

SouthWest Sage

May 2011 www.southwestwriters.com

Annual Contest Deadline May 1, Late Entry Deadline May 16

by Cynthia Boyd, Contest Chair

You are now putting it all together and asking, "Do I enter or not? Did I format correctly? Where do I send it? What is a category?" All of these questions are answered, except for the first one, in the rules. They are printed in the *Sage* on pages 10 and 11 and at www.southwestwriters.com. We still get asked for help by those who have taken their first steps toward entering and need guidance. See if this helps you.

MOST COMMONLY ASKED QUESTIONS

Q: What is a category?

A: One of the fourteen classes of writing styles/genres being judged. Pick the one your little jewel fits into and circle the number on the entry form.

Q: Would self-published short stories count as previously published items?

A: Yes. So would your previously published magazine articles, newspaper articles and anything that has seen a press with distribution. That includes poems in your church bulletin.

Q: How many pages do I send?

A: The first twenty (20) pages plus a synopsis of two (2) pages or fewer for Novel or Nonfiction Book. See the rules for other categories.

Q: Should I send it certified mail?

A: No! There is no one to sign for it, or to go stand in line at the Post Office for it. Save your money and send it regular mail. For critiques, address the return envelopes with your address and your return address. Put stamps on it, **not metered postage**. About \$2 is enough in stamps.

Q: Do I need to send a query with my poetry submission?

A: No.

Q: When does it need to be there?

A: Your entry must be postmarked or delivered no later than May 1. If you miss the May 1 deadline, you can also pay the late fee of \$5 for entries postmarked or delivered between May 2 and May 16. Get there late without the \$5 and suffer disqualification.

Q: What is disqualification?

A: Dropped from competition without a refund.

The things that will earn you a disqualification:

- Late entry without paying a late fee of \$5; postmarked or delivered after the May 16 cut-off date.
- Having your name on the manuscript (anywhere). Your name should appear on the entry form only.
- Not complying with the number of copies or number of pages per manuscript entered per category.
- Any attempt to contact any of the judges during the contest.
- Failure to provide proper fee at the time of entry.
- Submitting previously published material.

To enter now, use the entry form on page 11 of *SouthWest Sage* or go to www.southwestwriters.com and click on "Contests." Pull down "Annual" and print out a copy of both the entry form and the rules. Don't wait. Get your jewel out of that desk drawer and format it for sending in now.

SWW 2010 Storyteller Winner Gets Publication Deal

Chuck Greaves' debut novel, *Hush Money*, winner of the SWW Storyteller Award for 2010, has been acquired by St. Martin's Press/Minotaur Books in a two-book deal that includes a sequel. Publication is slated for Spring of 2012. Congratulations, Chuck!

SouthWest Sage Going Online

The *SouthWest Sage* will become an exclusively online publication effective with the July 2011 issue. SWW members will be notified via e-lert when the Sage is posted online. To ensure that your correct email address is on file, please send a message to Larry Greenly at SWWriters@juno.com with the subject line e-lert update.

President's Message: Some Really Tough Decisions

by Melody Groves

Being president, leader of a world-class organization such as SWW, isn't always easy. Don't get me wrong. I like being president, even at times *love* it. But when the buck stops at my desk, it's rarely fun and games. Recently, a big buck arrived. A decision needed to be made and all eyes turned to me.

So, I decided...with the advice and consent of the SWW executive board...cancel the September conference. I could go into a myriad of reasons why we had to pull the plug. I could tell you how I lost a whole night's sleep—literally—over the agony of disappointing so many good people. Or I could tell you that all is not lost.

We'll go with the third.

All is not lost. True, your calendar is now open for those three days in September. BUT...we'll make up for it by holding two, all-day workshops at the New Life Presbyterian Church—one in September for poetry, and another in October for memoir. At this writing, a mini-conference is in the works for the end of January or first part of February for screenwriting.

Are you disappointed about the cancelled conference? I sure am. I was looking forward to listening to panels and attending talks by movers and shakers in our industry. But, this conference just wasn't meant to be. From the bottom of my heart, I apologize.

Another tough decision was made not by me, but by a SWW member, who after a lot of thought, agreed to take over the vacant Treasurer position for the remainder of this year, and has agreed to run for the position next year! It's our own Public Relations chair—**Terry Civello**. To say I'm thrilled is an understatement. Not only is she knowledgeable about bookkeeping and finances, but she's a gung-ho kind of gal who will keep SWW floating upright.

The third tough decision was made by the SWW board—the *Sage* will be going on line starting with the July issue. We wrestled with this for over two years and decided to save around \$6000 per year with this major step. Most other professional organizations have gone the cyber route. Unfortunately, we realize this angers some members. But, while you won't have it delivered to your mailbox, it will be available sooner...and it can have more pages. More news, more articles. A real plus in our estimation.

Decisions are tough. But I truly believe they were made with only the welfare and continued progress of SouthWest Writers in mind. Keep writing and enjoy our warmer weather.

