

SouthWest Sage

March 2013 www.southwestwriters.com

Of Cabbages and Kings...

By Patricia Woods, Class Coordinator

SWW has a proud tradition of offering the best workshops and classes for our members and guests. Each year we strive to put excellent teachers in front of you who will help you on the writing path and give you great value for your hard-earned dollars. You tell us what you need and we seek out the people who can bring their knowledge to help you.

The past few years have brought some major financial changes for many people. SWW experienced the same slowdown as other businesses, whether profit making or not. We have cancelled workshops and classes due to lack of interest or people not signing up for the events. Because we want to always bring you the best ideas you need and want, we are committed to finding new ways to do that.

For the next several meetings we will solicit your ideas. We want to hear from you about the workshops and classes that interest you. We need to know what you want, need, or in your wildest dreams could envision. We will be flexible to encourage and help the fledgling writer or the consummate professional who has a wild idea. You can tell us what you want and we promise to listen.

The best way for you to communicate your ideas is to write a note, letter, or email. Your ideas can remain anonymous to the madding crowd, if you wish, or you can let us know if you'd like to share them. In other words, we respect your privacy and the right to your opinion without always telling all!

Several people have spoken to me quietly in the past month about their concerns or ideas. I would greatly appreciate it if everyone would write down their ideas and send them to me.

If you want to email me, I can be reached at alamohousepublishing@gmail.com, or you can send a letter to me at the SWW office (see the new address in the box below). Larry will be happy to pass that buck on to me.

As the newly minted class coordinator, ahem, or rather, Big Poobah in Charge of Not Much of Anything, I'm happy to hear from all the members. I welcome the opportunity to help you design your own curriculum this year. Please let me hear from you.

SOUTHWEST WRITERS 31ST ANNUAL WRITING COMPETITION

**The contest website is ready to
accept your online submissions beginning March 1.**

\$6,400 IN CASH PRIZES

*12 categories: novel, memoir, nonfiction, essay, poetry,
short story, children's picture book, screenplay*

\$1,500 STORYTELLER AWARD FOR THE BEST OF THE BEST

Visit swwcontest.com for rules and entry form.
(Read the contest rules on newsletter pages 15 & 16.)

SWW OFFICE UPDATE

WE'VE MOVED!

NEW OFFICE

NEW ADDRESS

NEW PHONE NUMBER

**3200 Carlisle Blvd NE, Suite 114
Albuquerque, NM 87110
(505) 830-6034**

Read the President's Letter on page 2 of this
newsletter for more information regarding
the move and the "flood of 2013."



Do you want to read something really funny? Go back to my February letter. I had a press date of the 15th of the previous month, so when I wrote the following, it was still mid-January: "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." Snort. Things didn't turn out that way.

We had (1) a contractor who wouldn't show up, (2) subcontractors that did the wrong work and (3) two insurance companies who kept pointing fingers at each other screaming, "No! You pay for it."

If you haven't already heard, we moved.

Our new location is: SouthWest Writers, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110. And our new phone number is: 505-830-6034

Terry Hicks, our beloved Treasurer, found the space on Saturday, February 2; I toured it on Monday, February 4; the board voted to move on Tuesday, February 5; and we got the heck out of Dodge and into our new digs on Saturday, February 9. If you want something done, don't ask a congressman, ask a SouthWest Writer.

We couldn't have done it without the following people: Lee Higbie for trailer and computer help; Bob Kidera for computer stuff; Susan Alexis for boxes and moving; Terry Hicks for finding this great new place and packing on Wednesday and Friday; Kathy Wagoner for boxes and moving on Saturday; David Eisert (my husband of 26 years and counting) for computers and hauling two carloads to the dump; Terry Civello for running our garage sale; Alexandra Dell'Amore, Betsy James, and Jerry McGowan for their vehicles and strong backs on moving day; and Larry Greenly for living through it all.

You are probably wondering that if I blew the office prognostication so badly, how did I do with getting back to my writing? That was a mixed bag. I have not written anything new, but I did follow my own advice and took one small, effective action each day. I got that grant proposal out on time. Here's hoping I hear more than crickets!

Happy Writing!

