

SouthWest Sage

July 2011 www.southwestwriters.com

SouthWest Sage Now Online Only

Welcome to the new *SouthWest Sage*, exclusively online with this issue. Going online helps us control costs, deliver the newsletter with more current news and add color and active links to the *Sage*. You can still have a print copy to read at your kitchen table by printing out the pdf file from your computer.

If you would like to receive an email link to the e-*Sage* when it is posted and you are an SWW member, the process is simple. If you already receive e-lets for other SWW news, you are on the notification list and you need do nothing more. You will receive an email when the *SouthWest Sage* is available, and it will appear as a pdf, which you can then read on your computer, download to your computer, or print a hard copy to read under your backyard shade tree or anywhere you like to read.

If you are an SWW member and you do not get e-lets and you'd like a *Sage* posting notice, simply send a message with your correct email address to Larry Greenly at SWWriters@juno.com with the subject line e-let update.

If you are not an SWW member, you will not receive a posting notice. However, the *Sage* will still be available on the website at www.southwestwriters.com.

A Word from Our New Treasurer

This issue of *Sage* contains the 2010 Balance sheet and Profit & Loss Statement for the past year on page 10. These reports are late, but since April 1, when I became Treasurer, I've been working diligently to bring our financial records up to date.

In next month's *Sage*, I will present the 2011 semi-annual P&L statement and the following month, the 2011 status report on our 2011 budget and financial position.

Speaking on behalf of the Board, we appreciate your decision to invest in your career through SouthWest Writers. Rest assured the Board will do all it can to provide you with a good return on your investment. I'm at almost every meeting and will be happy to answer your questions. Thank you.

Terry Civello, Treasurer

"Everything that is really great and inspiring is created by the individual who can labor in freedom."

Albert Einstein

Celebrate American Independence

Non-Members Pay to Attend SWW Meetings

In an effort to enhance the value of SouthWest Writers membership, the board has decided to begin charging non-members to attend our general meetings on the first Saturday morning and the third Tuesday evening of every month. Non-members will be charged \$5.00 to attend each meeting. Members should bring their membership card to expedite sign-in at the meeting. If you have lost your card, we will have a membership list to verify membership.

Becoming a member is as easy as joining at the membership table immediately beyond the sign-in table. Membership is about the price of a latte, or two, a month. For \$60 a year, you can receive all the benefits of belonging to a professional writers group.



President's Message: It's Here!

by Melody Groves



Melody

Welcome to the very first issue of the Sage online. It's an exciting time for us because now we can expand our newsletter's pages and use color photos. We consider it a win-win situation—you get more bang for your buck. We've played with the possibilities and, as a SWW board, are most interested in seeing how much information we can now provide.

I do know that a couple of our members were most distressed that the award-winning newsletter was about to go cyber. Don't worry. You can still have a printed version, but you get to do it yourself. When you open the .pdf, ask your computer to print any or all of the pages, and within moments, you'll have a hard copy in hand. It's truly just that easy. Hey, if I can do it—I know you can!

Question—have you renewed your membership lately? If not, why not? If so, thank you. Why not call Larry at the office (505-265-9485) and for \$40 add a second year? Or heck, now that your income tax refund is in your pocket, how about becoming a lifetime member? It's only \$750 and you never have to worry about forgetting to renew your membership. If you can't swing \$750 or even \$60, we accept 6-month memberships for only \$30. It's a tremendous bargain. Where else can you have so much fun for \$5 a month?

Good news keeps spreading over SWW. Recently, a conference committee has formed and they've already got the ground-work laid for an amazing Screenwriting/Playwriting Conference on Saturday, February 25, 2012. It'll be held at the MCM Elegante Hotel and will feature top-notch speakers about adapting novels into screenplays and the bare bones of writing one- and three-act stage plays. They've even decided that in the afternoon, a breakout session will be critiquing, where a person brings in a few pages and participants read it aloud.

Mark your calendar. Another conference is scheduled for September 22, 2012, but details have not been worked out yet. Put that one on your calendar, too.

So, while change can be a bit scary, it's also exciting. Help us march into the 21st century by embracing the new technology and celebrating SWW as the terrific organization it is.

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WELCOME NEW MEMBERS

Mindy Zacks	Jolin Baca-Saavedra
Lynne Robbins	Shirley Jones
Diane Wheeler	Jacquelyn Yznaga
Ann Marie Muelleer	Barbara Garvey
Molly Rogers	Randy Cooper
Matthew Sherley	Paul Rhett
Wally Gordon	David McElhaney
Alice Winston Carney	
Bonnie Ivener	
Corinne Cisneros	



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 (\$100 for 2 years), Two people \$50 each,
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: Third Tuesday: 7-9 PM
New Life Presbyterian Church, 5540 Eubank NE,
Albuquerque, New Mexico



SouthWest Sage

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Mozambique Mouth Breeders

by Charles R. Powell

My tiny new pets swam from the floating plastic bag into the large community aquarium. I was afraid for their safety because they were so small. However, they were strong swimmers with an assertive nature, so they took care of themselves.

They were aggressive eaters and grew rapidly. Soon they were larger than any of the other fish. I was then afraid for the safety of the others. I put the Mozambiques in a separate aquarium. After several more weeks of eating and growing, the larger of the two new fish stopped eating.

By reading my tropical fish handbook I learned that after finding a mate, the female mouth breeder lays her eggs. After the male fertilizes them, the female takes the eggs into her mouth. The mother fish carries the eggs in her mouth until they hatch. She then carries the baby fish, called fry, in her mouth. During those weeks, the mother fish doesn't eat.

The book also said for the fry's safety, it was best to separate the male from the female and babies. I put the father, Moe, in another tank.

Careful not to be seen or heard, I could sneak-up and watch the fry come out of their mother's mouth to eat. At the least sign of danger, the baby fish would dash to their mother, Zambee, and she would take them back into her mouth.

For weeks, I was often late for work, because my favorite pastime had become studying the baby fish. After a while, the babies weren't easily frightened and were getting too large to fit readily in their mother's mouth. Zambee continued to try to suck them up at any sign of threat. It was exciting to see the babies try to scramble away, while the mother tried to gather them in. When she opened her mouth to get more in, the ones she had taken before would sometimes get out.

