

# SouthWest Sage

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

## Congratulations to the Winners of the 2013 Annual Writing Competition

The winners of the SWW writing contest are listed below by category and place standing. Watch for the name of the Storyteller Award winner to be posted on the website later this month and in the October issue of *SouthWest Sage*.

### CAT 1 MAINSTREAM/LITERARY NOVEL

- 1 Norma Libman, Placitas, NM • *Lonely River Village*
  - 2 John White, Merritt Island, FL • *Nisei*
  - 3 Tom Moore, Bellingham, WA • *The Heifer Girl*
- JUDGE: Nicole LaBombard, Rees Literary Agency, Boston, MA

### CAT 2 MYSTERY/SUSPENSE/THRILLER/ADVENTURE NOVEL

- 1 Kevin Dyer, Antrim, Northern Ireland • *Deadtown*
  - 2 Dennis Jung, Santa Fe, NM • *Jack of All Trades*
  - 3 Bill Brier, Thousand Oaks, CA • *The Killer Who Hated Soup*
- JUDGE: Paul Fedorko, N.S. Bienstock, Inc., New York, NY

### CAT 3 JUVENILE/YOUNG ADULT NOVEL

- 1 Laura Keller, Overland Park, KS • *Making Sense of Us*
  - 2 Stephanie Kroepfl, Grand Lake, CO • *I Hear You*
  - 3 Amanda Searcy, Albuquerque, NM • *A Boy and His Frog*
- JUDGE: Gemma Cooper, The Bent Agency, Brooklyn, NY

### CAT 4 HISTORICAL/WESTERN NOVEL

- 1 Donavon Day, Sacramento, CA • *A Lumber Baron's Fury*
  - 2 James Scarantino, Albuquerque, NM • *The Bone Pile*
  - 3 Mark Warren, Dahlgonega, GA • *Adobe Moon*
- JUDGE: Bridget Smith, Dunham Literary, Inc., New York, NY

### CAT 5 SCIENCE FICTION/FANTASY/HORROR SHORT STORY

- 1 K. Eisert, Placitas, NM • "Primus V. Secundus"
  - 2 KL Wagoner, Albuquerque, NM • "Wishling"
  - 3 Marian Meyer, Albuquerque, NM • "Another Jennifer Day"
- JUDGE: Kristopher O'Higgins, The Scribe Agency, Madison, WI

### CAT 6 MAINSTREAM/LITERARY SHORT STORY

- 1 Ben Wuamett, Albuquerque, NM • "Ben's Story"
  - 2 Gary Smith, Rio Rancho, NM • "Cattle Call"
  - 3 Tucker Brown, Las Cruces, NM • "The Trees Do Bear Witness"
- JUDGE: Phong Nguyen, Editor, *Pleides*, Univ. of Central Missouri

### CAT 7 NONFICTION BOOK PROPOSAL

- 1 Roger Bunch, Santa Cruz, CA • *Wenceslao*
  - 2 Larry Greenly, Albuquerque, NM • *Snake Island*
  - 3 Marguerite Kearns, Santa Fe, NM • *More Than Tea and Talk*
- JUDGE: Gina Panettieri, Talcott Notch Literary Services, Milford, CT

### CAT 8 MEMOIR

- 1 Stella Pevsner, Albuquerque, NM • *Roommates With a View*
  - 2 Joan Kraft, La Mesa, CA • *Untwined*
  - 3 Val Valentine, Pagosa, CO • *Through His Eyes*
- JUDGE: Lindsay Edgecombe, Levine|Greenberg Literary Agency, New York, NY

### CAT 9 ESSAY

- 1 Heather Gemmen Wilson, Markleville, IN • "Her World, So Big"
  - 2 Hillary Fields, Santa Fe, NM • "A Horse Named Pockets"
  - 3 KL Wagoner, Albuquerque, NM • "Dressing the Dead"
- JUDGE: Tim McKee, Managing Editor, *The Sun*, Chapel Hill, NC