IN THIS ISSUE

- | | | |
|----|-------------------------------|---------------|
| 1 | Most Commonly Asked Questions | Cynthia Boyd |
| 3 | Reading Your Rights Clauses | Sherri Burr |
| 4 | From Idea to Story II | Chris Eboch |
| 5 | Mixed Constructions | Dodici Azpadu |
| 6 | Meetings | |
| 7 | Classes and Workshop | |
| 8 | Successes and Announcements | |
| 9 | Successes and Announcements | |
| 10 | Annual Contest Rules | |
| 11 | Annual Contest Entry Form | |

WELCOME NEW MEMBERS

Patrice Lewis	
Steven Yount	★
Laura Campbell	
David Panly	
Hilda Wales	
Sandi Wright	★
Cindy Kessler	
Mary J. Collins	
Lucy Gilliland	
Michelle Saucedo Halliday	
Connie Josefs	



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

*Published monthly by the Board of Directors of
SouthWest Writers, a nonprofit, tax-exempt
501(c)(3) organization.*

Subscription is a benefit of membership.

President Melody Groves
MelodyGroves@comcast.net
Vice-President Rob Spiegel
robspiegel@comcast.net
Secretary/Parliamentarian Larry Greenly
SWWriters@juno.com
Treasurer Terry Civello
terryrose150@yahoo.com
Annual Contest Chair Cynthia Boyd
St.Boyd@comcast.net
Speakers Rob Spiegel
robspiegel@comcast.net
Public Relations Terry Civello
terryrose150@yahoo.com
Class Coordinator Kathy Kitts
kkitts@kkitts.net
Workshop Coordinator Joanne Bodin
jsbodin@msn.com
Volunteer Coordinator Sandy Bazinet
sandy@compuwing.com
Membership Rita Herther
RMHerther@aol.com
Special Events Don Dyer
dyerink@yahoo.com
Historian Susan Alexis
sjalexis@msn.com
SWW Sage Editor Ruth Friesen
ruthsw@comcast.net
E-lert Mistress Gail Rubin
Gail_Rubin@comcast.net

SWW Office:

3721 Morris St. NE, Suite A

Albuquerque, NM 87111

phone: (505) 265-9485

e-mail: SWWriters@juno.com

website: www.southwestwriters.com

Articles are copyright © 2011 by author.

*Facts, views and opinions expressed are
those of the authors and do not necessarily
reflect the viewpoints or opinions of South-
West Writers. SWW does not necessarily
endorse the advertisers.*

Reading Your Rights Clauses

by Sherri Burr

Most writers barely glance over their contracts before signing them. Even lawyers with background in the publishing industry may read them once, store the information away in their brain, and promptly forget it. I've signed over a dozen book publishing contracts and I confess that I do not remember all the clauses they contain. That's why I recommend keeping all contracts in a handy file where they can be easily retrieved if an issue comes up.

Recently, the following email came from my publisher's Acquisitions Editor: We've received a request to translate your nutshell into Korean. Before we negotiate an agreement, can you tell me if you use any third-party content that might cause issues? Incidentally, have you thought about a third edition?

After receiving this request, it occurred to me that I didn't remember signing away translation rights to *Entertainment Law in a Nutshell 2nd Edition*. So I dug up my copy of the contract from the file and it does not mention translation rights.

What the contract does say is that I granted the publisher the right to apply for copyright in its name. And that I will be paid "20% of net receipts from rights transferred to others, such as permissions, anthology rights, excerpt rights, reprint rights and the like, in any form or medium" or I will be paid "15% of net receipts from the exercise by Publisher of any rights to the Work or any portion thereof for which compensation is not otherwise expressly provided in this paragraph."

If a contract is silent on a particular issue, it leaves room for debate and an opportunity to renegotiate. My thought was why must I only get 20 percent or 15 percent of net receipts for translation rights when I was the one who created the material sought to be translated? Shouldn't the split be at least 50-50 or 80-20 if I found the foreign publisher?

Since the publisher was seeking a third edition, that seemed a prime opportunity to negotiate a specific split for translation rights. Before proceeding into any negotiation, authors should think about what they have to offer that the publisher seeks, and how they can assist the publisher in achieving its goals. Thinking win-win potentially augments the size of the pot to be divided.

In my situation, I knew that *Entertainment Law in a Nutshell* had sold out its initial print run, and placed me in the top 5 percent of all authors across the country. This lofty achievement accrues to a writer whose book sold 1,000 copies in a single year. Such a small amount, you might think, but you have to consider that 80 percent of all books sell less than 100 copies in a year. The competition is fierce because the number of books being published has exploded exponentially. In 2010 Bowker, which advertises itself as the world's leading provider of bibliographic information and management solutions designed to help publishers, booksellers, and libraries, reported that 1,052,803 books were published in the United States in 2009, more than triple the number of books published in 2005.