The handbook said when the mother fish can no longer get all the fry in her mouth for protection, she may start eating them. I decided it was time to separate Zambee, from the babies.

The next morning with a net I slowly, quietly crawled to the aquarium. I observed the babies swimming around eating. I noticed the mother keeping close watch over her young. I carefully reached up and opened the cover of the tank.

Zambee saw me and rushed to scoop up her many babies. They scurried to escape their mother. I stood up and quickly tried to trap the big eight-inch fish in the net. I missed three times and water splashed on the floor, on the wall and on me.

Finally, Zambee was caught in the net, pulled from the fry tank and placed with Moe, her male mate.

After the babies were calmly feeding again, I sprawled on the floor, looked up and counted them all. Living up to her name, the mother Mozambique Mouth Breeder had successfully raised 76 baby fish -- in her mouth.

Charles' essay won first place in the 2011 SWW second bi-monthly contest, "A Pet Anecdote." He worked as a social worker, personnel representative and juvenile detention counselor before retiring from the U.S. Postal Service in 2005. In addition to writing non-fiction, he now works to stop wars, end occupations and make the world a better place.



Authors dream of having their books made into movies. But even if your story never hits the big screen, you can make your work better by thinking like a scriptwriter. Apply these screenwriting tricks to writing your novel and breathe new life into your work.

OPEN BIG

My brother, Doug Eboch, wrote the original screenplay for *Sweet Home Alabama*. He gave me this advice on a novel manuscript: “You need a big opening scene. Think of visuals, color and movement—maybe a big party.”

Begin your novel with action, not background, to grab the reader’s attention. “Start with something big and memorable,” says David Steinberg, who wrote the screenplay for *Slackers* and co-wrote *American Pie 2*. “And big isn’t as important as memorable. It doesn’t have to be a big explosion, but start off with something exciting, different, weird—something that makes the reader want to keep going.”

Don Hewitt, who co-wrote the English-language screenplay for the Japanese animated film *Spirited Away*, agrees. But, he warns, don’t just make up any big scene for the sake of drama. “Start with an event that affects the character,” he says. Ideally, this event is a moment of change, where the character starts on a new path.

Establishing the protagonist’s role in the story is one of the most important functions of an opening, whether in films or novels. Let the reader know the character’s goals. “What does he want? What does he really need?” asks Steinberg. “What’s his external goal? And what’s his internal goal—what’s this person’s flaw, and how is he going to be a better person by the end?”

In addition, Doug says, “An opening scene should establish the genre. For comedy, I try to make a really funny opening.” If the opening is exciting, funny, sad or scary, the audience expects the entire movie—or book—to be the same. If the opening is boring, the reader assumes the rest is, too.

SCENE BY SCENE

Set high expectations, then satisfy them. Consider each scene in your novel. How can you make it bigger, more dramatic? “Imagine the worst thing that could happen,” Hewitt says, “and force the issue.”

Doug stresses the effectiveness of “set pieces—the big, funny moment in a comedy, the big action scene in an action movie. The ‘wow’ moments that audiences remember later. Novelists can give readers those scenes they’ll remember when they put the book down.”

Yet even in big scenes, you must balance action and dialogue. Any long conversation where nothing happens is going to be boring. Steinberg says, “Movies are about people doing things, not about people talking about doing things.”

Even in comedies, he says, dialogue must be relevant to the plot. “Dialogue is funny because of the situation, not because it’s inherently funny.” The same goes for novels, too.

Long action scenes can be equally dull. “When you look at the page, it shouldn’t be blocky with action,” says Paul Guay, who co-wrote screenplays for *Liar, Liar*, *The Little Rascals* and *Heartbreakers*.

Adds Hewitt: “Try to be as economical as you can with the action, and as precise as you can. Break it up with specific dialogue to strengthen it.”

GET TO THE POINT

Above all, screenwriters know the value of editing. Studios expect scripts to be within a certain length, generally 90 to 120 pages. Although some movies today run longer than that, any writer who turns in a 300-page script looks like an amateur.

“You should always be moving on to the next story point,” Guay says, “so you have almost no time to indulge in character flourishes or slow moments. If something is off-topic it has to go. Screenwriting teaches you to be ruthless.”

Doug says, “I’ll go back through every line and look for lazy writing, dialogue or description that doesn’t advance the character or plot, and see if there’s a better way to do that.”

As for description, keep it short. “A little detail is good in the beginning,” Steinberg claims, “but readers don’t care what things look like on page three, let alone on page fifty. Use description sparingly, and only if it’s really relevant.”

Novelists who focus on action over description are closer to making their books page-turners. However, novelists don’t have the luxury of visual aids, as screenwriters do. Just use short descriptions to advance the plot, not distract from it.

Novelists can learn from the movie world. Open big, increase the drama in each scene, balance action and dialogue, and edit ruthlessly. You’ll have a stronger story. And who knows? It may even increase the chances of your book being made into a movie.



Chris Eboch is a popular teacher with SouthWest Writers, SCBWI, and the Institute of Children’s Literature. Her book on Advanced Plotting will be out this summer. Get more articles on the craft of writing <http://chriseboch.blogspot.com/>. For more on screenwriting, visit Let’s Schmooze—Doug Eboch on Screenwriting at <http://letsschmooze.blogspot.com/>.



Dodici Azpadu, MFA, PhD 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. Visit her website at www.dodici-azpadu.com.

The personal pronouns, *I* and *me* are frequently used incorrectly because writers do not remember the rules for case. Case is the grammatical functions pronouns have in sentences. To make matters worse, speakers regularly use *myself* in place of *I* or *me* because they do not know which is correct.

Do not be confused by celebrities who have a penchant for *me*, *myself*, and *I*.

Use subjective case *I* for all subjects.

