrons are already using the service to find upcoming book talks, book signings, and book-related presentations. Readers are encouraged to sign up to receive regular updates of upcoming events. Libraries, book-stores, authors, and publishers are posting their upcoming book events as a way to encourage greater participation from the reading public. Go to <http://nmbookcoop.com/Cover-Reads/Cover-Reads.html> to list your upcoming book events.



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

## Announcements



### February Album Writing Month—14 songs in 28 days.

Begins February 1. Write an album in a month alongside thousands of musicians worldwide. <http://fawm.org/>



Enter the **ABQA Arts & Entertainment** flash fiction contest for a chance to win \$100 and publication in their April 2013 edition.

Runners up will be published online at [abqarts.com](http://abqarts.com). Deadline: **February 8**. Go to <http://abqarts.com/?p=11762>

**Vine Leaves Literary Journal** is accepting vignette submissions through **February 28** for its April issue. Prose, poetry, script, and artwork/photography for the cover and/or interior of the issue. All vignettes accepted for publication online will be considered for the best of 2013 print anthology. Visit: [www.vineleavesliteraryjournal.com](http://www.vineleavesliteraryjournal.com).

### Writing Contest With Over \$1,600 in cash and prizes.

The 2013 Laine Cunningham Novel Award contest is open to all book-length fiction works including novellas, collections of linked short stories, YA novels, and novels in progress. First prize, \$500; Second prize, \$125; First, Second, Third prizes include a library of books valued over \$1,000. Deadline: **February 28**. [www.blotterrag.com](http://www.blotterrag.com)

**Short Fiction Contest.** The contest is open to all writers who have not yet published a book of fiction. No entry fee, 1200 words or fewer. Deadline **February 28**. *The Kenyon*



*Review* will publish the winning short story in the Winter 2014 issue, and the author will be awarded a scholarship to attend the 2013 Writers Workshop, June 15th-22nd, in Gambier, Ohio. <http://www.kenyonreview.org/contests/short-fiction/>

### THE MONTREAL INTERNATIONAL POETRY PRIZE

A GRASSROOTS NON-PROFIT ORGANIZATION

The not-for-profit International Poetry Prize is offering \$20,000 for one original, unpublished poem of no longer than 40 lines written in any English dialect. Early entry deadline: **March 31**. Got to [montrealprize.com](http://montrealprize.com).



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

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

## ~ Wanted ~

Editor of fiction who particularly enjoys Nora Roberts's *The Circle Trilogy*.

Please contact Suzann in ABQ.

**505-867-0567**



### 21st Annual Pikes Peak Writers Conference

**April 19-21**, Marriott Hotel  
Colorado Springs, Colorado

"Writing from the Ashes:  
Never Lose Sight of Your Dreams"

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

### Sixth Annual DFW Writer's Conference

**May 4-5, 2013**: Hurst, Texas



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

**Creative Nonfiction** and Arizona State University's Global Institute of Sustainability are looking for true stories that illuminate and present the human side of environmental, economic, ethical, and/or social challenges related to the state of our planet and our future. Personal essays/stories up to 4,000 words. Deadline: **May 31**. Go to <https://www.creativenonfiction.org/submissions/human-face-sustainability>.



**Horse Around New Mexico**, an equestrian lifestyle magazine, welcomes submissions on any horse-related

themes for six issues in 2013. No limitations based on discipline, riding style or writing genre. Feature-length articles and shorter pieces on tack, equine health, rider safety, etc. Will consider short stories, poems, personal essays, training tips, trail descriptions, club news, press releases, and other. Contact [editor@horsearoundnm.com](mailto:editor@horsearoundnm.com) for guidelines.

I have read, written, and published poetry for most of my adult life although I have never received formal training in writing poetry. I began by *expressing* myself, creating line breaks wherever I thought they looked right. Where the line breaks looked right was a by-product of the poetry I was reading at the time. Other poets share this starting place.