As more books are being published, sales of printed books fell 5 percent a year between 2007 and 2009, according to the Association of American Publishers. At the same time, e-books have taken off and websites like Amazon.com sell more electronic than printed books in any given month.

For writers this means that you need to read your contracts and be mindful of the rights you are giving away and when opportunities arise to renegotiate. A previously scheduled meeting with the publisher occurred two weeks after the translation request came in. This gave me a chance to pitch a new contract provision on translation rights.

The moral of this story is to read your contracts, place them in a handy file, and keep your eyes open to chances to exploit your rights.

From Idea to Story II

by Chris Eboch

Last month I talked about turning an idea into a story by breaking it down into four main parts: situation, complications, climax, and resolution. I covered the first two parts last time. Now we get to the climax and resolution.

Can She Do It?!

Your character has faced complications through the middle of the story. Finally, at the climax, the main character must succeed or fail. Time is running out. The race is near the end. The girl is about to date another guy. The villain is starting the battle. One way or another, your complications have set up a situation where it's now or never. However you get there, the climax will be strongest if it is truly the last chance. You lose tension if the reader believes the main character could fail this time, and simply try again tomorrow.

In my new romantic suspense novel, *Rattled*, the climax comes when the heroine is chained to the floor of a cave by a villain threatening to kill her and her friends. If she can escape, maybe she can stop the bad guys and save her friends. But the penalty for failure is death—the highest stake of all. Short stories, different genres, or novels for younger kids might have lesser stakes, but the situation should still be serious.

Tips

- Don't rush the climax. Take the time to write the scene out in vivid detail, even if the action is happening fast. Think of how movies switch to slow motion, or use multiple shots of the same explosion, in order to give maximum impact to the climax. Use multiple senses and your main character's thoughts and feelings to pull every bit of emotion out of the scene.
- To make the climax feel fast-paced, use mainly short sentences and short paragraphs. The reader's eyes move more quickly down the page, giving a sense of breathless speed. (This is a useful technique for cliffhanger chapter endings as well.)

Happy Endings

The climax ends with the resolution. You could say that the resolution finishes the climax, but it comes from the situation: it's how the main character finally meets that original challenge.

In almost all cases the main character should resolve the situation himself. No cavalry to the rescue! Today, even romance novels rarely have the hero saving the heroine; she

at least helps out. We've been rooting for the main character to succeed, so if someone else steals the climax away from him or her, it robs the story of tension and feels unfair.

Here's where many beginning children's writers fail. It's tempting to have an adult—a parent, grandparent, or teacher, or even a fairy, ghost, or other supernatural creature—step in to save the child or tell him what to do. But kids are inspired by reading about other children who tackle and resolve problems. It helps them believe that they can meet their challenges, too. When adults take over, it shows kids as powerless and dependent on grownups. So regardless of your character's age, let your main character control the story all the way to the end (though others may assist).

Although your main character should be responsible for the resolution, she doesn't necessarily have to succeed. She might, instead, realize that her goals have changed. The happy ending then comes from her new understanding of her real needs and wants. Some stories may even have an unhappy ending, where the main character's failure acts as a warning to readers. This is more common in literary novels than in genre fiction.



Tip

How the main character resolves the situation—whether she succeeds or fails, and what rewards or punishments she receives—will determine the theme. To help focus your theme, ask yourself:

- What am I trying to accomplish?
- Who am I trying to reach?
- Why am I writing this?

Once you know your theme, you know where the story is going and how it must be resolved. For example, a story with the theme "Love conquers all" would have a different resolution than a story with the theme "Love cannot always survive great hardship."

The next time you have a great idea but can't figure out what to do with it, see if you have all four parts of the story. If not, see if you can develop that idea into a complete, dramatic story or novel by expanding your idea, complications, climax or resolution, as needed. Then readers will be asking you, "Where did you get that fabulous idea?"

Chris writes for adults under the name Kris Bock. Her new book, Rattled, brings romantic suspense to the dramatic and deadly southwestern desert. Read the first three chapters at www.krisbock.com.

Mixed Constructions Make No Sense

by Dodici Azpadu

Sentence parts that do not fit together grammatically or logically result in a mixed construction. Although readers will see and hear the logical error first, the cause of the error is often mechanical. Writers force parts of speech to take on grammatical functions for which they are not designed. The example below shows both errors.

For athletes who play contact sports have increased risk of arthritis later in their lives.

The first part of the sentence goes off track between the words *sports* and *have*. Most readers hear and see the error immediately. The long prepositional phrase *For athletes who play contact sports* is in a subject position. By rule, a prepositional phrase cannot be a subject of a sentence. It can only function as a modifier.

Writers can start a sentence with a prepositional phrase by way of introduction, but then they need to add a proper subject and verb in an independent clause, as in the example below.

For athletes who play contact sports, arthritis is a risk later in their lives.

The same problem occurs with adverbial clauses in the subject position. And the same solution is available.

When students are late is very distracting to other students.

The adverbial phrase *When students are late* cannot be the subject of a sentence. Like prepositional phrases, the function of adverbial phrases is to modify.