My co-star and me are just friends. [Wrong]

My co-star and myself flirted innocently at the gala.
[Wrong]

My co-star and I are cheating on our spouses. [Correct]

I lived above the garage because my mother and me argued constantly. [Wrong]

I lived above the garage because my mother and I argued constantly. [Correct]

Use subjective case *I* for subject complements. Subject complements are additional information about the subject/actor, and they follow linking verbs. In dialog, writers can have characters speak idiomatically. A character enters a house, and his spouse calls to him from another room. "Is that you?" The character will probably answer, "*It's me.*" Regardless of how often *It's me* is said, writers should know the correct form.

It is I. [Correct]

Notice this strange subject complement structure.

I denied that the thief was me. [wrong]

Sometimes it helps to reorganize the sentence to tease out the correct form. *Me was the thief*, obviously does not work.

I denied that the thief was I. [Correct]

In this instance, the correct form is stiff. If writers prefer, they can re-write the sentence.

I denied that I was the thief. [Correct]

None of the above examples will support the use of *myself*. Remember: *Myself* is always wrong as a substitute for *I* or *me*.

Use the objective case *me* for all object positions.

Object of a preposition. The easiest usage to remember is object of a preposition. Prepositions are words that connect nouns or pronouns to other words in the sentence, usually for purposes of modifying the other words. *To*, *from*, and *with*, for example, are prepositions, and they are always followed by objective case pronouns.

The clerk gave the bag to my girlfriend and myself.
[Always wrong]

The clerk gave the bag to my girlfriend and I. [Wrong]

The clerk gave the bag to me. [Correct]

Direct or indirect objects of verbs. Briefly, a direct object receives the action of a verb. An indirect object tells the reader to whom or for whom the action of the sentence is done. Thus,

They gave I the gift. [Obviously wrong]

They gave me the gift. [Correct]

They gave the gift to Robert and I. [Familiar, but wrong]

They gave the gift to Robert and me. [Correct]

When speakers and writers are unsure about this structure, they are often tempted to use *myself*.

They gave the gift to Robert and myself. [Wrong]

Resist the temptation. *Myself* is a reflexive or intensive pronoun. It should never be substituted for *I* or *me*.

I weighed myself. [Reflexive]

I took him to the doctor myself. [Intensive]

A simple matrix will help keep the important elements in order.

	Subjective Case	Objective Case	Possessive Case
Singular	I	Me	My
	You	You	You
	He, she, it	Him, her, it	His, her, its
Plural	We	Us	Our
	You	You	Your
	They	Them	Their

Although the focus this month is on *I* and *me*, case rules that apply to *I* and *me* apply to all personal pronouns.

Editor's note: Sometimes it helps me understand the correct usage if I drop the other person and see how the sentence sounds. Would you say, "They gave the gift to I?" or "I lived above the garage because me argued constantly?"

Meetings

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

Saturday, July 2
10:00 a.m. to noon

Rick Reichman

First Things First

Mastering those first few pages of your work to make the reader go, "Oh wow!"

Rick Reichman has taught screenwriting for more years than he wants to remember. In that time, he has optioned two screenplays, won a number of screenwriting contests, and written two books on screenwriting—which you may purchase during this meeting. His students have sold numerous film scripts and written for TV shows including *Roseanne*, *Home Improvement*, *Buffy the Vampire Slayer*, *Xena—Warrior Princess*, and one of his students is Executive Producer of *The Mentalist*.



Saturday, August 6
10:00 a.m. to noon

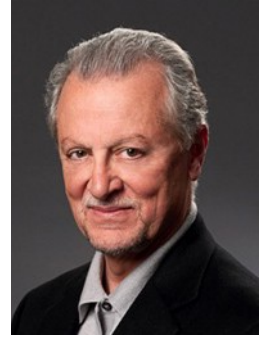
Joe Badal

Fictioncraft

Joe Badal, a multi-published fiction author, will discuss fiction craft, but he wants to cover the craft questions that are most important to SWW members. So, Joe will take your questions and frame his presentation around questions that are most frequently asked. Members can email their questions to Joe at josephbadalbooks@aol.com

Joe has worked 37 years in the financial services industry. He retired in 2007 after six years as director and senior executive of a New York Stock Exchange-listed mortgage company.

Joe has had three suspense novels published: *The Pythagorean Solution*, *Terror Cell* and *The Nostradamus Secret*. His next novel is due to be released in late 2011. Joe has written dozens of published articles about various business topics and is a frequent speaker at conferences and civic organization meetings.



The food at SWW meetings is provided by the attendees. If you'd like to have snacks to munch, please contribute.

Tuesday, July 19
7:00 p.m. to 9:00 p.m.

Sarah Baker

Say What?

Using fun examples to illustrate the concepts, we'll explore ways to make dialog more memorable.

Sarah Baker currently has 14 novels, 9 novellas, several short stories and 1 audiobook published by Kensington, Harlequin, Siren Audio Studios, and other publishers. She writes mystery as S. H. Baker, romance as Sarah Storme, and the hot stuff as Lydia Parks. Originally from New Orleans, Sarah has put down roots in New Mexico where she enjoys talking to writers and readers.



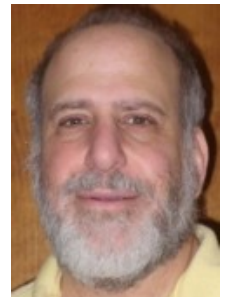
Tuesday, August 16
7:00 p.m. to 9:00 p.m.

Edward D. Isenberg

Research for Writers

Ed Isenberg will explain why, for virtually anything except poetry, research that is targeted, limited in time and bullet-proof is absolutely required. You'll learn the penalties for not doing proper research, which vary from "Ticket Infractions" up to "The Death Penalty." Ed will explain "The Rule of Errors," the Four Levels of Errors, the Three Levels of Research, the Two Attitudes on Research Accuracy, and the One Golden Rule of Research. You'll learn the best sources for different levels of research, and what you can and cannot trust on the Internet. There will be a handout and time for audience questions.

Ed has spent his adult life in different lines of work that required fast and accurate research. He has been an award-winning investigative journalist; a senior marketing executive for start-ups, small, medium and large; president of two non-profit societies whose central mission included disseminating the latest and most trustworthy information; and is now finishing his first novel (science fiction). He also wrote and sold a treatment and act one of a Star Trek television special.