Kathy

IN THIS ISSUE

- | | |
|---|--|
| 1 Of Cabbages and Kings...
BY PATRICIA WOODS | 9 What is Translation?
BY CAROLA SENA |
| 3 Critique Groups | 10 Member Successes |
| 4 Call for Nominations: 2014 SWW Executive Board | 11 Announcements |
| 3 Albuquerque Area Writing Groups | 12 Poetry Corner
BY DODICI AZPADU |
| 5 An Interview with W. Vandoren Wheeler
BY BENTLEY MCGRATH | 13 The Writing Life: Persevering Through Adversity
BY SHERRI BURR |
| 6 SWW Meetings | 14 Student Scholarship Application |
| 7 Classes & Workshops | 15 SWW Annual Writing Competition: Contest Rules |
| 8 Whack-a-Mole Writing
BY OLIVE BALLA | |

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

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

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Members Seeking Critique Groups

Fantasy/Sci-Fi

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

Mainstream Fiction Only

Stephen Gregg, sgregg5@cableone.net
Albuq./Bernalillo/Rio Rancho
Flexible: day/time

Mainstream Fiction/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

Lee, 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 Critique Group

Meets in Albuquerque
every other Wednesday, 4-6 pm
Wally Gordon, wallygordon@q.com
281-1227

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/)

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/

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. [pmprscottenterpris-
es@yahoo.com](mailto:pmprscottenterprises@yahoo.com)

First Call for Nominations

for the 2014 Offices of President,
Vice-president, Treasurer,
and Secretary of SouthWest Writers

Please be thinking about names you would like to submit to the nominating committee to fill the 2014 executive board. In the next issue of *SouthWest Sage*, and at the March and April members' meetings, nomination forms will be available for your convenience. Persons nominated for the offices of President and Vice-president must have served on the board for at least one year within the past five years.



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.

SOUTHWEST WRITERS CRITIQUE SERVICE

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

The SWW Critique Service accepts all genres, including:

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

COST

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

SWW critiquers follow genre-specific guidelines. But feel free to include specific questions you want answered and any points you want the critique to focus on (such as point of view, plot structure, etc.).

Go to SouthWestWriters.com for guidelines and information on how to submit your manuscript to our critique service.



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



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Writers on Facebook



Follow us on Twitter
@SW_Writers

AN INTERVIEW WITH W. VANDOREN WHEELER by Bentley McGrath

W. Vandoren Wheeler has really great hair and looks good in cowboy boots. He was born, eventually, in Las Cruces, New Mexico. At first he would not come out. The nurse asked his dad to hold the broken oxygen mask over his own wife's mouth. The doctor accidentally made too wide a cut. This wide cut let the doc reach inside, discover, and unwrap the umbilical cord noosed around Baby Vando's neck. Bill and Mary Ann Wheeler then raised him right. He earned an MFA from Warren Wilson College. His lovely wife Sylvia Ciborowski is not actually (but could pass as) Polish royalty. Van is learning to teach writing and literature in Portland, Oregon. He asks you to be careful out there, but not too careful. www.vandorenwheeler.com

Why is poetry your format of choice? During my undergrad studies at NMSU, I was first drawn to prose. I took a couple of fiction classes, and was relatively happy with a few of the stories I'd written. It wasn't until a poetry class at UNM that my hair stood on end. Marcia Southwick opened up a workshop class (and my head) by reading a poem that careered toward my face, then exploded into flaming cicadas that buzzed across the scattered world. I was hooked. Near the end of the term, she pulled me out into the hall and said, "You can do this, you can publish and teach." So I did.

Your poetry has been published both online and in print. Do you prefer one format to the other? That's a difficult question. Remember that scene in "Girl, Interrupted" when the main character gets a vocab lesson on "ambivalent"—pulled in two directions? I feel drawn to the wild, experimental nature of the text on the Internet. Then there's the cheap thrill of seeing the number of one's "reads" tick upward, and so the medium makes me think I'm reaching more people than I otherwise would.

But at the same time, I'm also intentionally making written art that can't be properly experienced online: I deconstruct/reconstruct children's books and read them to small audiences. Part of that impulse comes from wanting to create a memorable, irreproducible moment: to really get the full effect, you have to be sitting down with other humans listening to a tall man read you a story made of words and pictures. The experience is familiar because of our earliest memories of storytelling, and fresh because the story/poems use Disney characters to explore sex. My hope is that the funny ha-ha shock makes people reexamine their complacency around, for example, pornography.

I started making these books before my own book of poems was published, as a way to tell myself, "I'm FINE having worked this long without publishing a book!" In a way, it was therapeutic: I had five books of poems at the end of the year. Of course, most of them aren't publishable as long as Darth Disney is around, but that's part of the point: some of the pleasure is in the transgression. I love holding a thing that is *one* thing. So while I enjoy what many online reviews are doing, I'm always going to be drawn to the tactile immediacy and "permanence" of a book.