When students are late, they distract other students.

But another revision is also possible. Change the adverbial phrase into a gerund phrase. The gerund phrase can be the subject of a sentence.

Being late to class is very distracting.

Or revise the sentence based on who or what is the actor/subject of the sentence.

Students who are late to class are very distracting.

Remember FANBOYS from previous grammar tips? *For, and, nor, but, or, yet, so* are coordinating conjunctions. A mixed construction also occurs when writers use a coordinate conjunction to separate a dependent clause from an independent clause.


Although celebrities live charmed lives, yet they can have serious drug problems.

Either *although* or *yet* needs to be deleted.

Celebrities live charmed lives, yet they can have serious drug problems.

Although celebrities live charmed lives, they can have serious drug problems.

Sometimes artists draw with their non-dominant hand to bring attention to how their drawing tools affect their creative execution. A way for writers to bring heightened attention to their creative expression is to concentrate on their grammar tools. As a rule, writers do not want to impede the flow of words to page, especially in early stages of a draft. As an exercise, however, noticing subject choices and the verbs connected to them helps writers see where weaknesses in sentence construction occur.



TWIN COMPASS PARTNERSHIP
presents

**WET MOUNTAIN VALLEY
WRITERS' WORKSHOP**



A unique & intimate 6-day writing experience with

**ABIGAIL THOMAS
&
DOROTHY ALLISON**

AUGUST 7 – 13, 2011

COYOTE MOON LODGE
Westcliffe, Colorado
(75 miles southwest of Colorado Springs)

For more information and registration, visit

 WWW.TWINCOMPASS.COM 

Make Your Work Shine

You know how to write.

I can make your manuscript error-free.

Retired Newspaper Editor, Award-winning Reporter

JIM WAGNER

Now living in Albuquerque

Let's talk: (850) 803-9298 or jaw1340@comcast.net

Meetings

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

Saturday, May 7
10:00 a.m. to noon

Joan Logghe

Reverberations: Who Inspires Us, Whom We Inspire

Joan Logghe will discuss influence, homage and inspiration from others. She will talk about forms, old teachers, and passing it on. She sees how things can be derivative in an original way.



Joan Logghe is Poet Laureate of Santa Fe 2010-2012. Her awards include a National Endowment for the Arts Fellowship, Witter Bynner Foundation for Poetry Grants, A Mabel Dodge Luhan Internship, and a Barbara Deming/Money for Women grant. She has taught at numerous schools and taught poetry in Bratislava, Vienna, and Zagreb, Croatia in 2004.

Her books include *What Makes a Woman Beautiful*, *Twenty Years in Bed with the Same Man* (a finalist in Western States Book Award), *Sofia, Rice, and The Singing Bowl* from UNM Press. With Renée Gregorio and Miriam Sagan, she is a founder of Tres Chicas Books.

Tuesday, May 17
7:00 p.m. to 9:00 p.m.

Dodici Azpadu

The Foundation of a Writer's Life

How do we make our lives as writers more satisfying? This presentation will help writers identify personal writing goals by untangling thorny questions about motive, identify writing weaknesses, take steps to meet personal goals, identify professional writing goals by assessing needs for income and/or recognition and find publication, marketing and promotion strategies that suit individual personalities.

Dodici Azpadu holds a PhD in Language and Literature and earned an MFA at the University of Iowa Writers' Workshop. She has taught in the Honors College at UNM, and currently, she teaches writing at CNM. Her novels *Saturday Night in the Prime Of Life* and *Goat Song* were published in the United States and Great Britain. Her third novel, *Living Room*, was a finalist for the 2010 NM Book Awards in Fiction.

Saturday, June 4
10:00 a.m. to noon

Kirt Hickman

That Darned First Draft: Getting it onto Paper and What to Do Next

As simple as it sounds, writing the first draft is the most difficult step for many writers. They can't find the time; they read the passage they've just written and decide it needs work, so they go back to edit; or they don't know what to write next or how to write it. Many of those who do get their story onto paper find the completed result too rough and cumbersome to manage.

Kirt will provide tips to help overcome writers block and get that first draft onto paper within a matter of months. He'll also discuss ways to wrestle that frightening first-draft into a manageable manuscript.

Kirt Hickman, author of the award-winning science-fiction thrillers *Worlds Asunder* and *Venus Rain* and the comprehensive and practical self-editing guide *Revising Fiction: Making Sense of the Madness*, was a technical writer for fourteen years before branching into fiction. He teaches self-editing classes through SouthWest Writers and the University of New Mexico, and has contributed a monthly column titled "Revising Fiction" to the *SouthWest Sage*. His first fantasy novel, *Fabler's Legend*, is scheduled for release in 2011.

Tuesday, June 21
7:00 p.m. to 9:00 p.m.

Rose Marie Kern

Write What You Know (And Sell it to Magazines!)