Classes

SURFING YOUR ENTHUSIASM - How to Make Writing Goals Work For You

Sue Sullivan

**Wednesdays, July 6 and 13,
6:00 p.m. - 8:30 p.m.
\$75 members and \$105 non-
members (includes six
months of membership)
Class limited to 14 students**



SouthWest Writers Conference Room
3721 Morris NE, Ste A (NW corner of Comanche and Morris)

If the traditional way of attaining writing goals—schedules, accountability, being driven, feeling busy all the time— isn't for you, there is another way. In this class, you'll learn a system for working with your writing goals that is designed to support you in clarifying what you really want; following your natural rhythms of taking action, receiving, and resting; developing your own internal motivation, so you can't wait to act on your goals; and staying balanced.

Sue Sullivan has been actively involved in personal development for nearly 30 years. She used to go between the extremes with her goals, getting all psyched and working diligently on them, then burning out and crashing. She realized she needed to find a more sustainable way to achieve. Visit <http://surfingyourenthusiasm.com/blog/>

SYNOPSIS and QUERIES - A Hands-on Approach

Rob Spiegel and Melody Groves

**Mondays, July 11, 18, 25, August 1,
6:30 p.m. - 8:30 p.m.
\$75 members and \$85 non-
members
Class limited to 14 students**



SouthWest Writers Conference Room
3721 Morris NE, Ste A (NW corner of Comanche and Morris)

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. Rob Spiegel and Melody Groves will explain, 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 where to send them.

Rob Spiegel is the author of six published non-fiction books. **Melody Groves** is the author of two published non-fiction books and three fiction books.

HOW TO WRITE FOR MAGAZINES How You Can Bag Your First Magazine Assignment

Melody Groves

**Wednesdays, August 3, 10, 17 and
24, 6:30 p.m. - 8:30 p.m.
\$75 members, \$85 non-members
Class limited to 14 students**



SouthWest Writers Conference Room
3721 Morris NE, Ste A (NW corner of Comanche and Morris)

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 is the author of two published non-fiction books and three fiction books and writes for *New Mexico Magazine*, *True West*, *American Cowboy*, *Enchantment*, *Chronicles* (online), *Albuquerque the Magazine*, *abqARTS* and *Desert Exposure*.

**To register for classes and workshops sign
up at SouthWest Writers meetings,
register online at
www.southwestwriters.com or call the
SWW office at 265-9485**

September Meetings

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

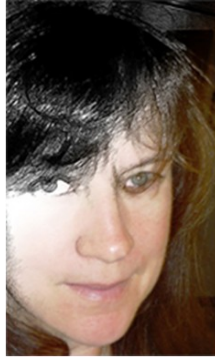
Saturday, September 3
10:00 a.m. to noon

Lois Bradley

**Not Just a Pretty Picture
(or Why Your Nephew's Cousin's
Sister's Friend Should Probably Not
Design Your Book Cover)**

Artwork, whether a single cover for a novel or 32 paintings to complete a picture book, plays a symbiotic role in the production of a traditionally printed book or e-book. Lois will cover art and production topics, including the process of creating artwork for print, formatting, file preparation and an explanation of the printing process, the emerging world of e-books and the pros and cons of using stock photography for book production.

Lois Bradley has been involved with the illustration, design and/or production on several book projects, including most recently the cover illustration and design for *Rattled* by Kris Boch and *The Eyes of Pharaoh* by Chris Eboch. Lois illustrated *Blind Tom: The Horse Who Helped Build the Great Railroad* by Shirley Raye Redmond, Mountain Press Publishing. She has been involved in illustration, book design and production work for three additional books. Lois has been a working New Mexico artist since 1992. Her award-winning paintings can be viewed at Framing Concepts Gallery, Albuquerque, and at The Old Schoolhouse Gallery in San Antonio, New Mexico.



Tuesday, September 15
7 to 9 p.m.

Alan Carlson

Songwriting 101

Alan will cover basic lyric writing, matching music to lyrics. He will also look at how lyrics vary according to genre, where to get ideas for subject matter, making demos, pitching songs and the business side of the music business.

Alan Carlson wrote his first song at age 15. Since then, he has written nearly 150 songs, from country and folk to adult contemporary and blues. He has been a member of several music organizations and has attended numerous songwriting workshops, including seven trips to the Durango Songwriters Expo. In 1987, KOAT-TV used one of his songs during their coverage of the Albuquerque Balloon Fiesta, and in 2000 he placed 3rd in an international songwriting competition. He co-wrote two songs with Nashville writer Marc-Alan Barnette and is a judge for the Texaco Country Showdown (formerly the Colgate Country Showdown).



September Workshop

Finding the Poetry in Your Writing by **Stewart S. Warren**

Saturday, September 24, 9:00 a.m. to noon

\$45 members \$75 non-members (includes a 6 month membership to SWW)

New Life Presbyterian Church, 5540 Eubank (just north of Spain)

This workshop will offer participants an opportunity to delve into the inner workings of the mind: how the mind is not as tame as we would like, how it looks for repetition, how it loves to leap into the unexpected. That's the world in the next moment, the truth of our lives. Poetry can occur in the arc of a story, a paragraph, a phrase.

We'll do a lot of writing, but not necessarily to make poetry nor to make poets. Using gently guided exercises we'll let go of manufacturing and trust the images and rhythms which are inherent within us. Where else would we look? This play-shop is recommended for writers of any genre and style who want to more deeply trust what they have always known. *"It's unlearning. It's contraband."*

Stewart S. Warren is the author of eight poetry collections and is published in various journals and regional anthologies. His poetry is both personal and transpersonal with a mystic undercurrent. As publishing coach and organizer of community events, Stewart assists others in deepening their creative experience and realizing their artistic visions. www.heartlink.com.

Workshop refund policy: If you cancel before September 17 (one week before workshop date) you will receive a full refund. Cancellations after September 17 but before the workshop begins will receive a credit only toward a future workshop or class of your choice. If you do not cancel or don't show up for the workshop you will receive no refund and no credit. If you have any questions, call Joanne Bodin, workshop coordinator at 505-880-8326.



September Classes

WORKING FICTION: Challenges and Peer Critique

Betsy James

Wednesdays, September 7, 14, 21 and 28; October 5, 12, 19 and 26, 5:30 p.m. - 8:00 p.m.