In poking around the internet preparing for this interview, I stumbled onto a website that lets students rate their professors. After reading your students' reviews,

it would seem that you have a unique talent to change the way they view writing. What do you think is at the heart of that paradigm shift? Writing is critical to thinking, and if you can trick a disenchanted student into remembering that thinking is fun, it's golden. In class I like to quote Joan Didion—"I don't know what I think until I write it down."—and I focus on writing as a process instead of a product. In many ways, I try not to be a professor and instead become a coach. I push them to write laps and jumping jacks and squat-bursts. They surprise themselves with the insights they come up with when they approach writing from unexpected angles, and when they work harder on an essay than they did in the past.

As for the paradigm shift, I try to push them back into the childhood wonder that used to surge when they'd see a moving octopus for the first time and ask, "How does *that* do *that* and *why*?" In the adult mind, the incessant *why* has worn itself out, even though the unknown still persists. The mystery, the unknown, is the insightful opinion gagged, blindfolded, and bound deep inside each student. Research is the rescue mission that lets that sequestered insight out into the lit world. Exploring the larger conversation other scholars are having empowers the student writer. One of my favorite teaching moments is when a student is searching for sources for a longer writing project and says, "I can't find the essay I need!" And I get to say, "That's because you haven't written it yet." They then realize they are becoming part of the human conversation.

What do you learn about your own writing or the process of writing from your students? The way my students consistently balk at a wacky writing prompt, then later produce meaningful work despite themselves—this reminds me not to think I can ever become smart enough to know my own limits. I see how a challenge pushes them to get more creative, to change the angles of attack in unexpected ways, and I try to remember that in my own work.

Your three desert island books. *Housekeeping*; *How to Live on a Desert Island*; *Goodnight, Moon*.

Your favorite song lyric. "I feel like a cartoon brick wall" by R.E.M.

Ball point or roller ball? Zebra's F-402. I also use a Corona typewriter sometimes.



This is Bentley McGrath's last monthly column for the Sage. Visit her website at www.BentleyMcGrath.com.

Meetings

Members are free, Guests \$10

Saturday, March 2
10:00 am to noon

Write Historical Fiction That Sells

Sandra Toro

Does a particular period of history or a particular historical character hold great interest for you? Turn that interest into compelling historical fiction as Hillary Mantel has with Thomas Cromwell in her book *Wolf Hall*. Sandra Toro will explore different reasons and approaches to writing and researching historicals. She will discuss resources for learning the historical events and daily lifestyles of your era. Planning the story arc, developing characters, integrating history, finding the voice, setting the pace, and learning how to write in points of view are all part of producing historical fiction that will make agents and editors sit up and take notice.

Sandra Toro is an award-winning, best-selling author of four historical novels, including a trilogy on The Spanish Inquisition. She has taught creative writing at the University of New Mexico and the University of Nebraska, and is the coordinator of the annual Writer's Conference at UNM. Previously, she had a career on camera and as a producer of public affairs programs for ABC and PBS. She also served in high-level government positions during the Carter and Clinton administrations.



Saturday, April 6
10:00 am to noon

Jumping Genres, Telling the Truth, and Learning How to Wait

Lynne Hinton

Hear from a veteran published author about publishing in more than one genre, the importance of being truthful with your characters and their stories, and some tips on what to do while you're waiting for replies from agents, editors, and contests.

Lynne Hinton has published fifteen books including the two award-winning novels *Friendship Cake* and *Pie Town*. She has also written a mystery series and a nonfiction book of essays. She is a regular guest columnist with *The Charlotte Observer* and leads retreats and workshops on Writing as a Spiritual Practice. Lynne is from North Carolina and lives in Albuquerque.



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

Literature & Landscape Architecture: A Surprising Collaboration

Baker H. Morrow

Mr. Morrow will discuss his books and how they have evolved over the years side-by-side with his practice of landscape architecture. Each influences the other, making each one better.

Baker H. Morrow is the author of two short story collections and seven nonfiction books, including the award-winning *Best Plants for New Mexico Gardens and Landscapes* and *Canyon Gardens: The Ancient Pueblo Landscapes of the American Southwest*. He has practiced for the last 38 years as a landscape architect in New Mexico and the surrounding region. Among Mr. Morrow's award winning projects are the Journal Center, the New Mexico State Fairgrounds entries, Park Square, Children's Psychiatric Center at UNM, the Albuquerque Academy, and Yale Boulevard in Albuquerque; the Holiday Inn, Memorial Medical Center, Zuhl Library in Las Cruces; and Artesia (NM) Main Street Phases I-III.



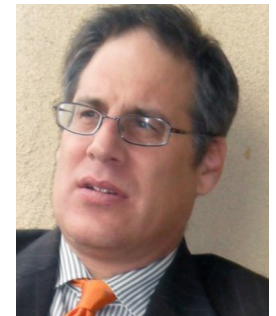
Tuesday, April 16
7:00 pm to 9:00 pm

How to Turn Your Life into a Best-selling Novel: Use Your Personal Experience to Spice Up Your Writing and Not Get Sued

Jonathan Miller

Jonathan Miller will discuss how to use your life experiences to create a commercially viable novel. He will focus on the mystery and romance genres, but anyone with an interest in good stories will find something useful in his presentation. Attendees are encouraged to bring pitches—some will receive advice on making their novel dream come true.