Do you have a passion, or a special knowledge on topics that may be of interest to others? Have you worked with deaf children for an Indian Pueblo? Are you a Master Gardener? As a single mother have you any special advice for taking your kids cross-country camping?

There are publications that want to publish what you know whether it comes from your job, your vocation or your avocation.

Rose Marie Kern worked as an Air Traffic Controller for 26 years. She is a passionate gardener and sustainable living advocate and a past president of the New Mexico Solar Energy Association. She has been published in magazines related to all these interests. Rose will share her secrets for identifying potential magazines and creating articles that will stimulate interest in editors and readers.

Classes and Workshop

FLASH YOUR FICTION

Dodici Azpadu

One Saturday Session, June 4

1:30 pm - 4:30 p.m.

\$45 members and \$60 non-members

Classes Limited to 12 Students

SouthWest Writers, 3721 Morris NE, Suite A
(NW corner Comanche and Morris)

Short forms of fiction writing are both challenging and satisfying for writers of all skill levels. This interactive workshop will help you complete a very short story or flash fiction. Participants will write 3-word sentences about themselves in order to get comfortable with concise expression. We will then practice the one-sentence story, also called *hint fiction*. Finally, participants will tackle 150-word flash fiction using a series of fail-safe prompts. These activities will prepare participants to enter the mid-June *Alibi* flash fiction contest.

Dodici Azpadu is currently adjunct faculty in the English department at Central New Mexico Community College. She holds a PhD in Language and Literature, and earned an MFA from the University of Iowa Writers' Workshop. She is a prize-winning flash fiction writer and has published novels, short stories, poems, and essays. Her third novel *Living Room* was a 2010 New Mexico Book Awards finalist. For more information visit www.dodici-azpadu.com.

CREATE VIVID CHARACTERS: BREATHE LIFE INTO YOUR FICTIONAL PEOPLE

Lucia Zimmitti

Saturday May 14, 1:00 - 4:00 p.m.

Cost is \$35 SWW members, \$45 non-members

New Life Presbyterian Church, 5540 Eubank, north of Spain

There's no way around it: If your characters are uninteresting or inauthentic, your story won't get an agent's or publisher's attention. Pick up essential character-building tips and approaches and learn how to create characters with the "it-factor" readers crave. We will discuss why certain characters are so endearing to readers and why others prove to be just plain annoying, and how to get your reader to feel more connected to your fictional people. We will do writing exercises for getting to know your characters better before you manipulate them in a scene.

Lucia Zimmitti has been guiding people in the art of writing for years, both as a high school English teacher and college level writing instructor. She currently works as an editor, consultant, and writing coach with writers at all stages of development. Lucia has presented writing workshops and seminars at various conferences and retreats across the country. She was interviewed on National Public Radio about her method for encouraging and inspiring writers and the particular challenges today's writers face. You can reach her at www.ManuscriptRx.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*

INTRODUCTION TO WRITING HISTORICAL FICTION

Lois Ruby

Wednesday Evenings, June 8, 15 and 22, 6:00 p.m. - 8:00 p.m.

\$90 members and \$120 non-members (includes six months of membership). Limited to 14 Students

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



If you'd like to dip your toes and your pen into the past and make it breathe again in stories and novels, this class is for you! We'll explore how to research and hone another era through fascinating characters who populate the past and invigorate the present. And we'll try to answer the Big Question: how *true* does historical fiction need to be? While

there's no obligation, you're welcome to bring something you've been working on, or start something during the weeks of the class, that we can gently workshop together for a brief part of each session. Open to novices and pros alike.

Lois Ruby is the author of 14 books for young people, including historical novels set in such diverse times and places as the 1607 Virginia Colony, the Underground Railroad in 1856 Kansas, the 1901 Galveston hurricane, Shanghai refugees in 1937, and the 1953 red-scare McCarthy era. She ventured into an historical ghost story in her latest book, *The Secret of Laurel Oaks*, and her next book is even more of a departure -- historical nonfiction. An ex-librarian, she now writes fulltime between speaking at literature festivals, presenting workshops, and touting the joys of thought-provoking reading in schools around the country. Visit her website, www.loisruby.com, for more about her and her books.

Successes and Announcements

SWW Holds Special Raffle on May 7

During SWW's regular Saturday meeting from 10am-noon on May 7, a special raffle will be held with items donated by attendees. Members and non-members are eligible to win. The meeting is held at the New Life Presbyterian Church, 5540 Eubank NE, Albuquerque.

To submit an item for the raffle, simply bring it to the church at 9:30 am Saturday, May 7. Please bring items that are writing-related. Unfortunately, liquor cannot be raffled. To have a chance to win an item, purchase tickets (\$1 each or 6 for \$5; 11 for \$10) and place them in the container in front of whichever item you're hoping to win. Winners' names will be drawn at 11:45.