\$240 members and \$300 non-members (includes one year of membership)

Class limited to 10 students

SouthWest Writers Conference Room

3721 Morris NE, Ste A (NW corner of Comanche and Morris)



By popular demand: the fiction class that gets you working. Its manageable assignment size—not more than 1000 words/week—is adaptable to any form of fiction, from mainstream to speculative, including older juvenile. Hands-on fieldwork looks at structure, point-of-view, dialogue, sentence carpentry—even the infamous comma splice. No red pencils! Through editorial conversations, writers at any level learn from the nitty-gritty of one another's work. Respectful peer critique is taught and modeled: weekly, each writer receives a spectrum of response, both professional and general. By class end, writers have the skills to form a critique group of their own. Highly interactive, the class is limited to ten students.

Betsy James is the award-winning author of books and short stories for adults, teens, and children. Her most recent fantasy, *Listening at the Gate*, is a Tiptree Award Honor Book and a New York Public Library Best Book for Teens. Visit her at www.listeningatthegate.com and www.betsyjames.com

New Workshop And Class Refund Policy

To ensure that SouthWest Writers can cover the cost of space rental, meals and instructor fees, we have implemented a new workshop and class refund policy. If you cancel one week before the workshop or class beginning date you will receive a full refund. Cancellations after one week prior up to 24 hours prior to the beginning of the workshop or class will receive a credit only toward a future workshop or class of your choice. If you do not cancel or don't show up for the workshop or 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.

If you have any questions, call Joanne Bodin, workshop coordinator at 505-880-8326 or Kathy Kitts, class coordinator at 505-867-2751 or email kkitts@kkitts.net.

EXPLORE INDIE PUBLISHING - How to Develop Your Own Business Plan

Chris Eboch

Saturdays, September 10 and 17, 1 p.m. - 4 p.m.

\$90 members and \$120 non-members (includes 6-month membership)

Class limited to 14 students

SouthWest Writers Conference Room

3721 Morris NE, Ste A (NW corner of Comanche and Morris)



You've heard the buzz about self-publishing. New authors are using it to get past the gatekeepers. Midlist authors are bringing back their out-of-print books and continuing series dropped by the publisher. Even big name authors are self-publishing new books because they'll have more control and make more money.

But is it right for you? And if so, how do you make it happen? On the first day of this workshop, we'll discuss who should and shouldn't self-publish (and why), explore the pros and cons, and study an overview of the process. You'll start making a list of your goals, resources, and expectations.

The following week, we'll develop those initial lists into step-by-step business plans with timelines. You'll receive resources for editing, proofreading, cover art, and more, plus information on how to get the word out about your book. This class will help you decide if this is the path for you, and if so, get you on your way.

Chris Eboch has 12 traditionally published books and two self-published books, with one more of each on the way. Her novels for ages 9 and up include the indie-published title *The Eyes of Pharaoh*, an ancient Egyptian mystery, and the traditionally published novels *The Well of Sacrifice* and the Haunted series: *The Ghost on the Stairs*, *The Riverboat Phantom*, and *The Knight in the Shadows*. Learn more about Chris at www.chriseboch.com. Chris also writes for adults as Kris Bock. *Rattled* launches her new romantic suspense series featuring treasure hunting adventures in the Southwest. Read the first three chapters at www.krisbock.com.

To register for classes and workshops sign up at SouthWest Writers meetings, register online at www.southwestwriters.com or call the SWW office at 265-9485

SouthWest Writers
Profit & Loss
January through December 2010

SouthWest Writers
Profit & Loss
January through December 2010

	Jan - Dec 10
Ordinary Income/Expense	
Income	
4 · Revenue	0.00
4100 · Competition Fees	1,455.00
4120 · Conference Fees	11,921.00
4150 · Contest Fees	20,739.00
4160 · Contest Banquet Income	3,330.00
4170 · Critique Service	3,634.50
4180 · Contributions-Cash	542.07
4500 · Membership Fees	23,412.00
4510 · Merchandise Sales	4,206.10
4550 · Newsletter Advertising	659.25
4700 · Referral Income Amazon	625.66
4800 · Web Site Advertising	40.00
4850 · Workshop Fees	3,741.00
4860 · Class Fees	12,073.50
Total Income	86,379.08
Cost of Goods Sold	
5100 · Competition Prizes	875.00
5200 · Conference Advertising	48.15
5205 · Conference Banquet	1,155.00
5220 · Conference Facility Rent	1,274.50
5230 · Conference Food/Beverage	1,195.20
5240 · Conference Honoraria	2,300.00
5250 · Conference Lodging	1,578.20
5280 · Conference Supplies	137.65
5290 · Conference Travel	1,216.70
5310 · Contest Advertising	1,250.54
5320 · Contest Banquet	3,484.60
5330 · Contest Critiquers	2,472.88
5340 · Contest Judges	4,136.20
5350 · Contest Postage	287.83
5370 · Contest Prizes	5,250.00
5380 · Contest Supplies	384.78
5410 · Critique Service Critiquers	2,640.50
5500 · Merchandise Expense	4,097.12
5840 · Workshop Expenses	209.00
5850 · Workshop Food/Beverage	411.74
5860 · Workshop Honoraria	2,951.28
5865 · Class Honoraria	8,214.25
Total COGS	45,571.12
Gross Profit	40,807.96
Expense	
6100 · Board Awards	113.00
6150 · Board Liability Insurance	1,574.00
6170 · Board Supplies	258.29
7400 · Marketing Expense	168.07
7510 · Meetings Food/Beverage	134.22
7530 · Meetings Hall Rent	1,485.00
7540 · Meetings Honoraria	1,728.00
7550 · Meetings Supplies	154.31
7710 · Newsletter Postage	475.00
7720 · Newsletter Printing	5,557.84
7740 · Newsletter Supplies	529.12
8110 · Office Accounting Fees	6,096.95
8125 · Office Bad Debt	0.00
8130 · Office Bank Fees	149.80
8140 · Office Contract Service	42.65
8150 · Office Credit Card Fees	1,382.89
8200 · Office Insurance Liability	1,130.00
8210 · Office Insurance W/C	-49.00
8230 · Office Internet Provider	452.44
8400 · Office-Other Taxes	61.84

