

SouthWest Sage

May 2012 www.southwestwriters.com

Travel Essays: Your Inner Wanderer at Large in the World

by *Teresa Cutler-Broyles*

In 1987 I attended a writers' conference in San Diego, California, and one of the most engaging speakers was a travel writer who spoke in big words about the romance and excitement of a travel writing career—the free flights, the scrumptious food, the exciting experiences and exotic people. Immediately, I decided that's what I wanted to do with my life. I bought magazines with travel articles and studied them all, I sent query letters to all the right people, I stole all the in-flight magazines I could get my hands on... sure that all it would take to be a travel writer was my desire to do it.

Alas, that didn't actually work, and it wasn't until 1992 that I wrote my first travel piece, a little essay about an art gallery in New York City I'd discovered as I wandered through the city on vacation. It was published locally in Albuquerque, in a small publication called *Women's Voices*. Since then I have steadily published travel pieces over the years, and I have learned a few things along the way.

A quick note is necessary here: travel writing comes in many forms, many of them based on information—giving a reader a basis he or she needs when visiting a place—from The Ten Must-see Museums, to The Five Best Restaurants, to How to Find the Best Shopping, How to Avoid the Worst Tourist Traps, What Roads to Take, What Not to Do, What's New in Miami or Paris or Minsk, and so on. These kinds of travel articles are less about emotion and connection than are travel essays, in which your emotion, your memories, your personal experience come into play. And travel essays are where a writer will build a devoted audience, readers who



wait for the next published piece and who will line up to buy the book that comes out of them.

Travel essays are harder to write than how-to or must-see articles; instead of gathering information, organizing it and writing it up, you must be willing to let the reader in to the part of you that no one gets to see, and open up the secrets you don't normally share with anyone. Travel essays are about putting yourself into the piece. Readers are far more likely to read, enjoy, and want to read more of an author's work if that au-

thor has connected with them on an emotional level.

This connection with a reader is more than talking about how happy or sad a place makes you feel, or how full of joy and excitement you are to be there. It's more than telling a reader how delicious or terrible a particular meal was, or that the streets in Rome are loud. It is all those things, and it's also about you.

How do you feel when you're in Rome, or New York, or the mountains of Montana, or the horse show in Spain? What memories do the sounds of the sea or the roar of the subway bring up? What do you feel as you eat the cookie baked by the corner baker that tastes like the ones your grandmother used to make? What half-remembered childhood dreams—or future hopes—do the sounds of children playing in the park in London or the local zoo bring to mind, and how does that affect what you do next? These are the moments travel essays explore. They're hard to find at first and sometimes

(Continued on page 4)



You Still Have Time to Enter the 2012 SouthWest Writers Annual Writing Contest

Late Entry Deadline: Tuesday, May 15

Late Entry Fees Apply • Critique Service Still Available

See pages 17-19 for more information



During our last several SWW meetings, there was much discussion of troubling examples of censorship affecting our members both directly (such as those books actually banned), and indirectly by limiting book-buying choices.

Recently Smashwords and Paypal attempted to suppress authors selling erotica. A large social media storm erupted and both companies backed down, resuming the sales of adult-oriented fiction. In another case, a Tucson, AZ school district yanked all Hispanic studies books off the shelves during class and in front of students. The resulting litigation is ongoing.

In response to this age-old attempt at controlling what others think, several of our members have formed, or joined, specific action groups to combat censorship. Even though it is inappropriate for me as the President of SWW to promote one group over another, I do encourage all of you to consider locating and supporting a group of your choice.

Why? You might argue that erotica is not your cup of tea, that you are not Hispanic, that none of these recent events impinge directly on what you write or on what you read. I respond by evoking a poem by Martin Niemöller, a prominent German anti-Nazi theologian and Lutheran pastor, titled "First they came..."

In a paraphrased translation, "First they came for the Communists, and I didn't speak up because I wasn't a Communist. Then they came for the Jews, and I didn't speak up because I wasn't a Jew. Then they came for the trade unionists, and I didn't speak up because I wasn't a trade unionist. Then they came for the Catholics, and I didn't speak up because I was a Protestant. Then they came for me, and by that time, no one else was left to speak up."

What do you write? When will they come for you?

Kathy

IN THIS ISSUE

- | | | |
|----|---|-----------------------|
| 1 | Travel Essays: Your Inner Wanderer at Large | Teresa Cutler-Broyles |
| 3 | Members Seeking Critique Groups | |
| 3 | Winners of the First 2012 Bi-Monthly Contest | |
| 4 | What Writers Do | John J. Candelaria |
| 5 | On Write What You Know | Bentley McGrath |
| 6 | What Writing Books Don't Tell You | Kirt Hickman |
| 7 | SWW Meetings | |
| 8 | May/June Classes | |
| 9 | May/June Workshops | |
| 10 | <i>Bête Noire</i> : Openings and Hooks | K. Kitts |
| 11 | Are You Really Ready for Publication? | Joseph Badal |
| 12 | Welcome New SWW Members | |
| 13 | Student Scholarship Application | |
| 14 | Member Successes | |
| 15 | Announcements | |
| 16 | Call for Nominations for SWW 2013 Board | |
| 17 | Annual Writing Contest Entry Form | |
| 18 | Annual Writing Contest Call for Entries/Rules | |

*It should cost us something
emotionally to tell our stories.
But many of us who come to writing
do so because they were voiceless
at some point in their lives,
so doing that can be the most
terrifying risk of all.*

~ Robin LaFevers

SouthWest Sage Advertising Rates Worldwide Internet Circulation

The SWW website receives thousands of page requests every month.

Business card size: \$20 1/4 page, vertical: \$40 1/3 page, horizontal: \$50
15% discount for 3 mos. 20% discount for 6 mos.

Deadline: 1st of each month for the following month.
Payment due with camera-ready ad copy in .jpg format.