"The desire to express myself is precisely what drew me to writing in the first place," Lisa Hase-Jackson says, "and poetry especially attracts me precisely because of its ability to convey emotional truth in a manner that is...more concise and poignant than prose." Carla Heinecke concurs, saying she too writes "from inspiration to express [her]self."

Rhyming was never easy, and as far as poetic forms were concerned, I found most rhyme and line schemes daunting. Lola Eagle says she *likes* "to follow a pattern...[because she loves the]...rhyme and meter it gives." Heinecke also enjoys "learning formal aspects of poetry."

After many years of improvising poems, I gravitated to techniques and forms of the craft. Eventually, self-indulgence yielded patterns, tones of voice, habits of diction, obsessive themes, quirks of syntax, and finally the comforts of established forms. This is not an unusual discovery. Hase-Jackson does not like to be constrained by forms—she believes stricter forms can result in "stiff language, contrived images, and forced rhymes," but she has "discovered for [herself] how form extends a poem's function—that is, a poem's form contributes to a reader's emotional understanding of the image or idea presented in the poem."

What does this have to do with your poetry? You've no doubt noticed your own patterns. Is your poetry frequently in four-line stanzas or couplets or long Whitman-like lines or quirky, short lines with no capitalization or punctuation? What about your voice? Is it usually edgy or solemn, sarcastic or bemused? Do the voices take you to familiar subjects? Landscape, loss, the passage of time, dysfunction—the possibilities are endless. After a number of years of writing poems, you discover your poetic palette, as it were.



*Dodici Azpadu is the author of three published novels, numerous short stories, and many poems. Her third novel, Living Room, was a finalist for the 2010 NM Book Awards in Fiction. Her novella Saturday Night was published in August 2011. Visit her website at [www.dodici-azpadu.com](http://www.dodici-azpadu.com).*

*Poetry* magazine focused their 2012 issues on the first 100 years of poets and poems its editors had published. The remarkable discovery was that so much of what had been published was of no interest. The tightly formal and the emotionally unfettered poems were not mutually exclusive, nor were they predictive of staying power. I concluded from *Poetry's* project that like haiku, poets write hundreds or thousands of poems, and if one poem out of that number is magical, the poet is very fortunate.

**Lola Eagle** has published in numerous magazines, and she has worked as an editor and newspaper journalist. She is the author of *From the Eye of an Eagle*, a mixture of poetry and prose, and *More Visions in Verse*.


**Lisa Hase-Jackson** writes poetry, short stories, creative nonfiction, essays, and plays. Her poems and articles have been published in literary and trade publications. Her current projects include an anthology *200 New Mexico Poems*, a poetry manuscript, several short stories, a script, a memoir, and a blog at [zingarapoet.net](http://zingarapoet.net).

**Carla B. Heinecke** writes inspirational poetry and poetry scripted to several musical styles. She also writes books for children.

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**M**y high school creative writing teacher had the best definition of story that I've ever heard.

**A story is interesting people, solving interesting problems, in interesting ways.**

The genius is in its simplicity. "Interesting" is subjective and open to so many different possibilities, which allows for everyone to approach it in their own creative way. But the core idea is solid. People solving problems. At the heart of every story is a problem to be solved.

So how can we improve our storytelling skills? By focusing on the three things that make a story a story.

### 1. Interesting People

This is all about the characters. Even in formula-heavy action stories, character stands out. Everyone knows James Bond, right? A great story has characters who offer something interesting to readers. (I know, easier said than done.) But think about the things *you* find interesting about other people. Unless the job itself is intriguing, odds are it's not what they do for a living that captures your attention. It's something about their personality, their quirks, their way of looking at or doing things that intrigues you. It's sharing similar interests or beliefs, or maybe even having *totally* different interests and beliefs. Try studying your own tastes:

- Pick three of your friends. Why do you like them?
- Pick three celebrities. Why do you enjoy watching them?
- Pick three people you dislike. What don't you like about them?
- Pick flaws from three people. Which ones do you find endearing? Annoying?