8410 · Office Payroll	10,213.45
8420 · Office Payroll Taxes	846.43
8450 · Office Postage	571.00
8480 · Office Rent	7,200.00
8490 · Office Repair & Maintenance	1,001.22
8510 · Office Supplies	608.60
8550 · Office Telephone	2,498.71
8570 · Office Utilities	1,581.14
8590 · Office Website Expense	1,317.03
Total Expense	47,282.00
Net Ordinary Income	-6,474.04
Other Income/Expense	
Other Income	
4350 · Interest Income	208.54
Total Other Income	208.54
Net Other Income	208.54
Net Income	-6,265.50

SouthWest Writers
Balance Sheet
As of December 31, 2010

	Dec 31, 10
ASSETS	
Current Assets	
Checking/Savings	
1005 · Sandia Credit Union Checking	2,983.12
1006 · Sandia Credit Union Savings	5.00
1040 · Petty cash	102.00
1050 · Savings-Wells Fargo	48,231.48
Total Checking/Savings	51,321.60
Total Current Assets	51,321.60
Fixed Assets	
1500 · Furniture and Fixtures	9,673.43
1510 · Computers	4,544.03
1700 · Accum Deprec-Furniture & Fix	-9,673.43
1710 · Accum Deprec-Computers	-4,544.03
Total Fixed Assets	0.00
TOTAL ASSETS	51,321.60
LIABILITIES & EQUITY	
Liabilities	
Current Liabilities	
Other Current Liabilities	
2100 · Federal Payroll Tax Payable	111.49
2110 · State Payroll Tax Payable	150.00
2140 · Sales Tax Payable	62.15
Total Other Current Liabilities	323.64
Total Current Liabilities	323.64
Total Liabilities	323.64
Equity	
3000 · Restricted net assets	
3020 · Board-designated net assets	185.00
Total 3000 · Restricted net assets	185.00
3001 · Opening Bal Equity	30,815.71
3010 · Unrestrict (retained earnings)	25,503.44
Net Income	-5,506.19
Total Equity	50,997.96
TOTAL LIABILITIES & EQUITY	51,321.60

Successes and Announcements

Chuck Greaves' second novel, *Hard Twisted*, has been acquired by Bloomsbury for publication in the Fall of 2012. A work of literary fiction, *Hard Twisted* is based on the true story of a 13 year-old girl kidnapped by her father's murderer in Dustbowl Oklahoma and led on a one-year crime and killing spree across the American Southwest. *Hard Twisted* won Best Historical Novel in SWW's 2010 annual writing contest.

Ruth Friesen placed second in the National Federation of Press Women's Communication Contest in the website editing division for her editing of www.southwestwriters.com.

Michael Joe Dupont's nonfiction book, *Modern Medicine in New Mexico: The State Medical Society From 1949 To 2009*, won a prestigious 2011 Heritage Preservation Award from the State of New Mexico. UNM Press has announced that it will re-release the NMMS book through its catalog as its first-ever Book-On-Demand and E-Book in July.

Jeanne Shannon has two poems in the first issue of *Petrichor Machine*, a new print magazine published in Stratham, New Hampshire.

Gail Rubin's book, *A Good Goodbye: Funeral Planning for Those Who Don't Plan to Die* (Light Tree Press), is now available in the Nook and Sony eReader formats, as well as Kindle and iPad ebook formats for \$9.99. The book is a finalist in ForeWord Review's 2010 Book of the Year Awards in the Family & Relationship category.

Nancy Ava Miller's *Pervert: Notes from the Sexual Underground* won Honorable Mention for the National Leather Association Geoff Mains Nonfiction Book Award.

Joanne Bodin's novel, *Walking Fish* is a two-time winner in the 2011 International Book Awards. It placed as the winner in Fiction: Gay/Lesbian and as first finalist in Fiction: Best New Book. She was also invited by the Mark Twain Library in Redding, Connecticut to do a book signing/fundraiser for the library. A percentage of the profits from the sale of her novel will be donated to the library. See her website at www.walkingfishnovel.com.

The Whispering Prairie Press 2011 poetry, flash fiction, and essay writing awards deadline is **June 30**. <http://www.kansascityvoices.com/03calendar/contest.shtml>.

Gulf Coast is accepting entries for its 2011 Barthelme Prize for Short Prose. "No matter what you call it—flash fiction, prose poems, micro-essays—send us your work of 500 words or fewer." The winner will receive \$1,000 and will be published in the issue of *Gulf Coast* due out in Spring 2012, along with the two runners-up. Entries are due August 31, 2011 and each entrant will receive a one-year subscription to *Gulf Coast*. www.gulfcoastmag.org.

The Hunger Mountain Creative Nonfiction Prize annual contest is accepting entries of creative nonfiction, original work, previously unpublished, not to exceed 10,000 words. Deadline is September 10. www.hungermtn.org

Aesthetica Magazine invites submissions to the Creative Works Competition, with three categories, Artwork & Photography, Poetry and Fiction. The deadline is August 31. www.aestheticamagazine.com/submission_guide.htm

CampNaNoWriMo (National Novel Writing Month) is almost up and running. Camp Wrimo is an initiative out of OLL whereby you can participate in NaNoWriMo in a month other than November. This summer, OLL will be testing a new website and offering this opportunity most likely in July and August. <http://www.nanowrimo.org/node/4032185>.

The El Paso Writers League's website is <http://elpasowritersleague.org/> and their brand-new blog is located at <http://epwl.blogspot.com>.

The CREO Institute offers a three-day workshop of creative explorations and storytelling in Santa Fe during August 26-28. Registration deadline is July 15. www.creoinstitute.com/resource/newsletter/w

Vermont College of Fine Arts hosts its first Interdisciplinary Conference July 7-9. Topics include off-the-page writing, writing and image-based communications, book arts, graphic literature/illustration, writing across age groups, visual art and other related topics. www.vermontcollege.edu/node/2109.