Officer Nominations Sought

The SouthWest Writers nominating committee is seeking candidates for the offices of president, vice-president, secretary, and treasurer for 2012. To be eligible for either of the offices of president or vice-president, a person shall have been a member of SouthWest Writers in good standing for no less than one year immediately preceding the date of nomination and shall have served one year on the SouthWest Writers Board in the past five years. The secretary and treasurer shall have been a member of SouthWest Writers in good standing for no less than one year immediately preceding the date of nomination, unless waived by the Board, and have the necessary qualifications for the job. If you or someone you know is interested, please contact either Melody Groves at MelodyGroves@comcast.net or Joanne Bodin, Nominating Committee Chair, at jsbodin@msn.com.

Survey Thanks

I extend a sincere thank you to all members who answered the questionnaire distributed in March. We strive to continually improve SWW for all of our members. You gave us great feedback and some excellent ideas. We will strive to implement many of your ideas. Please understand that implementing all of them will take time. If you have any questions at any time, please feel free to contact me.

Rita Herther, Membership Chair, rmherther@aol.com

2011 Third Bi-Monthly Writing Contest

A Love Poem

It can be kind, cruel, about an occasion or an event, or for all time, to a romantic partner or to a cat. Anything you love, anything that brings out the passion is game. Can rhyme, or be just a bunch of cool words. Can be any length. Submit only one poem per entry. Postmark deadline: June 30, 2011. Please note if you grant publication permission. 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.

The **New Mexico Press Women** 2011 Communications Contest winners have been announced. Winning SWW members are: **Ruth Friesen**, first place for editing the SouthWest Writers website, and second place for developing it; **Larry Greenly**, third place in the feature story category for "The Real Price of Computers in Writing" published in the June 2010 *SouthWest Sage*; **Merry Haugen**, first place in the writing for the web category with a teacher guide written for *National Geographic Explorer Magazine*; **Nancy Marano**, first place for editing *PETroglyphs*; **Gail Rubin**, third place, for her nonfiction book, *A Good Goodbye: Funeral Planning for Those Who Don't Plan to Die*; and **Marilyn Stablein**, first place in the book, creative verse category for *Splitting Hard Ground*.

Ruth Friesen has been named editor of *Wagon Tracks*, the quarterly journal of the Santa Fe Trail Association. The journal features scholarly research related to the Trail. For submission information, contact Ruth at ruthsfta@comcast.net.

Shirl Brainard has been invited as a juror for the New Mexico Book Awards.

Barbara DuBois had a poem, "Women," online March 21 for a week at www.WritingRaw.com.

Marilyn Stablein's manuscript of prose poems was short-listed for the Marie Alexander Prose Poem Award. A poem, "Curing the Bones" is forthcoming in the *Fixed and Free Poetry Anthology*. Poems were accepted in the Harwood Poetry Anthology, *Multiple Perspectives on Creating a Garden, a Life, Relationships and Community*. Her essay, "New Mexico Visionaries" appears in the *Voices of New Mexico Anthology*. In February she was Writer-in-Residence at the University of Indiana and in March gave a reading at Acequia Booksellers. On April 28 she'll present a reading in the *Writer Speaks Series* at the Los Alamos Mesa Public Library at 7:00 p.m.

Aesthetica Magazine invites artists, photographers, writers and poets to submit their work into the Creative Works Competition with three categories: artwork & photography, poetry and fiction. Deadline is August 31. www.aestheticamagazine.com/submission_guide.htm

Dyer Ink Publishing

*I can make your dreams come true
and turn your dream cover into reality*

eBooks and Book Covers

Reasonable rates & old fashioned customer service

Email me for more information and samples

dyerink@yahoo.com

505-453-5945

Successes and Announcements

Charlotte Shroyer's essay "An Artist's Journey" was published in the November/December issue of the Ohio State Alumni Magazine.

The Crested Butte Writers Conference will be held June 17-19. www.crestedbuttewriters.org/conf.php.

The Cat Writers' Association is accepting entries for its Communications Contest with more than \$12,000 in prize money in its kitty. www.catwriters.org. Deadline is July 1.

The deadline for the 2011 **Lorian Hemingway Short Story Competition** is May 1, and late entries are accepted with an additional fee until May 15. www.shortstorycompetition.com. The first-place winner will be published by *Cutthroat: A Journal of the Arts*. www.cutthroatmag.com. Publication will be in addition to the \$1,500 first-place cash prize.

The 4th annual **New Mexico Women Authors' Book Festival** will be from September 30 to October 9 in Santa Fe. Applications to participate must be submitted no later than May 15. Write john@museumfoundation.org to obtain an application.

The 5th Annual **New Mexico Book Awards** is accepting entries. Until July 1, 2011, the entry fee is \$40 per category (there are over 35 categories). www.NMBookAward.com or www.NMBookCoop.com

World-famous artist and feminist activist **Judy Chicago** will be honored at the **New Mexico Women's Foundation** awards lunch on May 7 at La Posada Resort & Spa in Santa Fe. Judy is the author of 12 books. For additional information about the New Mexico Women's Foundation go to www.nmwf.org. For additional information about Judy Chicago visit www.judychicago.com.