Now think about those traits and how you might apply them, or ones like them, to your characters. Try choosing one trait from each of the four questions above and seeing how that rounds out your character. Try a few sets to see which ones create the most interesting character.

### 2. Interesting Problems

This is all about the premise. While any problem can be made interesting with the right pieces, mundane tasks usually don't make people flock to see what's going on. It's the unusual that grabs us. The different or the unexpected. Think about the problem your protagonist faces in your story.

- Pick three ways this can hurt your protagonist.
- Pick three ways this can benefit your protagonist.
- Pick three ways in which readers can relate to this problem.
- Pick three elements that have larger ramifications for your story.

Now think about how these things might deepen your story problem. Very few of us are ever going to be—let's say—



*Janice Hardy always wondered about the darker side of healing. For her fantasy trilogy *The Healing Wars*, she tapped into her own dark side to create a world where healing was dangerous, and those with the best intentions often made the worst choices. Her books include *The Shifter*, *Blue Fire*, and *Darkfall* from Balzer+Bray/Harper Collins. You can chat with her about writing on her blog *The Other Side of the Story* at [blog.janicehardy.com](http://blog.janicehardy.com) or visit her at [www.janicehardy.com](http://www.janicehardy.com). (This article was first posted on *The Other Side of the Story*, May 16, 2011.)*

trapped underwater in a cave during a hurricane, but we've all probably had moments where we felt trapped, or helpless, or powerless. Tapping into those feelings is what helps us connect to the stories we read. We're able to put ourselves in the shoes of the protagonist. That makes us more interested in what their problems are because we can imagine how they must feel. We can experience a situation without ever having to go through it ourselves. This is especially important for epic-scale premises where the problem is so big it's hard to connect to it on a personal level. Find the personal connection and make the problem more relatable.

### 3. Interesting Solutions

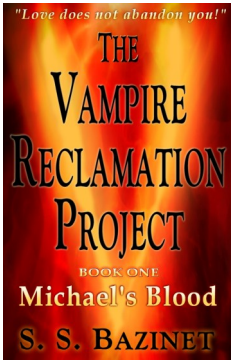
This is all about the plot. How you have your protagonist solve her story problem will comprise the scenes of your book. The more creative you are, the more unpredictable the plot, and the more interesting it can be for the reader. But don't mistake convoluted plots for "interesting." A variety of things that can happen makes for unpredictability, not a complex set of tasks that resemble a Rube-Goldberg device. Look at your problem again:

- Pick three ways in which your protagonist can solve this problem.
- Pick three ways in which she can fail.
- Pick three places where she has to make a choice that will send her on one of those above paths.
- Pick three secrets she won't know about until they happen.

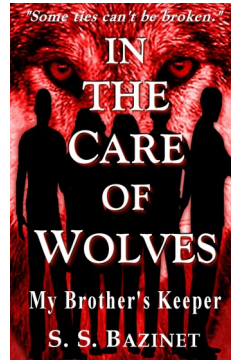
If you have multiple options for your protagonist, and multiple places where those options can change, then you have the freedom to explore several solutions in the story. That means you can have your protagonist fail and still be able to find a way to resolve their problem and win. And if they fail in one way, the reader can fear they might fail again. Things are interesting when you're not sure what the outcome will be.

These are certainly the more technical ways of boosting your storytelling, and there are others that can also help. But that's for another day.

## Member Books

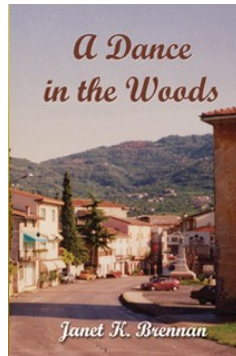


How can a loving angel create a disaster? Michael, an incarnate angel, shares his blood in an effort to purge vampire Arel of his dark curse. Facing death instead of redemption, Arel is left wondering if he's been cursed a second time. Published by Renata Press. Available at Amazon and Barnes & Noble. Visit Sandy Bazinet [www.ssbazinet.com](http://www.ssbazinet.com)



Is sixteen-year-old Theodore a secret weapon, programmed to destroy his lost family? Reunited with them and learning that they're werewolves, he helps them escape from those who are hunting them to extinction. He learns about loyalty and devotion. But in the end, will he unwittingly betray them? Published by Renata Press. Available at Amazon and Barnes and Noble. Visit Sandy Bazinet at [www.ssbazinet.com](http://www.ssbazinet.com).