Annual Membership in SouthWest Writers

Individual: \$60 (\$55 renewal if paid two months in advance)

Student: 18 and over, \$40; under 18, \$25

Requires proof of student status

Outside U. S.: \$65, Lifetime Membership: \$750

Download the *Sage* from www.southwestwriters.com

Join us first Saturday, 10 AM-Noon and third Tuesday, 7-9 PM
New Life Presbyterian Church, 5540 Eubank NE,
Albuquerque, New Mexico



SouthWest Sage

*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 Kathy Kitts
kkitts@kkitts.net
Vice-President Larry Greenly
SWWriters@juno.com
Secretary/Historian Susan Alexis
sjalexis@msn.com
Treasurer Terry Hicks
earthreflections@aol.com
Annual Contest Chair Cynthia Boyd
St.Boyd@comcast.net
Class/Workshop Coordinator
Dodici Azpadu swwClasses@gmail.com
Fundraising Terry Hicks
earthreflections@aol.com
Membership Grant Bresett
gnjinm@hotmail.com
Public Relations Sandra Serrano
shrimpeight@yahoo.com
Social Media Tiffany Tackett
swwSocialMedia@gmail.com
Sponsored Programs Terry Civello
terryrose150@yahoo.com
SWW Sage Editor Kathy Wagoner
JustWriteSWW@gmail.com
Webmaster Bob Kidera
Webmaster.sww@gmail.com

E-lert Mistress Gail Rubin
Gail_Rubin@comcast.net
Volunteer Wranglers
Bob Gassaway Gassaway@unm.edu
Dennis Kastendiek dwjkas@yahoo.com

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 © 2012 by author.
Facts, views and opinions expressed
are those of the authors and do not
necessarily reflect the viewpoints
or opinions of SouthWest Writers.
SWW does not necessarily
endorse the advertisers.*

Members Seeking Critique Groups

Mystery/Suspense

Pete David, cp_david@msn.com
prefers: NE Heights
flexible: day/frequency

Will Young, bosque-bill@comcast.net
prefers: Albuquerque, Rio Rancho, Ber-
nalillo, North Valley
late afternoon: Wed, Thurs or Fri

Poetry

Donald DeNoon, abqpoet@gmail.com
prefers: N. Valley/NW Abq/other metro
late afternoon: Wed, Thurs or Fri

Screenwriting

Eric Schneider, ericaprill46@yahoo.com
Prefers: Pueblo, CO or by phone/email
flexible except for Mondays

All Genres, Fiction/Nonfiction

J. Allen Whitt
allen.abq.personal@gmail.com
prefers: Rio Rancho, Albuquerque
flexible: day/time

Critique Groups Seeking Members

Nonfiction

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

Congratulations to the Winners of the First 2012 SWW Bi-Monthly Writing Competition

~ A Personal Essay About Animals ~

1st prize

Sue Houser • Albuquerque, NM
"A Prickly Turn of Events"

2nd Prize

Susan J. Alexis • Albuquerque, NM
"Communing with Grayfriar"

3rd Prize

Ruth H. Marshall • Albuquerque, NM
"Requiem for Another Soul"

Honorable Mention

Laurel Burnett
Albuquerque, NM
"Rapsallion"

Paula K. Nixon
Santa Fe, NM
"A Dog Called Poly"

Janice S. Matthews
Albuquerque, NM
"Farewell to a Fuzzy Buddy"

Susan Dietrich Schneider
La Junta, CO
"Summer Walk"

Laura J. Nitsos
Albuquerque, NM
"Diamond in the Dust"

Bernice G. Schneider
Albuquerque, NM
"The Stepped-On Puppy"

Marylin Warner
Manitou Springs, CO
"The Truth About Men and Dogs"

What Writers Do

by John J. Candelaria

Among writers you will find clever men and women composing in different genres and styles. Together, it's a body of people who strive toward flawless work.

Definitely, they are fascinating storytellers, at their best showing real characters rife with life in cool places. Enticed readers enter a great story.

Like artists, they paint the details in myth, poems, sagas, scoops, tales. Some begin with broad strokes of the human condition, then slowly fill the drama with specifics.

Others, like sculptors, cut away excess, leave ideas clear so readers can see. Then, as jewelers polish gems, writers burnish words so they glow consistently

in the mind's eye of avid readers, on a book's page, or an e-reader's screen. At the end, like calligraphers, the words adorn written pages magnificently.

Writers bring a rhythm into their dance of words as senses fill their writing with feelings and emotions captured in words of powerful imagery.

As writers grow a practice of writing, rich words soon move their craft into art.

Travel Essays

(Continued from page 1)

we must wait for them, but they happen and when they do we must capture them for our readers as well as ourselves.

None of us travels in a vacuum. We bring with us our expectations of the place, our hopes of what we will see, our frustrations at our jobs, our desires to escape or to discover or to lose. None of us travels without learning and coming back with something we didn't have when we left. Often it comes in a revelation, engendered by our encounters with new people and places and food and sounds. Sometimes it doesn't happen until we return. And sometimes it is the moment of writing about our travels that the revelation occurs.

Whenever it happens, it is that essence we must learn to capture and it is in the moment we impart that essence to others that is the magic of writing travel essays.

If you are wondering how to do this, the best advice I have is—in the unforgettable words of my first college writing professor—"just write." There are no secrets that are more important than that: just write. As you travel, write the mundane—where you go, what you see, what you do, who you talk to. And write the next layer—what you felt when you saw, did, talked. And then dive deeper and explore those emotions, the memories they evoke, the moments they bring forth.

And then trust that when you write about your journey, all of that will coalesce into a beautiful essay that captures both place and personal, both out there and inside. When you can pull readers in to your heart and let them mingle with all those elements, and then let them back out into the world with this new perspective, you will have succeeded in creating a piece of writing that will keep them coming back for more. You will have indeed tapped into the romance and excitement and wonder that is writing travel essays.

Now, where are *you* going—and can we come, too?

Teresa Cutler-Broyles is a local Albuquerque writer who has published professionally since 1992. She writes short fiction, novels, travel essays and non-fiction pieces for both print and on-line venues. Her small book of travel essays, A Dream that Keeps Returning, is available through her website. She teaches in the Film and American Studies departments at the University of New Mexico, through UNM Continuing Education, and with the Story Circle Network online.

Teresa runs TLC (travel/literature/culture) Cultural Writing Workshops in Italy and Turkey; upcoming dates are May 2013 (Turkey) and October 2013 (Italy). Visit her website for more information: www.inwell-inc.biz or send her an email: teresa_intrepid@yahoo.com



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



Follow us on Twitter
@SW_Writers



Find SouthWest Writers
on Facebook

Write what you know. This ubiquitous advice is espoused on the first day of writing workshops, classes and seminars all across the country. Need a story idea? Write what you know.

Story not going as planned? You must not be writing what you know. Won the Edgar Award? Congratulations, you wrote what you know.