Spalding University's four-semester, brief-residency Master of Fine Arts in Creative Writing offers studies in fiction, poetry, creative nonfiction, writing for children and young adults, screenwriting, and playwriting. www.spalding.edu/mfa.

ALBUQUERQUE THEATRE REVIEWERS SOUGHT

The Talkin' Broadway website includes Albuquerque in its Regional Theatre listings and publishes reviews of Albuquerque live theatrical productions www.talkinbroadway.com/regional/alb/.

A team of local reviewers provides the thoughtful, in-depth reviews. Two members of the current team are relocating out of Albuquerque, so we are looking for two additional members who would each write one review monthly. There is no compensation but reviewers receive comp tickets for the shows they review. If you are interested or want more information contact the team coordinator at mcasterll@comcast.net.



Former journalist and journalism professor Bob Gassaway writes murder mysteries. He holds a Ph.D. in sociology.

To me, a good writer chooses the best words for the job and uses as few words as possible to convey the ideas in an article or a poem. Thus it annoys me to see people misuse the language.

Sometimes it's a little thing, such as the unnecessary word in this sentence from a TV-station website: "He says the two both met while working at Village Inn." Of course they *both* met. That's what a meeting is--two or more people coming together.

Both often is superfluous. Every time you are tempted to use it, look again to see if the sentence makes sense without it.

Some writing errors show a writer's failure to think, as in this example from The New York Times: "A phone message left at the offices of Ms. Wei's lawyer was not returned." Or this sentence in an Associated Press story: "His publicist did not immediately return an e-mail seeking comment."

This locution is simply indefensible. Why would the reporter want a telephone message or an e-mail returned? The writer already knows what it said--he or she composed it. What the writer wants is someone to respond to the message. The difference is substantial.

Many writers today seem unable to distinguish between a plural noun and a singular noun. The mistake often resembles this phrase from a computer review: "the additional cost for the upgrades are worth it." That makes me want to ask, them is?

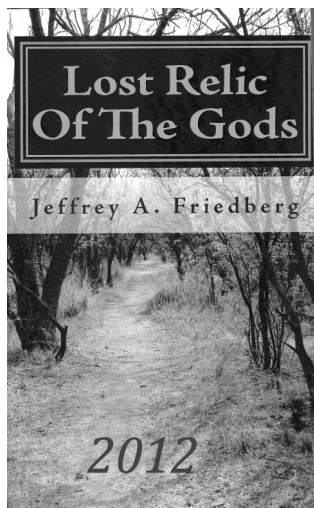
Cost is the subject of that phrase, and it should have a singular verb, *is*. But the writer apparently was beguiled by the prepositional phrase *for the upgrades*. Since he had last written the plural noun *upgrades*, he must have decided the verb should agree in number with it. Wrong.

Alas, I can imagine no explanation for this error from a computer review: "there was no appreciable differences." Here the writer should have used a plural verb to agree with a plural noun.

Pronouns sometimes seem to trip up even intelligent and educated speakers. Consider this sentence from a U.S. Senate candidate. In a debate, he said of his opponent: "He doesn't know what a *bank* does when *they* look at whether or not to approve or deny a loan."

I've put the apparently confusing part in italics here to help the candidate. A bank, or any other corporation, is a single entity and the word takes a singular noun. Using a plural pronoun implies that the people who work in a bank are working separately and independently. Of course, in this case, you would have to add an *s* to *look*. And the candidate could use *whether* without attaching *or not*. *Whether* includes the concept *or not* and seldom needs that helper. So the rephrased sentence would read: "He doesn't know what a bank does when it looks at whether to approve or deny a loan."

Continued on page 14



What if you could *live forever by moving heaven and Earth?*
...but heaven and Earth *suddenly moved by themselves!*

Private investigator Jack Vane is forced into a mythic journey by murder. Half-crazed, he is trapped by discovery of ancient secrets, vengeance—and a chance to save the world. Follow Jack through a labyrinth of doom-confronting situations, shadow-governments, the menace of a world overlord, and a climactic battle with an ancient Power—deep into the most terrible secret ever *not* known.

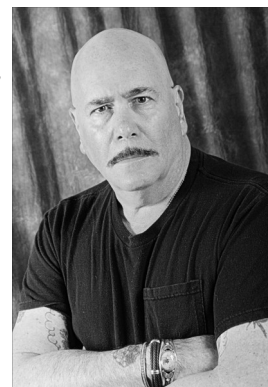
"Makes Indiana Jones look like child's play...action, love, magic, secrets, good and evil, and flat out outrageousness. Every surprise is topped by an even bigger, more unexpected explosion. Had me going right up to the end. ~Jenny Nathans, Book Review."

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Jeffrey Avalon Friedberg

Seeing Life and Character Development as a Staircase and Not an Arc:

Lessons from Jane Fonda and Her New Book *Prime Time*

by Sherri Burr

At the 2011 Book Expo America Convention in May, actress, activist, exercise guru and best-selling author Jane Fonda urged attendees to view life as a staircase and not an arc (in her book Jane refers to it as arch). With the arc metaphor, life begins and ascends to mid-life where you are the best that you can be and then declines until you wither away and die of old age. Fonda argues that life should be viewed as a staircase where it ascends and gets better with time, even into the third act that she views as beginning after 60.

Fonda's book *Prime Time: Making the Most of All of Your Life* (Random House, 2011) is a combination of memoir and advice. "In order to know where I wanted to go, I had to know where I had been. I spent a year researching myself," she said. She decided to conduct a life review, something usually associated with near-death experiences. Fonda says doing a voluntary life review can cause you to interpret events in a new way.

She told the audience that most of us go through life thinking that things done to us are our fault, when they aren't. Reviewing what happened, Fonda said, can "free you up. When I'm scared of something, I put my arms around it."

Because she was feeling fear as she approached 70, she decided to embrace the emotion and spent four years researching how to make the most of life in the third act. She interviewed sex therapists, OB/GYN doctors, physicists, neurologists, people married for 60 years, and people over 100 years. As a result, she proclaimed, "I'm not afraid of aging anymore."

Pointing to parts of her body, she said, "I'm falling apart physically. I've got a fake hip, fake knee and I've had cancer. Yet in my heart, my soul and my spirit, I've never been happier."