Letter to the Editor

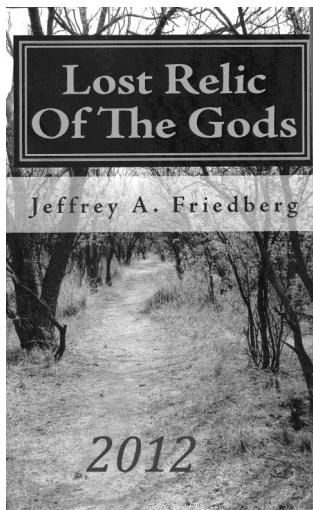
Just wanted to congratulate you on another good one and thank you for the effort. I always find something useful -- the columns by writers who have "made it" are staple fare for me, but a couple of things stood out a bit more this time.

Bonnie Lee Black's article on creative non-fiction resonated. Melody's column on helping fellow writers spoke to me as well. I think I do that, but I also came away with the nagging conviction that I'd become a bit lax lately, that I could do more.

John Thomas

Annual Contest Rules, continued from page 10

10. Winners will be posted on the SWW website. (www.southwestwriters.com)
11. SouthWest Writers reserves the right to disqualify any entry if contest rules are not followed. Common mistakes: (1) Writer's name on manuscript; (2) Incorrect fee enclosed; (3) Incorrect number of manuscripts submitted for critique; (4) No return address written on the SASE (See Rule 7).
12. You agree questions regarding the interpretation of these rules and any matters relating to the contest that are not specifically covered by the 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 subjectively evaluated, 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.

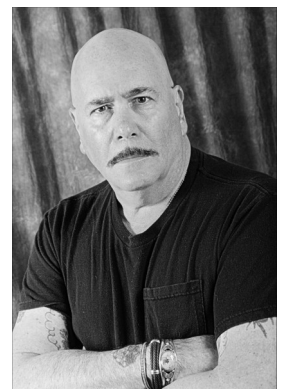


What if you could *live forever by moving heaven and Earth?*
...but heaven and Earth *suddenly moved by themselves!*

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."

Amazon Bestsellers Rank: #15 Kindle Occult; #40 Kindle Science Fiction



Jeffrey Avalon Friedberg

<http://lostancientknowledge.com> a1.detective@gmail.com
Available at Amazon.com, and elsewhere online, or order at any bookstore

29th SWW Annual Contest Rules

The SouthWest Writers 29th International Writing Contest puts winning manuscripts in front of acquiring agents and editors. The contest is open to all original, unpublished work in the English language. Cash prizes are awarded to the top three entries in each category. First-place winners compete for the \$1,000 best-of-show Storyteller Award. **You do not have to be a SouthWest Writers member to enter.**

Deadline: Postmarked no later than **May 1, 2011**

Late entries: Postmarked no later than **May 16, 2011**
(\$5 late fee applies)

FICTION

1. Mainstream/Literary Novel

2. Mystery/Suspense/Thriller/Adventure Novel

3. Science Fiction/Fantasy/Horror Novel

4. Historical Novel (any locale and period)

5. Middle Grade (4-6th grade) or Young Adult (7th grade and up) Novel

For the above five categories, submit the first 20 double-spaced pages of the manuscript **plus** a single-spaced synopsis, two pages maximum. Number pages, starting with page two.

6. Mainstream/Literary Short Story. No more than 5,000 words. Manuscript must be double-spaced. Place word count on top of first page. Number subsequent pages.

NONFICTION

7. Memoir Book. Submit the first 20 double-spaced pages of the manuscript.

8. Memoir Article. No more than 2,500 words, double-spaced.

9. Nonfiction Essay/Article. No more than 2,000 words, double-spaced.

10. Personal Essay/Column. No more than 750 words, double-spaced.

For the above four categories, place word count on top of first page. Number subsequent pages.

11. Nonfiction Book. Submit the first 10 pages **plus** a book proposal of no more than 10 double-spaced pages **plus** a one-page, single-spaced query letter. Number pages, starting with page two.

12. Children's Picture Book. Submit the entire manuscript, double-spaced. Maximum 10 pages. Number pages, starting with page two. Do **not** submit illustrations. Target age: 4-7 years.

SCREENPLAY

13. Screenplay. Submit the first 20 pages in industry-standard format **plus** a one-page synopsis.

POETRY

14. Poetry. Submit **one** poem of up to three pages **or** up to **three**

haiku on **one** page.

OPTIONAL SOUTHWEST WRITERS CRITIQUE

You may purchase a professional critique from SouthWest Writers: Enclose the appropriate fee with your entry (see entry form); submit two copies of your entry; and enclose a 9x12 envelope with correct return postage (NOT metered postage). Poetry critiques may use a #10 envelope.