As I've been polishing up a short story for the annual SouthWest Writers International Writing Contest, I've been trying to figure out what this advice means and whether or not I have successfully put it to work in my own writing.

Aged and experienced writers—whilst sitting in wing-backed chairs at their club, drinking brandy and comparing leather elbow patches—must discuss this advice on a semi-regular basis.

Someone muses about writing and knowledge and they all nod sagely. They jovially pat one another on the back and exchange the secret handshake. Oh yes. These writers know what it means to write what you know.

Yet, for many of the rest of us, the subtle—and even the overt—meaning of “write what you know” seems open to interpretation. Some opine that the advice should be taken literally: Live in New York; write about living in New York. Grew up poor; write about growing up poor. Others assert the advice is a commandment to write about your truth-with-a-capital-T: Married to an alcoholic; write about the mutually destructive nature of co-dependence. No siblings; write about loneliness and feelings of alienation. No doubt, both approaches have led to great literature.

One of my favorite authors is a lovely, well-coiffed, happily-married, mother-of-two living in Dorset, England. She also happens to write dark psychological thrillers with disturbed main characters who perpetrate garish misdeeds. So, given this paradox, how does “write what you know” come into play in her work? Surely she doesn't actually know how to kill a person with a scold's bridle. Not literally anyway. Not the actual mechanics of the task. And I doubt when she was in the planning stages of her book she looked to her diary to consider which of her recently successful murders to mine for her craft. But I bet she knew what it was like to loathe a



Bentley McGrath sat down last year and had a conversation with the character she writes about in this article. Find a link to that surreal exchange at www.BentleyMcGrath.com

gossip-monger enough to want to murder her. (And what better way to accomplish it, really, than with a scold's bridle?)

Now, while I admit I live for the vicarious experience of doing something unseemly, something taboo, I also find myself questioning the mind that created the experience for me. With stories that contain even the hint of something untoward, I assume that the writer knows whereof they write and I fear the same.

So, imagine my surprise when a character came galumphing out of the shadows of my imagination about a year ago demanding that his rather grotesque story be told. As soon as he appeared, we had something of a come-to-Jesus-meeting, he and I. I sat him

down and informed him that I was not the right person to write his story—I am a nice person from a nice family who doesn't write about the sort of deeds he had in mind. Rather self-righteously, I also informed him that I couldn't write his story because I don't know a single thing about who he is or why he wants to do the things he wants to do.

His solution to the problem of my ignorance was to hound me for months. I would be sitting in the car at a stoplight and he'd tell me all about the career he wanted or about the type of girl he would date. I would be shopping at Target and as I walked past the shoe department, he would pick out the pair of shoes he couldn't live without. In short, this character of mine was working to insure that I would have no time to myself if I didn't put his story down on paper.

So, I opened up a new document on my computer and I wrote his story—filled with the things I know: idiosyncrasy, obsession, solitude, and a singular need to capture the world as I see it. My character had already fleshed out (no pun intended) his physical appearance and the comings and goings of his everyday life. The only gap left in my knowledge was the scientific details and consequences of his deed. Easy research.

Now, I can't say that I have the answer to the definitive meaning of “write what you know.” But I can tell you that by infusing a character with some of my truth-with-a-capital-T, I was able to create a piece that I'm quite proud of. Even at the cost of having to research pig putrefaction.

I do a lot of critiques, and I see similar mistakes in submission after submission. Eventually, I began to realize that the problems I see most often are those that I didn't learn from writing books. For whatever reason, these key pieces of advice have managed to slip through the cracks. Writing books don't discuss them, or the books contradict one another, leaving writers floundering for the correct answer.

Filter Words

I first learned about the damage filter words can do in a critique that David Corwell wrote for me. Later I found an article that called them "viewpoint intruders"—an apt name, because that's what they do. These are words like *saw*, *felt*, *heard*, *watched*, etc., that take the reader out of the character's point of view.

Consider this example from a critique submission, in which the filter words are shown in bold text.

*Clara **looked** around at her fellow passengers. She **overheard** snatches of conversation in Italian. She **saw** parents feeding snacks to children, even a breast-feeding mother.*

Here, the reader isn't looking at passengers, overhearing conversations, or seeing parents feed children. The reader is standing at a distance, watching Clara as Clara looks at, overhears, and sees the action of the scene. These words have become a filter between Clara and the reader.

The author can eliminate the first sentence because Clara doesn't see herself looking around. The rest of the passage can be written without filter words:

All around Clara, people spoke in Italian. Parents fed snacks to their children. One woman nursed her infant.

Notice that the original narrative focuses on Clara (Clara looked, she overheard, she saw), while the revised narrative focuses on the things Clara is focused on (people spoke, parents fed, one woman nursed). This is as much an issue of character viewpoint as it is an issue of narrative style. When you write, don't focus on your viewpoint character. Rather, focus on what your viewpoint character is focused on.

Prepositional Phrases

Many books will tell you to omit any word that's not absolutely necessary, and that's good advice. What they don't point out is that those unnecessary words often appear as prepositional phrases. Examine every prepositional phrase in your manuscript. Does it provide information that's both new and necessary? Consider this example:

*Chase stood **among the clues in the cockpit** and let them tell their story.*



If the reader already knows Chase is in the cockpit, write this as:

*Chase stood **among the clues** and let them tell their story.*

Depending on the context, you may only need:

Chase let the clues tell their story.

Now you're writing a tight narrative.

"That"

This one I learned from Larry Greenly at a SWW meeting years ago. The word *that* is often used unnecessarily. It becomes a speed bump that slows down the reader. Consider the following example, excerpted from a letter my hero wrote to his daughter in my own science fiction novel *Worlds Asunder*:

*I'm writing to let you know **that** my homecoming will be delayed. I know **that** you and the girls were looking forward to seeing me, but a case has come up **that** will delay my departure.*

Wherever you see the word *that*, delete it and read the sentence without it. If the sentence still makes sense, omit the word *that*. In this example, only the third occurrence of *that* is necessary.