Jonathan Miller has published seven books—including *Crater County*, *La Bajada Lawyer*, *Conflict Contract*, and *Lawyer Geisha Pink*—and has completed three more. Several of his books have won statewide, regional and national awards.



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

Classes & Workshops

Classes and Workshops are held at the SWW Office, 3200 Carlisle Blvd NE, Suite 114, Albuquerque 87110, 505-830-6034

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 1,000 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 and www.betsyjames.com.

* 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

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.

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

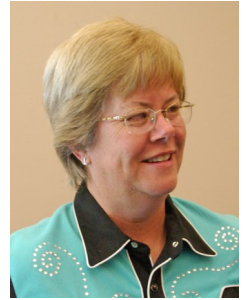
By Melody Groves

4 Sessions:

Apr 8, 15, 22, 29

Mondays: 6:00 - 8:00 pm

\$160 members, \$200 non-members



In today's writing world, the opportunity to write for magazines is almost endless. With over 9,000 published yearly, including online magazines, the world is your oyster. But there are tricks to bagging an assignment. Finding the right market, finding the right editor, finding out about the competition—all tricks of the trade. So if you've got a good idea but don't know where to go and how to start, look no more. This class is for you. In four short weeks, the class will cover finding your story, finding the market, tweaking the same idea for different magazines, photo requirements, and approaching an editor. And that's just for starters.

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

THE ADVENTURER'S TOOLKIT: WRITING NONFICTION BEYOND BORDERS

**A Half-Day Workshop
with Karen Coates**

**May or June (date TBA)
Saturday, 9:00 - Noon**



The best nonfiction stories rely on writers leaving their comfort zones and exploring the unknown. This exploration can involve literal travel into foreign terrain, or it can take place within a writer's usual geography—visiting a new bar, hiking a new trail, or patronizing that little hole-in-the-wall restaurant you walk by every day. This workshop will encourage participants to use all their senses in their writing, hone their note-taking strategies, immerse themselves in unfamiliar situations, and take risks to spark creativity. It will offer practical tips like using photos and recordings to verify details in writing, and rounding out stories with research to add texture and take stories up a notch. Finally, the workshop will discuss the process of marketing and selling the work once it's ready.

As a journalist for 20 years, **Karen Coates** has contributed to numerous publications including *Archaeology*, *Gourmet*, *National Geographic Books*, and *Travel + Leisure Southeast Asia*. She teaches seminars, workshops, and university courses for journalists, writers, and editors in the US and developing countries. Visit her website at www.karencoates.com.

Telling stories is great fun. But writing those stories in a way that will attract readers is a whole different stratum of the art. It's a bit like the old arcade game Whack-a-Mole. The mole pops up and invitingly taunts the player. But just as the player takes aim, the mole disappears and the player's mallet smacks air. It's the same with writing. Just as the writer thinks he has a lock on what the reader wants, the reader moves on.

What can a writer do to set his work apart from that of the hundreds of thousands of other wannabes striving for recognition? What strategies, what tricks make one story shine brighter than the tales of all the rest of those yearning to become well-paid, or even moderately paid authors? The problem of capturing the attention of today's reader is a tough one, and the blame may not rest solely with the writer's commitment and level of skill. It may boil down, in part, to recognizing and capitalizing on the continual metamorphosis of today's reader.

Only since about 1840 has public education as we know it been available to the children of the poor as well as to the scions of the wealthy. As a result, the skills of reading and writing have become common to not only society's scribes, but to the *hoi polloi*. And that's a tremendous thing. It enhances the quality of life no end. But it doesn't end there.

Thanks to the explosion of technology, thousands of storytellers are investing in laptops, blogging their pithy reflections on life, Facebooking, Tweeting, and working through their choices of hundreds of social networking sites. Tens of thousands of Baby Boomers are clacking out memoirs and novels of every description and genre. Websites dedicated solely to the preparation and presentation of self-published works are blossoming like my mom's lilacs in May. We're witnessing a supernova in the numbers of storytellers demanding our attention. So why is it that such a statistically few of us make it to press?