- Each entry must be in a separate envelope accompanied by a completed Entry Form and Entry Fee. No certified mail. Enclose a **self-addressed, stamped postcard** if you want notification of receipt. Please provide an email address.
- Write the Category Number you are entering on the outside of the envelope below your return address. Be sure to circle the Category Number on the entry form.
- Your entry must be original, written in English and unpublished or un-optioned at the time of submittal. If your entry previously won 1st place in a particular category, it is ineligible for that category.
- Using standard manuscript formatting, your manuscript must be printed on one side of 8-1/2 x 11 or A4 white paper in 12-point Courier or Times New Roman, double-spaced. Synopses and query letters must be single-spaced. Poems have no spacing requirements. Screenplays should follow industry-specific standards.
- Your name **must not** appear anywhere on the manuscript, synopsis, book proposal or query.
- Submit one copy of the manuscript, synopsis, book proposal or query, as specified for the category you are entering. Two copies are required if you request an optional SouthWest Writers critique.** Manuscripts will not be returned except for those receiving a SWW critique. **IF YOUR ENTRY FEE INCLUDES A CRITIQUE FEE:** Submit **two (2) copies of your manuscript PLUS** a 9 x 12 self-addressed envelope with enough postage stamps affixed for return mail. **NO METERED POSTAGE.** Put YOUR Return Address on the SASE. The critiqued manuscript will be returned in your SASE in August 2011. Poetry critiques may use a #10 envelope.
- Winners will be notified in August 2011. Prizes are as follows: 1st Place: \$150; 2nd Place: \$100; 3rd Place: \$50. All First Place winners compete for the \$1,000 Storyteller Award.
- Contest judging takes place in two phases. A qualified panel of writers and editors selects the top 20 entries in each category. Those top 20 entries are then judged by an acquiring agent, editor or publisher appropriate to each category. The top three winners in each category receive a critique from the acquiring judge. Contacting any judge during the contest period about an entry is an automatic disqualification.
- The professional editors, agents and/or publishers commissioned as judges are not employees of SouthWest Writers (SWW) and their opinions do not necessarily reflect the opinions of SouthWest Writers.

2011 SOUTHWEST WRITERS WRITING CONTEST 5-STEP ENTRY FORM

Step

1

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

Entry Title: _____

Step

2

Circle Category Number: 1 2 3 4 5 6 7 8 9 10 11 12 13 14

**SWW
Mem-
bers**

Step 3

SOUTHWEST WRITERS MEMBERS: Circle Fee Enclosed

Postmarked no later than May 1, 2011

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

Postmarked no later than May 16, 2011

Contest Only	\$25	Poetry Only	\$15
Contest & Critique	\$50	Poetry & Critique	\$35

**Non-
Mem-
bers**

Step 3

NON-MEMBERS: Circle Fee Enclosed:

Postmarked no later than May 1, 2011

Contest Only	\$30	Poetry Only	\$20
Contest & Critique	\$55	Poetry & Critique	\$40

Postmarked no later than May 16, 2011

Contest Only	\$35	Poetry Only	\$25
Contest & Critique	\$60	Poetry & Critique	\$45

Step

4

Method of Payment:

☐ Check or Money Order (no cash) US\$ payable to SouthWest Writers

☐ Charge my ☐ Visa ☐ MasterCard # _____

Exp. Date: _____ Security Code # _____ Signature _____

Step

5

How did you hear of contest? _____

Mail completed entry form, entry and fee to:

SouthWest Writers Contest 2011
 3721 Morris NE Ste A
 Albuquerque, NM 87111-3611

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

SouthWest Writers Workshop

3721 Morris NE

Albuquerque, NM 87111

www.southwestwriters.com

SWWriters@juno.com

SouthWest Writers is a nonprofit organization
dedicated to encouraging and supporting all people
to express themselves through the written word.

NON PROFIT ORG
US POSTAGE
PAID
ALBUQUERQUE NM
PERMIT NO 1671

SouthWest Sage



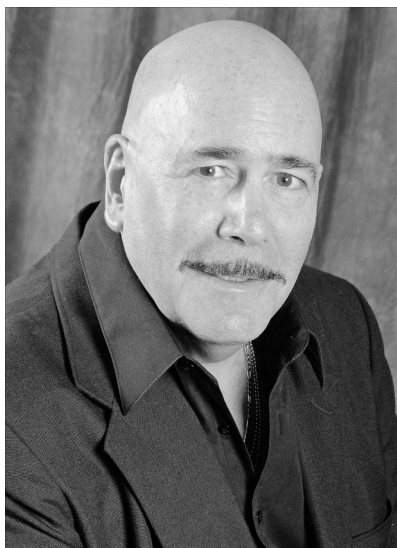
**National Federation of
Press Women
2010 Award-Winning
Newsletter**

Label shows your SWW Membership expiration date.
Renew promptly to retain your membership benefits.

Change Service Requested

To register for classes and workshops go to
www.southwestwriters.com, sign up with credit card or
check at an SWW meeting, or call 265-9485.

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



A Short-Cut Pamphlet On Writing

By the Amazon E-books

Best Selling Author

Jeffrey A. Friedberg

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

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

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

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