*I'm writing to let you know my homecoming will be delayed. I know you and the girls were looking forward to seeing me, but a case has come up **that** will delay my departure.*

Direct Address

Direct address occurs when a character says the name of the person he's addressing:

*"What time is it, **Jennifer**?"*

*She consulted her watch. "Four o'clock, **Tommy**. Why?"*

*"Already?" He snatched up his backpack and bolted for the door. "**Jennifer**, my mom's gonna kill me." He didn't even help clean up the toys they'd strewn across the living room.*

(Continued on page 12)

Kirt Hickman began writing fiction in 2003. His books include the award-winning sci-fi thriller novels *Worlds Asunder* and *Venus Rain*, the fantasy novel *Fabler's Legend*, the writers' how-to *Revising Fiction: Making Sense of the Madness*, and two children's picture books. He has also contributed a monthly, full-page column titled "Revising Fiction" to the Southwest Sage. Visit his website at www.kirthickman.com.

Meetings

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

***How to Make Money
Writing About Food,
Food History and Other
Writing Tips***

Dave DeWitt



"The Pope of Peppers," Dave DeWitt, publisher and author and the co-producer of the National Fiery Foods & BBQ Show and the Scovie Awards Competition, will detail how to go from self-publishing to traditional publishing by finding a niche and writing about what you know.

Dave DeWitt is the author of more than 40 books on chiles and fiery foods, food histories, novels and even a travel guide. DeWitt has been on national television shows numerous times and has been featured in many newspapers and magazines, including Smithsonian magazine. His book, *A World of Curries* was nominated for a James Beard Award. The New York Times once declared him "The Pope of Peppers," the ultimate accolade for DeWitt.

SouthWest Writers Monthly Meetings

are held at
New Life Presbyterian Church
5540 Eubank NE
Albuquerque, NM 87111

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



Help support SouthWest Writers
*SWW receives a commission on all
books ordered via the Amazon link on
SouthWestWriters.com*

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

Tuesday, May 15
7:00 p.m. to 9:00 p.m.
Members free, guests \$5

***Steps to Making a
Good Book Great***

Robin Perini



Every great book has some key elements that contribute to its success. Using practical examples, Robin breaks down the most important elements of great fiction, from a powerful story question to point of view to theme.

As a writer, Robin is devoted to giving her readers fast-paced, high stakes adventures with a love story sure to melt their hearts. Robin's strong characters and tightly woven plots garnered her seven prestigious Romance Writers of America Golden Heart® finals. She won the Golden Heart® in 2011, and that title became her first Harlequin Intrigue, *Finding Her Son* (March 2012). Her other 2011 Golden Heart® Finalist, *In Her Sights*, was published by Amazon's Montlake Romance November 29, 2011. Robin went on to sell seven novels within one year. You can find out more information at her website www.robinperini.com or visit her on Twitter @RobinPerini or Facebook (Robin PeriniAuthor).

Upcoming Speakers for June



Rex Jung, MD
Saturday, June 2
10:00 - noon
Topic:
Creativity



Janet Brennan
Tuesday, June 19
7- 9:00 pm
Topic:
***How to Get Published
in National Magazines***

May/June Classes

All classes are held at the SWW Office, 3721 Morris NE, Albuquerque 87111

FREELANCING IN A WEB-BASED WORLD

By Rob Spiegel

May 7, 14, 21, 28

Mondays: 6 - 8:00 pm

\$160 members, \$200 non-members

Class limited to 14 students

To succeed as a freelance writer, you need to learn how to write for the Internet. In recent years, magazines have bolstered their Websites. Either that, or they've gone out of business. Print magazines are now competing with growing Web-only sites on every subject from cooking and gardening to music and film. The growth in Web-based journalism has opened up a wide range of opportunities for freelancers—for those who know how to write for the Internet and pitch over the Internet. This intensive, thorough course gives you the tools to find the right markets and pitch your writing.

Rob Spiegel has been a journalist for 30 years. He began freelancing in the 1970s, writing for magazines such as *New Mexico Magazine* and *True Confessions*. He is a senior editor at *Design News*, a print trade magazine that reinvented itself as a powerful Internet site for engineers. Rob has written about Web-based freelancing for *Writer's Market*, and he has presented numerous classes on the subject for SouthWest Writers, UNM and other writers' groups.



MAKING YOUR MANUSCRIPT SUBMISSION-READY!

By Joe Badal

June 13, 16, 20, 23, 27, 30

Wednesdays: 6 - 8:00 pm

& Saturdays: 10:00 - Noon

\$240 members, \$300 non-members

Limited to 14 participants

Students will submit to the SWW office by noon June 8, 10-20 manuscript pages that the instructor will read, edit and comment on for the first class. The course will involve sequences of rewriting, revision, and feedback from the instructor and other participants. Students will learn how to sharpen their manuscripts to improve their chances of finding an agent, a publisher, and, ultimately, more readers. This is a hands-on course for serious writers who want to hone their craft and who are willing to accept constructive criticism.



Joseph Badal has four published suspense novels: *Evil Deeds*, *Terror Cell*, *The Nostradamus Secret*, and *The Pythagorean Solution*. Joe's next novel *Inside Job* is due for release in 2012. He is also completing a non-fiction book about *Relationship Selling* and writes a blog titled *Everyday Heroes*. Joe has also written dozens of articles that have been published in a variety of business magazines and trade journals.

Upcoming Summer Classes

Working Fiction: Challenge & Peer Critique

Betsy James
6:00 - 8:00 pm

Wednesdays: Jul 18, 25 & Aug 1, 8, 15, 22, 29 & Sep 5
8 Sessions • \$320 Members, \$360 Non-members

This fiction class gets you working. Its manageable assignment size—not more than 1,000 words/week—is adaptable to any form of fiction, from mainstream to speculative, including older juvenile. Hands-on fieldwork looks at structure, point-of-view, dialogue, sentence carpentry. Through editorial conversations, writers at any level learn from the nitty-gritty of each other's work. Respectful peer critique is taught and modeled: weekly, each writer receives a spectrum of response, both professional and general. Highly interactive, the class is limited to ten students.

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

10 Must-Do Promotion Steps Before, During & After Publication

Gail Rubin
6:30 - 8:30 pm

Mondays: Aug 6, 13, 20
3 Sessions • \$120 Members, \$160 Non-members

How will someone buy your book if they don't know about it? Cold hard fact: You, the author, are primarily responsible for promoting your book. Even with a publisher backing the endeavor, you are the face and voice of your work. To make your sales go "ka-ching," you need to know how to effectively promote your book and yourself. If you're a nonfiction writer, you'll want to make your work a calling card for your services. This class will help you sell more books and make more money. While this class will primarily help nonfiction authors, fiction writers can also benefit.