The answer to that question isn't merely a matter of the writer's aptitude for showing rather than telling, or his ability to resist the urge to explain everything, or his deft craft-

ing of supercharged, vibrant dialogue. Nor is it a matter of simply offering a great three-arc plot and tightly-edited, attention-grabbing first five pages (thank you Kirt Hickman). Of course, those are important precursors to publication. But today's writer must do more—he must appeal to two generations of children raised on television shows of the *Sesame Street* ilk. And he must find a path to the growing numbers of readers with Attention Deficit Disorder (ADD) or Attention Deficit/Hyperactivity Disorder (ADHD).

Today's reader is more sophisticated, more world-wise than her seventeenth or eighteenth century counterpart. And as a result of the growing numbers afflicted with ADD and ADHD, the same reader has a short attention span.

But beyond the increasing ADD and ADHD phenomenon, the research literature indicates the passive act of watching television actually rewires the brain, especially of those under 5 years of age. Since *Sesame Street's* first showing in November of 1969, countless millions of children-now-adults have spent hours of each day passively watching television. And that means there are tens of millions of folks with altered thinking processes out there trying to find something interesting to read.

A suggestion: Spend a day at Barnes and Noble scanning the bestsellers in various genres. Take a pad and pencil, and jot down your reactions to what's hot in today's market. Read the first two or three chapters. Open the book to the middle and read a couple of chapters there, and then read the last two. What immediately catches your attention? How many paragraphs must you read before action kicks in? Is the dialogue always grammatically correct? Is word usage up to par with your high school English teacher's expectations, or does the author douse the pages with artistic license? How long do the sentences tend to be? Are there lots of words longer than two syllables, or few to none? How much backstory do you see in one place?

Although the answers to those questions depend entirely upon the author and his genre, paying attention to these details might help zero in on a few techniques to grab the target reader.

I've heard more than one published author intone the benefits of never giving up. But I've heard just as many admit that success is a mixture of hard work, persistence, and dumb luck. The latter is Kismet, but the former two are up to the writer.

According to Andy Griffith, "Ain't nothing easy." Hang in there.



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

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WHAT IS TRANSLATION? *by Carola Sena*

“**W**here is the train station?” If you want your character to say this or other short phrases in a foreign language, ask a bilingual person to help. A tourist phrase book may even be sufficient. But you’ll need a translator if the action occurs in a foreign country or you need letters translated for a project.

Translation, interpreting—what’s the difference?

Translators write, interpreters speak.

Professional translators are writers producing texts that read well in the target language. They are effective bridges between the languages they work in; they can render the message of the original text in their native language.

Bilingual persons speak two languages fluently, but aren’t always good at moving information between the two languages, especially in writing. Being bilingual does not guarantee written fluency or skill in translating or interpreting.

Translation software, some free, may be helpful if you want to get the gist of something for your own use. There continue to be advances in such technology, but do not trust that totally. The following sentence was translated from German into English using free translation software: “I would like for me tomorrow you pay the bill.”

Interpreters are employed by the court system and health care providers, as well as tour companies, some as fulltime employees.

The American Translators Association publishes a Code of Professional Conduct and Business Practices. The New Mexico Translators and Interpreters Association (NMTIA) is an affiliated group. Its membership directory lists translators and interpreters working in 14 different languages in New Mexico. The following is a quote from this Code of Ethics:

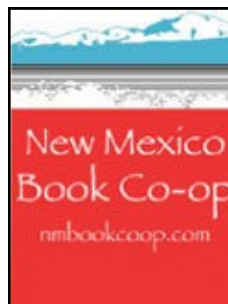
“I will endeavor to translate with utmost accuracy and fidelity, so that I convey to the reader of the translation the same meaning and spirit the original conveyed to me.”

As a translator, I will not edit your manuscript or clarify content—that’s the work of an editor, not a translator.

Literary translators’ names have appeared in small print and have received little recognition until recently. Many translators living in New Mexico do their work online and specialize in literary, technical, or legal fields. *The Girl with the Dragon Tattoo* was translated from Swedish to English by two members of NMTIA.

Visit American Translators Association at www.atanet.org and NMTIA at www.cybermesa.com/~nmtia.

***Carola Sena** is a native German speaker who writes in English and German. She translates articles, as well as old letters and documents.*



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>

SWW Members:

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

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

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

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Member Successes

Chuck Greaves' debut novel *HUSH MONEY* (Minotaur), the 2010 SWW Storyteller Award winner, has been named a 2012 finalist for (1) the Rocky Award from Left Coast Crime (best mystery set in the western U.S.); (2) the Reviewers Choice Award from RT Book Reviews (best first mystery); and (3) the Audie Award from the Audio Publishers Association (best mystery).

The University of New Mexico Bookstore held an author talk and book signing for alumna **Joanne Bodin** on February 9. Her award-winning novel *Walking Fish* and her book of poetry *Piggybacked* were featured on a beautiful display with posters and flyers. Even with the freezing arctic weather, people showed up for a fantastic event.