In her book she includes four chapters on love and sex, including one titled "The Low Down on Getting It Up in the

Third Act." Part of wisdom, she believes, is knowing what to let go of. "You may lose your sight," she said, "but you gain insight." After observing that she now reads with size 18 font instead of size 14, she quoted Bette Davis, "Old age is no place for sissies."

Fonda's research reveals that humans are living 34 years longer than a century ago, a gift of nearly a lifetime. If we think of life as an arc, that's a long time to spend in decline. But if we adopt the metaphor of the staircase, then life becomes "an ascension into spirit, wisdom, intimacy. It's much easier to have true intimacy when you're older," she proclaimed. "We begin to stand on our own two feet and we know who we are."

When it comes to male/female relationships, for example, Fonda's research reveals that men and women can find more commonality after menopause as men experience a testosterone drop and women's estrogen declines, resulting in a closer hormonal make up. Thus, the relationship is not necessarily in decline but rather it continues to ascend in a different direction.

For writers, Fonda's ideas intrigue. We tend to think of characters as experiencing an arc, commonly known as the character arc. But what if we were to think of the evolution of our characters as the staircase, with more information being added with each reveal? With the staircase metaphor, our characters would not have to decline. They could continue to ascend, with additional layers. For example, in the film *Blue Valentine* about a troubled six-year marriage, the screenwriter revealed texture to the characters and humanized them through flashbacks.

The staircase metaphor can apply to aging at many levels. With increasing years, Fonda believes exercise becomes mandatory. She says surveys reveal that most people over 50 are happy. Fonda says at 73, she has never been happier because she has learned to live intentionally.

"I watched my father die and I am not afraid of dying," she said. "I've had a meaningful life. I'm famous. I'm privileged. I'm controversial. Underneath it all, we are all very similar. I have learned to use my life. My life is an art form, better than any role I've ever played."

2011 Fourth Bi-Monthly Writing Contest Flash Fiction

Tell a story -- with a beginning, middle and end -- in 200 words or less. Any subject, any genre will do. Postmark deadline: August 31, 2011. 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 Bimonthly Contest, 3721 Morris NE, Albuquerque, NM 87111.



Sherri Burr is the author or co-author of 13 books, and the Dickason Professor of Law at the University of New Mexico. Her memoir-in-progress is *Living with Nephew: How I got voted the meanest parent in the world.*

Of course, when in doubt, some writers just sprinkle in some punctuation to confuse the reader, as a New York Times writer did in this sentence: A spokeswoman said the man had not yet been, "formally charged," in the case.

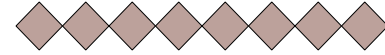
In this sentence, *formally charged* does not need quotation marks. The quote contains no specific language that needs to be attributed to a source. And there's no grammatical reason to set off *formally charged* from the rest of the sentence with commas. Simple is better.

Have you read or heard phrases such as "he jumped *in* the car" or "he ran *in* the house"? The first sentence literally means "he was in the car and he jumped." The second means "he was in the house and he ran." Usually, however, the speaker or writer means "he jumped *into* the car" or "he ran *into* the house." *In* and *into* are prepositions that express different concepts. We should use *into* to indicate that someone is moving from outside a car or building into the vehicle or structure.

But this distinction is often forgotten, and journalists produce awkward sentences such as this one: "He turned himself into police." He must be a magician if he pulled off that trick. (Even if writers spell *in to* as two words, the meaning is still easy to misunderstand.) A different verb solves the problem: He surrendered to police.

Failure to think about the time element in a story trips up some writers, as I think it did the reporter who wrote: "He broke three ribs and punctured a lung after falling off a ladder." I would bet that the act of falling broke the ribs and one of the ribs punctured the lung. These injuries seem to be an integral part of the fall, rather than an event that happened after the man fell. I would rephrase this to say, "He broke three ribs and punctured a lung *when* he fell off a ladder." Doesn't that make more sense?

And, speaking of making sense, think about this from a teller at my credit union recently: "You have a good day, OK?" Wishing someone a nice day is laudable, but when did this little pleasantry become a question? Is the teller afraid I will stand up straight and refuse to have a good day? Drop the *OK*, and just wish people a good day. It should not be debatable.



2011 SWW Bi-Monthly Contest Winners

CONGRATULATIONS to the winners of the 2011 March/April Bi-Monthly Writing Competition. The topic was "A Pet Anecdote."

1st Place: Charles R. Powell, Albuquerque, N.M.,
"Mozambique Mouth Breeders"

2nd Place: Jeannette Clift George, Houston, Texas,
"Little Dog's Big Appetite"

3rd Place: Julia Rothstein, Burbank, Calif.,
"The Worthless Cat"

Honorable Mention:

James H. Brooks, Abilene, Texas, "Nuts"

Susan Cooper, Albuquerque, N.M., "Runaways"

Susan Cooper, Albuquerque, N.M.,
"Who Says Dogs Are Dumb"

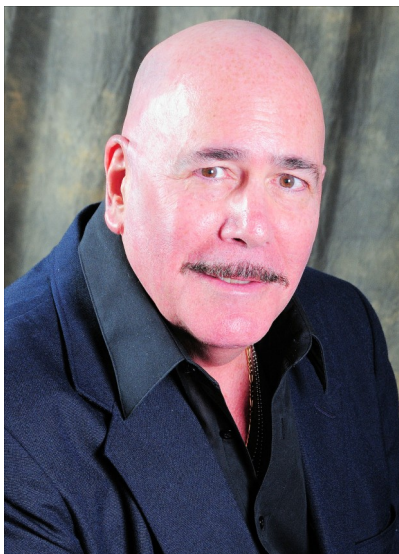
Jan Fenimore, Rio Rancho, N.M.,
"The Case of the Missing Lingerie"

Bob Kiderra, Albuquerque, N.M., "Otis (My Man)"

Jacqueline Robinson, Albuquerque, N.M.,
"Sunshine Went Flying"

Elizabeth Rose, Galisteo, N.M., "Cats Love Chimneys"

Jasmine Tritten, Corrales, N.M., "The Kiss of a Llama"



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