Gail Rubin is a public relations professional with more than 25 years of experience. Her book, *A Good Goodbye: Funeral Planning for Those Who Don't Plan to Die* (www.AGoodGoodbye.com), won Best of Show in the 2011 NM Book Awards and was a finalist in the 2010 Book of the Year Awards in the Family & Relationships category.

May/June Workshops

Unless otherwise noted, workshops are held at New Life Presbyterian Church, 5540 Eubank NE, Albuquerque 87111

THE MAGIC STEPS TO GETTING YOUR NONFICTION BOOK PUBLISHED

By Rob Spiegel

Saturday, May 5 • 2 - 5:00 pm

*This workshop will be held at the SWW Office
See Workshop Prices Below*

Rob will cover all the steps it takes to get your nonfiction book published. How do you find the right publisher? Do you need an agent? How do you find an agent? What goes into the query? What doesn't go into the query? What goes into the proposal? Do you need to write the book first? While this workshop contains tons of material, all the steps are very concrete, magical, but concrete.

Rob Spiegel is a former book publisher who has had six books published with major publishers such as St. Martin's, Dearborn and AMACOM. He is currently a senior editor with a major trade publisher, United Business Media.

YOUR ELEVATOR PITCH AND BIOGRAPHY

By Melody Groves

Saturday, June 2 • 1:30 - 4:30 pm

See Workshop Prices Below

Face-to-face networking can lead to opportunities to sell what you've written. So making the most of limited time is critical. How do you explain your novel's plot, your article's theme, your screenplay's story line in a 30-second elevator pitch? Answer: Knowing what you want to say and practicing it. But what DO you want to say? In this workshop, we'll explore and practice an abridged answer to the question: "What are you writing?"

Another daunting professional task is writing your biography. Bio blurbs appear at the end of articles or on book jackets or anywhere credit is given to the writer. Once you deliver the written work, you'll be asked for a short biography. Sound simple? It isn't. In 20-words or less, can you say something meaningful about yourself? It's not easy to condense your life into a few words. In this workshop, we'll evaluate what to say, how to say it, and how to expand or shrink your life story.

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



MARKET YOUR BOOK IN TODAY'S WORLD: BOOK SIGNINGS AND BEYOND

By Kirt Hickman

Saturday, June 16 • 9:00 - Noon

See Workshop Prices Below

Selling a few books is relatively easy. Selling a lot of books is much more difficult. In the first half of this workshop, learn the secret(s) to a successful book signing, including: when to sign; where to sign; what to bring; what to do (and not do); and what to say (and not say). Transform your signings from lonely, depressing ordeals, to fun and profitable events. In the second half of the workshop, learn how to build your platform and market your books to a broad geographic audience using strategies that will: take only a small amount of time to setup and maintain; require a minimum investment of money; and target your audience. Get your name and your book out there, or your sales will never soar.

Kirt Hickman, author of *Worlds Asunder*, *Venus Rain*, *Fabler's Legend*, and the self-editing guide *Revising Fiction: Making Sense of the Madness*, sells thousands of books each year at book signings and elsewhere. His no-nonsense approach to teaching provides students with practical solutions to the tough challenges of today's writing and publishing market. Kirt has taught courses and workshops through the University of New Mexico, SouthWest Writers, and numerous conferences throughout the southwest.

Upcoming Saturday Workshops

Betsy James:

Creative Fiction Writing for Teachers
July 14, 9:00 am - 1:00 pm

Carolee Dean:

What's Hot in Teen Writing
July 28, 9:00 - Noon

Lisa Hase-Jackson:

Writing Your Heart Out
August 11, 9:00 am - 1:00 pm

Marc Calderwood:

Write Your Screenplay...NOW!
September 8, 9:00 - Noon

Chris Eboch:

The Elusive Voice (a full-day workshop)
September 22, 9:00 - Noon & 1:30-4:30 pm

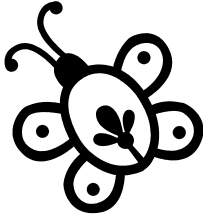
WORKSHOP PRICES:

**\$40 SWW MEMBERS • \$50 OSHER MEMBERS W/CARD
\$70 NON-MEMBERS • \$75 AT THE DOOR**

New Workshop and Class Refund Policy

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

Do your critique circle members complain that your opener is boring? Too slow? It takes too long for them to care about your protagonist? If so, you may need to work on your hook.



In *Hooked* (© 2007), Les Edgerton defines *the hook* as, "something that intrigues the reader, and it can be virtually anything that makes the reader want to read further. It can be a story question—will the protagonist overcome the daunting problem confronting him?—or it can be the lovely language of the author, or any of a dozen and one other things." What most good hooks have in common is that they have strong inciting incidents that plunge the protagonist immediately into the trouble that will occupy the rest of the story.

Edgerton lists the components of a good opening scene as the following (examples are mine):

1. **The Inciting Incident**—the event that creates the character's initial problem and hints at the deeper story-worthy problem (the protagonist finds a loved one shot dead)
2. **Initial Surface Problem**—(the protagonist must find the murderer)
3. **The Story-Worthy Problem**—the driving force for the protagonist (does the protagonist succumb to his desire for revenge?)
4. **The Setup**—the rule is to give only enough to allow the reader to understand the inciting incident and hint at the story-worthy problem

5. **The Backstory**—use as little as is physically possible—the rule for new writers: just don't do it—what is necessary can come out in dribs and drabs; most backstory belongs only in writer's notes

6. **The Opening Line**—work it the most (One of Edgerton's own opening lines is, "Leroy was so mean, wherever he was standing was the bad part of town.")

7. **Language**—establish the tone and voice for the entire story (if it is irreverent and funny, the story needs to stay that way)

8. **Character Introduction**—brevity is key and should be shown via the action of the inciting incident

9. **Setting**—short and simple, making use of all the senses

10. **Foreshadowing**—the promise of the story

That's an intimidating list to try to cram into just three or so pages. How do you achieve that? In *The Revision Toolbox* (© 2002), Georgia Heard uses the metaphor of a waterfall. A good opener will not start way back at the meandering part of the stream and slowly dribble its way forward. Instead, the scene should start when you hear the roar.