Elizabeth Ann Galligan will do a book signing for *Secrets of the Plumed Saint: A Tale of Intrigue from Northern New Mexico* on Sunday, March 17, 2-4 pm in Tomé, NM at Tomé Gallery, Opening Reception, Santero show. Take I-25 south from Albuquerque to exit 215 (Broadway). Continue south ca. 12 miles to Valencia "Y" and take Hwy. 47 left (meets Hwy. 6). Go 5 miles south to Patricio Rd. Call (505) 565-0556 to speak with Gallery personnel.

2013 Second Bimonthly Writing Contest Humorous Anecdote

Send us an anecdote about your most humorous spring memory in prose or poetry. Did your dog dig up your garden after you planted it, or did your kid pick all of your tulips for a bouquet? You get the idea. Double-spaced, up to 750 words (longer isn't necessarily better). Please note if you grant publication permission.

All entries \$10. Prizes: \$150/1st prize; \$50/2nd prize; \$25/3rd prize. Postmark deadline is Tuesday, **April 30, 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 entries to SWW Bi-Monthly Contest, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110.

Albert Noyer's second Fr. Jake Mystery *One for the Money, Two for the Sluice* will be published in April by Plain View Press, Austin TX. Amazon Publishing has reissued his two 5th century mysteries *The Secundus Papyrus* and *The Cybele Conspiracy* in Amazon Encore, Kindle and audio editions. www.albertnoyer.com



WRITERS CONFERENCE From Start to Sales IX

UNM Continuing Education offers the 8th Annual Writer's Conference on Saturday, **April 13**, 8:30 am-4:30 pm. Editors and agents from New York City will join with authors and teachers to explore the latest trends in publishing.

Note: Tuition Remission Eligible. Individual pitch sessions with agents and editors at no additional cost will be offered to those who register before March 29.

Go to dce.unm.edu/writers for more information.

30 DAYS TO SANITY STORIES

Do you have heart-warming, insightful, and powerfully moving stories about how to stay sane in this chaotic 24/7 world? A co-author of the New York Times Best-selling book series *Chicken Soup for the Soul* is currently seeking stories to be included in 30 Days to Sanity, an online stress/resiliency program. Now you have an opportunity to contribute to this new online program by sharing your strength, insights, knowledge and wisdom.

A *Sanity Story* is an inspirational, true story that opens the heart and re-kindles the spirit. It is the personal account of an event, an obstacle overcome, a strategy to remain sane, or a lesson learned that helps the reader discover basic principles they can use in their own lives. Up to 1200 words. Deadline: **May 1, 2013**.

For topics/guidelines:
stephanie@30daystosanity.com.

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.

Announcements

Sips is accepting short fiction and poetry submissions for their Spring Issue 2013 (April) through **March 8**. They're interested in general literary fiction since their primary reader base is made up of coffee shop patrons with a variety of taste. They look for stories that breathe with a life of their own. Guidelines: www.sipscard.com/submit.

Writing for Your Life©: A Writing Circle for Women with Ties to the Military The experiences and after-effects of military duty forever impact women's lives, even after the service member becomes a veteran. In this circle, writing exercises explore military-related experiences while examining similarities/differences in the stories. Limited to 12 participants. Bring pen, paper, and lunch. Sliding Scale \$30-\$60.00. Saturday, **March 16**, 9:30 am-4:30 pm. National Hispanic Cultural Center. wildernessheart@msn.com; <http://www.womenandcreativity.org/>

Left Coast Crime (LCC) is an annual event sponsored by mystery fans where readers, writers, librarians, and other mystery and thriller enthusiasts gather to share their mutual interest in the genre. This year's convention takes place in Colorado Springs, **March 21-24** at the Cheyenne Mountain Resort. LCC 2013 boasts three full days of panels and workshops with a variety of mystery, thriller and suspense writers. Visit <http://www.leftcoastcrime.org/2013/> for more information.



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>.



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>.

Not Your Mother's Book (NYMB) Anthology seeks submissions of real-life stories written by individuals 18+ years. Tailored for mature-audience readership; akin to PG-13 or TV-14 rating. Not all stories need fall into this rating system. No death/dying, cry-your-eyes out sad selections—only hip, fun, modern and very-much-today type stories. Topics/deadlines: www.publishingsyndicate.com

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.

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>.



Sports Fiction & Essay Contest seeks today's best short fiction and essays on sports-related themes (no poetry). Entries up to 6,000 words. \$15 entry fee. Deadline **May 31**. http://winningwriters.com/contests/sports/sp_guidelines.php

Horse Around New Mexico, an equestrian lifestyle magazine, welcomes submissions on any horse-related theme. No limitations based on discipline, riding style or writing genre. Feature-length articles and shorter pieces. Will consider short stories, poems, personal essays, training tips, trail descriptions, club news, press releases, and other. Contact editor@horsearoundnm.com for guidelines.