Janet Brennan's memoir of spiritual and physical healing while living in a medieval village in Italy following the death of her oldest daughter. "Mom, if I survive death, I will do everything I can to show you what it is like." This is a family saga of pain, hope, and healing. Available in bookstores worldwide and online, in paperback and e-book formats. [www.CasaDeSnapdragon.com](http://www.CasaDeSnapdragon.com)

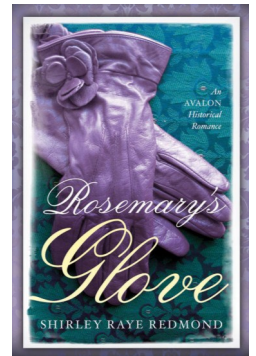


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Winner of the New Mexico Romance Book Award. Now available on Kindle. [www.ShirleyRayeRedmond.com](http://www.ShirleyRayeRedmond.com)



### THANK YOU, VOLUNTEERS!

On January 5, the board of directors of SouthWest Writers presented a Certificate of Appreciation to each of the following SWW members for their volunteer service "above and beyond" during 2012. We're a volunteer-run organization that couldn't have made it without their efforts.

**Sandy Bazinet**  
Food Table

**Edith Greenly**  
Accounting

**Betty Burnett**  
Food Table

**Gregory Lay**  
Audio-visuals

**Marykay Chapman**  
Visitor's Table

**Bob Sadel**  
Conference

### SWW Members:

**Place an ad for your book with cover art  
and a blurb of 50-60 words for only  
\$10/month or \$25/three months.**

**Contact Kathy Wagoner, Sage Editor,  
[JustWriteSWW@gmail.com](mailto:JustWriteSWW@gmail.com)**

### Looking for a Critique Group?

If you're a current member of SWW and are searching for a critique group, or are looking for another member to join your existing circle, email your request to Kathy Wagoner, [JustWriteSWW@gmail.com](mailto:JustWriteSWW@gmail.com), and we'll get it posted. Please include in your email:

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

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

### CRITIQUE SERVICE

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

### ENTRY FEES

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

### PRIZES AND NOTIFICATIONS

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

First Place: \$200

Second Place: \$150

Third Place: \$100

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

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

### JUDGING

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

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

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

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

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



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Planning on shopping on Amazon? Go to the SWW website at [www.SouthWestWriters.com](http://www.SouthWestWriters.com), click on the Amazon link, and SWW will receive a commission on your book purchase.

Or cut and paste the following link into your web browser: [http://www.amazon.com/?ie=UTF8&\\*Version\\*=1&\\*entries\\*=0&link\\_code=hom&tag=southwestwriters](http://www.amazon.com/?ie=UTF8&*Version*=1&*entries*=0&link_code=hom&tag=southwestwriters)



# 2013 Student Scholarship Application

*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 a student with the interest and desire to pursue a writing career or if you wish to apply yourself, please complete this application and mail to the address at the bottom of the form.*

**Name:** \_\_\_\_\_

**Address:** \_\_\_\_\_

**E-Mail:** \_\_\_\_\_ **Phone:** \_\_\_\_\_

**Current School:** \_\_\_\_\_

**Current Level:** \_\_\_\_\_

**Area(s) of Interest:** \_\_\_\_\_

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

This image shows a blank sheet of white paper with horizontal ruling lines. The lines are evenly spaced and run across the width of the page. There are no margins, text, or other markings on the paper.

**Recommended by:** \_\_\_\_\_

**Contact (phone/e-mail):**

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