How do you find that sweet spot where you hear the roar in your piece? Rewrite your opener by starting in three different places. Sit back, and with a critical eye, choose the one that's most interesting to the *reader*. After you select the right spot, remember the four goals of a superior opening: introduce the trouble, pique the interest of the reader, establish the rules of the story, and foreshadow the ending.

A Simple Formula to Write a Book

The formula to make copies is simple:

Put the papers in the copier + press COPY = Copies Made

Writing a novel, on the other hand, is a series of such complicated, odd hurdles of the mind that it resists any formula but this:

(Pain + Time) × dumb luck (i.e. inspiration, the Muse, the hand of God) = A Finished Novel

Consider deleting dumb luck from your equation. You have so little control over dumb luck or the hand of God it's hardly worth accounting for it except in retrospect when you say, "That was nice. Thank you for that dumb luck."

You do have control over your time and pain threshold, though. You can choose to spend as much time and go through as much pain as you want. Thus, this becomes your new formula for writing:

Pain + Time.

If you want to be a writer, you need to embrace pain. Accept it as a hazard of doing the work you love. Realize it will come when you least expect it. It's okay to run from it for a little while. As long as you come back.

Pain + Time.

Coincidentally, every pregnant woman and mother in the world knows this formula intimately. Making copies is easy, there is little pain and it doesn't take that much time. However, if you want to give birth to something completely new, it requires something more of you.

Pain + Time. It's the only way to create anything of value.

"A Simple Formula to Write a Book" was posted January 16, 2012 by Joe Bunting at www.TheWritePractice.com.

I KNOW! I KNOW! You have a great story in mind that will become a best-selling novel. It's got a killer plot and plenty of action. Well, it's a good start but, unfortunately, it's not nearly enough. This is essentially the message I will bring to the students who attend my SWW class in June. Storytelling is vital to being a successful writer but it's not a guarantee of success. In fact, you can write an epic story that would have given Joseph Campbell chills, but that again is no guarantee of success.

Even an excellent marketing strategy won't ensure you reach success in the writing world. Sometimes, good luck plays a bigger role in a writer's success than all the marketing in the world. But there is no chance of good luck if your work is inadequate.

Let's assume you really do have a story that will grab the reader and stimulate all of his or her senses. As I mentioned, that's a good start. But what else do you need to be ready for publication? Of course, there are a lot of elements to getting published, but let's focus on the basics. The three primary elements to successful writing and being published are a great story, structural components, and editing.

A Great Story

If you don't have a great story, what's the point? If the story is weak, you might as well forget the other elements. Wonderful characters and settings won't save a poor story. And expecting an editor to strengthen a weak story is above and beyond the editor's job description. What makes your story different from all the other stories that are out there? If it's just a rehash of stories already published, you're wasting your time, the publisher's time, and the readers' time.

This goes for nonfiction stories as well. I talk with individuals all the time who are writing a memoir or a story about a relative. My first question of them is always, "What makes your story stand out?" Don't get wrapped up in the emotion *around* your story. It's the emotion *in* your story that counts.

Structural Components

The structural components of a novel are its fiber. If these components are not solidly constructed, the fabric of the book will dissolve into dust.

Are your characters believable; do they have depth? Will the reader care about them? Do they respond appropriately to stimuli?

What about your plotting? Is there a conflict that ties everything together? Is there tension? Is there plenty of action and conflict? Have you built a substantial plot, or is the plot thin? What makes your plot different?

Have you struck a good balance with setting? Too much or too little emphasis on setting will put off the reader. Are your setting references accurate? Does timing interfere with plotting? Does the writing interfere with the action? Have you titillated all of the reader's senses?

How have you "paced" your work? How have you used tension in it? Do your chapters put the reader on a roller coaster of emotion? Have you interrupted the action/tension with unnecessary narration?

Is your work technically correct? Have you used Point of View correctly? Do you use breaks when the POV changes?

Have you employed a proper mix of dialogue and narrative? Show, don't tell! Does the dialogue push the plot forward?

Editing

The job of the editor is to polish your work, not rewrite it. I have edited numerous manuscripts that were so far from being ready for publication that I wanted to scream. In fact, I did scream. Sending a manuscript to an editor that lacks a good story, is mechanically weak, contains multiple errors in spelling and grammar, and is contradictory in dates, times, character names, etc., is lazy writing and an abuse of the editor.

You should read your manuscript as many times as it takes to no longer find errors in the writing. Only then should you send your work to your editor for final editing. It's not the editor's job to rewrite your novel, but it is the editor's job to correct infrequent spelling and grammar errors, to catch the occasional contradiction, to suggest better wording, etc. If all your editor is doing is correcting spelling errors, for instance, you need a new editor.

I understand the emotions involved with creating something. Writing a manuscript takes hard work and personal sacrifice. It is a process that necessitates passion. Having an editor criticize your "baby" can be devastating. Get over it! A good editor is one of your best friends.

A great story, sound structural elements, and solid editing will take you a long way down the road to publication. Writing and getting published aren't easy and aren't quick paths to fame and fortune. But if you can't *not* write, if the force is with you, you might as well write right (sorry, I couldn't help myself).

Joseph Badal, is the author of Evil Deeds, Terror Cell, The Nostradamus Secret, The Pythagorean Solution, and Shell Game (to be released in June 2012).

Some books advise writers to use direct address as a way to avoid attributives. I disagree. Notice how much more natural the dialogue feels when I move the characters' names from the spoken lines to the dialogue tags:

"What time is it?" Tommy asked suddenly.

Jennifer consulted her watch. "Four o'clock. Why?"

"Already?" Tommy snatched up his backpack and bolted for the door. "My mom's gonna kill me." He didn't even help clean up the toys they'd strewn across the living room.

Widow/Orphan Control

Widow/Orphan control is a function in MS Word that tries to prevent a single line of a paragraph from appearing at the top or bottom of a page. When this function is turned on, it creates a variation in the number of lines from page to page. It looks sloppy. Turn this function off in the "Format Paragraph" menu, under the "Line and Page Breaks" tab.

Proofreading

Many books advise proofreading carefully. In my experience, that's not enough. You must have somebody else—a qualified editor—proofread your work. Writing books do not sufficiently stress the importance of this. When I started paying a proofreader to go over my submissions, I began placing in contests and getting positive replies from editors and agents about 50 percent of the time. Prior to that, I received nothing but rejections. Don't underestimate the power of proofreading.