Darker Times Fiction hosts a monthly short story contest open to UK and international writers. Focus is on horror stories up to 5000 words but they accept entries linked to the theme of "darker times." Deadline: **the last day of each month**. Entry fee £5/\$8 via paypal. Monthly winners receive a percentage of money raised by entry fees plus publication in a Darker Times Horror Anthology ebook. For more details, go to www.darkertimes.co.uk.



THE WRITERS' LEAGUE OF TEXAS 2013 AGENTS & EDITORS CONFERENCE

June 21-23, 2013 • Austin, TX 78704

Network with industry professionals, learn about publishing tips and trends, and improve one's craft, all within walking distance of a world-class arts and music district. Go to www.writersleague.org/38/Conference.

Jeanne Shannon gave such thoughtful responses to the interview questions I asked SWW poets that I am devoting the entire column to her provocative comments. I've had to edit them a bit for the sake of the column. If you'd like to break into the discussion, send me an email with your views, and I'll try to provide airtime for them.

Are you more interested in self-expression than in formal aspects of poetry?

No! A poem must first work as a *poem* before it can work as an effective philosophical or personal or political statement. Otherwise, why try to express one's complaints and sorrows in a poetic form? Though the Confessional poets (Sylvia Plath, Anne Sexton, and others) put their personal gripes in their poems, they were careful to make those poems first and foremost **art**. That's why their work is still read today. And Jane Kenyon's poems about her struggles with depression and leukemia are so much more than "oh, poor me" wailings.

Once I was talking with a local poet about another poet's work, and he said he liked it "because she rarely uses the first-person pronoun." A light bulb went on in my head when I heard that. Yes, that *is* what makes so many poems boring, boring, boring.

Do you prefer to write in a particular form of poetry?

Free verse that is imagistic and lyrical.

"Lyrical" in the sense that the lines must have music. Poetry began with song and would do well to return to those roots. Lyrical can also mean "expressing emotion." If I can do that as well, when the poem calls for it, so much the better.

To me, poetry is distilled language, with every extraneous word pared away, and with the images doing the work. Someone described much of today's poetry as being cluttered

with "discursive stuffing and expressionistic upholstery." I think that's accurate. Discursive stuffing, especially.

Which poets do you enjoy reading? Which poets have influenced your work?

Charles Wright is my number one favorite poet. Other favorites include Ronald Johnson, William Carlos Williams, Denise Levertov, Jane Kenyon, Robert Hass, and Mark Strand. I am also drawn to the highly experimental and individualistic poetry of C.D. Wright. She is not a member of any of the postmodern schools of poetry, but her work is not easily accessible. She's from Arkansas, and has a lot of that

mountain-woman "rules be damned, I'll do what I want to do" attitude—which I certainly have as well.

Of these, I think Johnson and Levertov have influenced my work somewhat. Charles Wright writes like nobody else. His poems have a sweet-and-sour melody, a jagged elegance. They jump-cut and loop back. His images are like no other

poet's—not only the images themselves, but also the way he juxtaposes and layers them.

When I first began to write poetry, I looked to Edna St. Vincent Millay and T.S. Eliot—two poets who could not be more different in temperament and in their approach to writing.

When I was a child, I read every poem in a textbook my mother had studied in college, an anthology titled *The Lyric South*, published in 1924. Some of the poets later came to be well-known, others not so much so, but they all showed me a way to write poetry that "sang," that lived up to the promise of the word "lyric" in the title of the anthology. The old, didactic, preachy poems in other collections had no appeal for me.

What is your favorite way to share your work? Publication, open mike, single author reading?

... in single-author readings I can tell when I have "reached" the audience and when I haven't.

I don't care much for open mike readings—they're often a "clamor of voices." Talk about self-expression at the expense of art! I look for other things in poetry.

Jeanne Shannon is the author of numerous books. *Angelus* (Fithian Press 2006) was hailed as "poems [that] offer soft explosions of image, word-collages, mixing colors and sounds, emotions and ideas." It's available on amazon.com or directly from the publisher.

April Along the Crane's Nest River
Jeanne Shannon

in a morning green as elderflower
deer move like quicksilver
into the forest
under the dogwoods



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.

I have previously written that all events, whether good or bad, yield material for writers. The universe recently provided opportunities to test this philosophy. Getting burglarized and fracturing your ankle are not events normally associated with the writing life, but they happened to me within a three-month span.

Last October, I came home from work to find the screen off the front window and the door to the garage open. I walked in to discover drawers tossed and my laptops stolen. Two cops and a detective showed up to assess the situation. All three were so gorgeous they looked to be straight from Central Casting. That was where the similarity to TV cop shows ended.

The detective dusted for fingerprints, but retrieved none, not even mine. Fortunately, I had saved the boxes with the laptop serial numbers so they were able to alert pawn stores. The most senior officer was a calming influence on me as she trained her rookie sidekick on his first day on the job. I had seen his picture in the local newspaper the week before.

The reason this story is being told in my column is the bigger problem of the lost data. As writers, we live by our work. When someone steals a laptop, they not only purloin the physical object but also hijack the words.

When I told my students about the burglary, one of them recounted the story of a thief who broke into a law student's home. The student told the burglar that he could take anything he wanted except his laptop containing his class outlines because he was preparing for exams. When the burglar insisted on taking the laptop, the student beat the burglar with a baseball bat. As a consequence, the student kept not only his written work but all of his belongings. The burglar went to the hospital before going to jail.

All of us hearing the story empathized with the student trying to hold on to his laptop. It may seem bizarre that someone can be driven to violence to save words, but often they can mean a lot more to us than physical possessions. As writer Lynn Paskind said about having someone steal your laptop, "It's like losing a limb."

Once the shock of someone invading my space wore off, I remembered the unpublished books and articles on the laptops and started to panic. Fortunately, I found back-up disks and hard copies of chapters, although they were not the most up-to-date versions of my work.

The moral of this story is to back-up your computer periodically, store the disks in a separate location, and maintain hard copies of your most recent versions. When a colleague was burglarized, the thief seized his daughter's laptop and her nearby back-up drive. After I recounted the story to a dozen authors at First Fridays in November, I asked how many had been burglarized. To my surprise, eight of them—



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

two-thirds of those present—had experienced something similar.

Two months later, in January 2013, I flew to Utah to attend the Sundance Film Festival after being accorded press credentials to write for the *Southwest Sage* and obtain material for my next book. I checked in for the opening day press conference held by Festival Founder Robert Redford and was told that I needed to secure my press credentials to attend. As I walked toward the bus, my feet slipped on ice on a street corner. One foot bent backward, fracturing my ankle. So instead of attending the conference, I ended up in Park City's clinic for the vertically challenged on frozen water.

My initial thought was that I could attend events on crutches, but after searing pain set in, I returned to Albuquerque to see doctors and specialists, and begin the healing process. Since I still needed material, the challenge became how to obtain a story from afar. Fortunately, my press credentials entitled me to stream some of the movies, and I contacted publicists to arrange phone interviews. Not my favorite method of interviewing, but one learns to make do.

The bottom line is that life frequently places challenges in our way. My home office is on the second floor. To get there, I have re-mastered the art of climbing stairs by my rear end. Not pretty, but it gets me to my desk and my new computer.

So go forth and continue to write, no matter what obstacles are placed in your way. It is up to us to persevere.

Don't let the difficulty of the path convince you that you shouldn't have BIG dreams and BIG expectations...let difficulty make you ever stronger; let it guide you in adjusting your dreams as needed; let it spur you toward the path that will result in your success, no matter how close or far it is from your original dream.

~ Rachelle Gardner

SOUTHWEST WRITERS ANNUAL WRITING COMPETITION: CONTEST RULES

The 31st Annual SouthWest Writers contest has 12 categories for novels, memoir, nonfiction, essay, short stories, children's picture books, screenplays and poetry.

A total of \$6,400 is awarded in cash prizes. Three winners in each category are selected by agents or editors unaffiliated with SouthWest Writers. The entry judged best among all categories wins the \$1,500 Storyteller Award.

Entries are open from March 1 to May 1 and may be submitted after May 1 until May 15 with payment of a late fee.

RULES OF THE CONTEST

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 (<http://swwcontest.com>) from March 1 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.

*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 table on the following page.

ENTRY FEES

ENTRY FEE FOR ALL ENTRIES EXCEPT POETRY				
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
ENTRY FEE FOR POETRY				
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.

You Can Write for *SouthWest Sage*

Want to add a byline to your portfolio? We welcome submissions focusing on all aspects of researching, writing, and publishing any genre. See past issues of *SouthWest Sage* for the type of article we publish. Payment is in bylines and clips. Deadline is the 15th of the month prior to the next issue. Article lengths from 300 to 1000 words. Submissions may be edited for accuracy, readability and length. Send questions/submissions to Kathy Wagoner, *Sage* Editor, JustWriteSWW@gmail.com.

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Planning on shopping on Amazon? Go to the SWW website at 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