Critique Groups Seeking Members And Members Seeking a Critique Group

At SouthWest Writers, we love helping authors connect with each other. If you're a current member of SWW and are searching for a critique group, or are looking for another member to join your already existing circle, please email Kathy Wagoner at justwritesww@gmail.com and we will publish your request.

SWWriters looking for a group or new members, please include in your email:

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

SOUTHWEST WRITERS OFFERS STUDENT MEMBERSHIP SCHOLARSHIPS

SouthWest Writers is seeking deserving high school or college students for one-year scholarship memberships in our organization. Four scholarships remain to be awarded.

To be eligible, an applicant must be enrolled in high school or college.

If you know someone with the interest and desire to pursue a writing career or if you wish to apply yourself, please print the application form on the next page and mail it to:

SouthWest Writers
3721 Morris NE Suite A
Albuquerque, NM 87111-3611

Welcome New SouthWest Writers Members

Lori Allison

Raul Araujo

Lee van Brakle

Anna Myers

Sally Rogers

Oscar St. Taylor

Sondra Slivon

Marcia Tippit

Sharon Vandermeer



Student Scholarship Application

Name: _____

Address: _____

E-Mail: _____ **Phone:** _____

Current School: _____

Current Level: _____

Area(s) of Interest: _____

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

[illegible]

Recommended by: _____

Contact (phone/e-mail): _____

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

Member Successes

Janet K. Brennan's *Harriet Murphy: A Little Bit of Something* was the winner of the Reviewers Choice in *Small Press Bookwatch* in March 2010. Her poem "Coming in from Yesterday" was included in the 2007 Anthology, *Earthships: A New Mecca Poetry Collection*. Janet received a Pushcart nomination in 2011 for *Gentle Tugs: A Celebration of Life, Love and Other Addictions*, and she was a New Mexico Women's author selectee for October, Museum of History, Palace of the Governors, 2011.

Lola R. Eagle has had numerous poems and three short stories published on-line at jbstillwater.com.

Gayle Lauradunn had the honor of serving on the seven-member selection committee which chose Albuquerque's first Poet Laureate, Hakim Bellamy. Hakim will serve the community for a two-year tenure, bringing poetry to a variety of venues to enhance awareness of poetry and inviting participation in the creation of poetry.

Judy Liddell, co-author of *Birding Hot Spots of Central New Mexico* will discuss and sign books May 19 at the Albuquerque Botanical Gardens International Migratory Bird Day Event. She spoke in April in Silver City at the Southwest Audubon meeting and at Bird Day at Sevilleta National Wildlife Refuge. She and co-author, Barbara Hussey, recently signed a contract with Texas A & M Press to write a second book on birding hot spots—this one covering north-central New Mexico.

RJ Mirabal is planning a number of book signings and events in New Mexico over the coming weeks and months to promote his first novel *The Tower of Il Serrohe* (published by Black Rose Writing, a small press in Texas.)

Albert Noyer is featured in a retrospective of his published novels and artwork at the historic Old Schoolhouse Gallery, 12504 N. Hwy 14, Sandia Park/San Antonito. Opening reception is Friday, June 8, 5-8 p.m., with the gallery open Wednesday - Sunday, 12-6 p.m. through July 1.

Elizabeth Rose found success in several SWW 2011 writing contests: second place in the Personal Essay/Column category in the annual contest for "Lies Streaming" and second place in the sixth bi-monthly contest for her poem "Sandia and Makima are One," as well as honorable mentions in two bi-monthly contests for "Cats Love Chimneys" (Animal Anecdote) and "...it's hot enough" (Flash Fiction). So far in 2012, *ABQ Arts Magazine* published "Lies Streaming" in their January issue, and *Santa Fe Literary Review 2012* published her prose piece "Linda's Boy."

Marilyn Stablein has poems and photographs forthcoming in the *Santa Fe Literary Review* and the *La Llorona Anthology* from Beatlick Press. Poems were published or are forthcoming in *The Fixed and Free Poetry Anthology*, *The Harwood Anthology*, and the New Mexico Centennial issue of the *New Mexico Poetry Review*. Her poem "The Poet's Couch" was a Sunday featured poem on Duke City Fix's Ditch Rider's Poetry Blog. During March Women's History Month, Marilyn was interviewed by Jack Foley as part of his weekly show, Cover to Cover on Pacifica radio station KPFA in Berkeley. The two interviews aired March 21 and 28 and are available in the archives. She also taught The Joy of Memoir at the National Hispanic Cultural Center as part of Albuquerque's Women and Creativity celebrations.

You Can Write for the Sage

Submissions focusing on all aspects of researching, writing, and publishing are welcome. See past issues of *SouthWest Sage* for the type of article we publish. Payment is made in bylines and clips. All rights remain with the author. Submissions may be edited for accuracy, readability and length. Deadline is the 15th of the month prior to the next issue. Article lengths from 200-1000 words. Send questions or submissions to Kathy Wagoner at justwritesww@gmail.com.

2012 Third Bi-Monthly Writing Contest Anything Goes Poem

Send us your best poem about any subject, any format, and any length up to two pages. **Postmark deadline: June 30, 2012.**

Please include your contact information (address, phone and email) and permission to publish or not on a separate sheet. Do not include any identifying information on the manuscript itself.

All entries \$10. Prizes: \$150/1st prize; \$50/2nd prize; \$25/3rd prize. Mail entries to SWW Bi-monthly Contest, 3721 Morris NE, Suite A, Albuquerque, NM 87111.

If you are a SouthWest Writers member with a success or announcement you would like to share with SouthWest Sage readers, send it to Kathy Wagoner, SWW Sage Editor, www.justwritesww@gmail.com.

Announcements

Professional Writers of Prescott Writing Contest, Deadline: June 4, 2012. Fiction and Nonfiction entries not to exceed 3000 words. Poetry limited to five pages per entry. Member entry fee is \$10, non-member is \$15. Prizes in each category: First Place (\$150), Second Place (\$75) and Third Place (\$50). For more info: www.prescottwriters.com.

2012 Jeff Sharlet Memorial Award for Veterans. This writing contest for U.S. military veterans and active duty personnel is hosted by *The Iowa Review* and made possible by a gift from the family of Jeff Sharlet (1942–69), a Vietnam veteran and antiwar writer and activist. The contest is open to veterans and active duty personnel writing in any genre and about any subject matter. **Deadline: June 15, 2012.** Go to <http://iowareview.uiowa.edu/veteranswritingcontest>

Crested Butte Writers Conference, June 22-24, 2012. Nestled in the beautiful West Elk Mountains of Colorado, this small conference is designed to be friendly and cozy with the caliber of a large conference and includes casual, small-group workshops that encourage personal connection. For more information: <http://thesandy.org/conf.php>.

Gordy Hoffman, the Sundance award-winning writer/director and founder of the BlueCat Screenplay Competition, will lead a **screenwriting workshop** on **Saturday, July 28th** from 9:00 am-6:00 pm in Albuquerque. Participants will read each others screenplays in advance of the workshop. Screenplays can be first drafts or rewrites, with first time writers and veterans all welcome. Direct, in-depth feedback provided on each screenplay, with everyone encouraged to contribute thoughts and concerns. You can audit the workshop, which allows you to attend without submitting written material, read the scripts in advance and still participate in the discussion. Go to: <http://www.bluecatscreenplay.com/workshops/albuquerque/>

Crimson Romance, a new e-book romance imprint is open for submissions in five romance subgenres (suspense, historical, paranormal, contemporary, and erotic romance), preferring 50K words. They love fresh takes on favorite themes, and smart, savvy heroines tangling with heroes that readers will fall in love with. Full guidelines can be found at: www.adamsmedia.com/call-for-submissions.

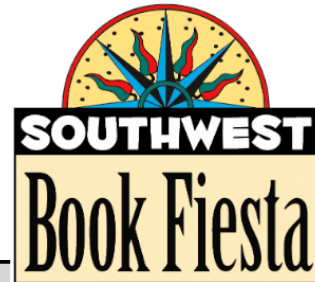
The **Albuquerque Croak & Dagger** chapter of Sisters in Crime welcomes mystery fans who enjoy felonious fun,



**WWA Invites You to the
2012 Western Writers
of America Convention
June 12-16, 2012
Albuquerque Marriott
www.westernwriters.org**

absolutely criminal companionship and sensational speakers. Fourth Tuesdays of the month, 7:00 pm, police briefing room, James Joseph Dwyer Memorial Substation, (one block east of Tramway on Montgomery). www.croak-and-dagger.com/

Writers2Writers meeting, the second Monday of every month, 6:30 pm at the west side Hastings at Coors and Montaño. Monthly speakers. All genres welcome.



The first Southwest Book Fiesta will be in the Albuquerque Convention Center on Mother's Day weekend, May 10-12, 2013. In addition to the trade area of booths and tables, the floor will also have a food stage and another stage to feature poetry and children's books. There are five workshop areas that will have talks by WordHarvest, SouthWest Writers, New Mexico Book Co-op, and will feature topics on ebooks, marketing, Centennial Authors, writing, children's books, poetry, publishers' panel, and authors. The Convention Center is hosting a Mother's Day Brunch during the festival. This will be a true family activity to celebrate the book and reading. Show management is handled by Sunbelt Shows, the producer of the National Fiery Foods & Barbecue Show, the largest show in New Mexico for 24 years. Proceeds from the event will be donated to literacy groups and the New Mexico Library Foundation.

Though Albuquerque has had book fairs before, this is the first time publishers, authors, book printers and producers, libraries, literacy groups, and other companies have banded together to show how important reading is and that regional books need to be noticed.

If you want to show off your books at the Southwest Book Fiesta next year, now is a great time to make a reservation for a booth. If you are thinking about participating, you can save 10% if you sign up between now and September 1. Plus, you only have to pay for half of it now (the remaining balance will be due no later than March 1, 2013). Tables start at \$150 for authors and booths are just \$400. Space sharing is permitted. The choice locations may go quickly. So don't delay. Go to www.swbookfiesta.com.

Call for 2013 Nominations

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

Please use the forms below to write in the names you want to submit to the nominating committee to fill the 2013 SouthWest Writers executive board of directors. Nomination forms will also be available for your convenience at upcoming SWW meetings. Submit your nominations by May 31, 2012 at any SWW meeting or mail to: SouthWest Writers, 3721 Morris St. NE, Suite

Office of President SWW

Eligibility Requirements: Any member in good standing who has served on the SWW Board for 1 year within the past 5 years.

Reference SWW By-laws and Policies & Procedures www.southwestwriters.com for complete duties.

Nomination Name (please print):

Name of Nominating Member:

Office of Vice-President SWW

Eligibility Requirements: Any member in good standing who has served on the SWW Board for 1 year within the past 5 years.

Reference SWW By-laws and Policies & Procedures www.southwestwriters.com for complete duties.

Nomination Name (please print):

Name of Nominating Member:

Office of Treasurer SWW

Eligibility Requirements: Any member in good standing.

Reference SWW By-laws and Policies & Procedures www.southwestwriters.com for complete duties.

Nomination Name (please print):

Name of Nominating Member:

Office of Secretary SWW

Eligibility Requirements: Any member in good standing.

Reference SWW By-laws and Policies & Procedures www.southwestwriters.com for complete duties.

Nomination Name (please print):

Name of Nominating Member:

2012 SOUTHWEST WRITERS WRITING CONTEST 5-STEP ENTRY FORM

Step 1

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

Step 2

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

**SWW
Members
Step 3**

SOUTHWEST WRITERS MEMBERS: Circle Fee Enclosed

Postmarked no later than May 1, 2012

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

Postmarked no later than May 15, 2012

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

**Non-
Members
Step 3**

NON-MEMBERS: Circle Fee Enclosed:

Postmarked no later than May 1, 2012

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

Postmarked no later than May 15, 2012

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

Step 4

Method of Payment:

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

Step 5

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

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

The SouthWest Writers International Writing Contest 2012 Call for Entries

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

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

Categories:

FICTION

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

NONFICTION

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

CHILDREN'S PICTURE BOOK (FICTION OR NONFICTION)

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

SCREENPLAY

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

POETRY

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

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

Entry Fees:

SOUTHWEST WRITERS MEMBERS

Postmarked no later than May 1, 2012

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

Postmarked May 2-15, 2012

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

NON-MEMBERS

Postmarked no later than May 1, 2012

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

Postmarked May 2-15, 2012

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

(Continued on page 19)

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

Submission Requirements:

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

Prizes and Notifications:

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

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

Judging:

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

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

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

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

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

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

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

Critique Service:

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

See critique service pricing under Entry Fees.