### CAT 10 CHILDREN'S PICTURE BOOK

- 1 Linda Tripp, Albuquerque, NM • *Old Mama Crocodile*
  - 2 Monica Harris, Kalamazoo, MI • *Grapevine Zoo*
  - 3 Randi Mrvos, Lexington, KY • *Cholla, the True Story of an Artsy Horse*
- JUDGE: Stephanie Hedlund, Editorial Director, ABDO Publishing Group, Edina, MN

### CAT 11 SCREENPLAY

- 1 Kimberly Kiegel, Albuquerque, NM • *The Fortune*
  - 2 Briley Webb, Scottsdale, AZ • *Casa in the Desert*
  - 3 Kate McCusker, Wickenburg, AZ • *Guadalupe Night*
- JUDGE: Douglas Eboch, Screenwriter, Los Angeles, CA

### CAT 12 POETRY

- 1 Carolyn Madero, Stamford, CT • "Would You Like to Hear My Poem?"
  - 2 Catherine Ferguson, Galisteo, NM • "Breaking Down in the Desert"
  - 3 Ellen Seusy, Columbus, OH • "Preparing the New Teacher: Letter from an Urban District"
- JUDGE: Timothy Green, Editor, *Rattle*, Studio City, CA

**THANKS** to all those who gave a matching-fund donation, we are \$1128 closer to meeting our \$1500 goal to overcome the cash shortfall from the "Flood of 2013."

**New SWW Perk:** J&K Automotive at 3331 San Mateo NE (200-2280) will give a 20 percent discount to SWW members with a current membership card. They feature personal service, low prices, a fast turnaround, and quality work.



In June, a friend drafted me into mentoring young writers. It took a lot of convincing as I feel more like the one-eyed janitor at Acme's School for the Blind than the erudite and intrepid Dean of Faculty. I'm a struggling writer myself. What do I have to offer? A lot it turns out, and I give thanks to those responsible for my treasure trove of tips and tricks: the SWW speakers, the SWW workshop and class faculty, and the co-chairs and invited guests of the SWW conferences.

Gratitude aside, over the course of the summer these young authors, almost without exception, have asked the following three questions usually in this order: (1) Knowing what you know now, what advice would you give on becoming a writer? (2) Should I self-publish? And (3) does it ever get any better?

I always answer the easy one on self-publishing first. If you pass your work through at least one critique circle, a first reader (or MFA program), a real copyeditor (i.e. NOT your buddy who texts you, "R U ready 2 partay?") and really listen to them, then yes, do it. Otherwise, if you skip a single step, then emphatically no. Readers will never forgive a bad book. They will remember your name to their dying breath regretting that ninety-nine cents they wasted on you at Amazon.

As for question number one, Kerri Majors counsels all young writers in her collection of essays titled *This Book Is NOT A Writing Manual* to ask themselves before beginning any project, accepting any job, or making any other life-changing decision whether this activity/job/decision will detract from their writing. If the answer is yes, then it's simply not worth doing.

I agree wholeheartedly. In my old age, I have learned that writing fiction is less about time management and more about putting the writing first consistently and repeatedly. However, I do warn all writers that being sure to guard the writing time does not mean to stop living life fully. It is only through personal experience that we find the grist for good fiction. We can learn the craft of writing at any age, but if we don't experience as rich a life as possible, how can we expect our work to rise above the mundane? The banal?

Okay, technically, the last question is actually the easiest. "Does it ever get better?" Nope.

However, that level of truth will not mentor these students but rather crush them beneath the jack-booted heel of reality. Instead, I provide them first with the only armor available: colleagues. And then I smack 'em upside the head with the facts.

With fellow writers suffering the same constant rejections and self-doubts, we support and provide each other the necessary reality checks to survive the internal and external critics. This brings me back to SouthWest Writers. Thank you my fellow writers for being my support. If you don't already have a writing buddy, ask around. We'll hook you up.

Happy Writing!

*Kathy*

### IN THIS ISSUE

- |   |                                         |    |                             |    |                                 |
|---|-----------------------------------------|----|-----------------------------|----|---------------------------------|
| 1 | Winners of the 2013 Writing Competition | 7  | SWW Meetings                | 12 | Member Books                    |
| 3 | Critique Groups                         | 8  | September & October Classes | 13 | Announcements                   |
| 3 | Albuquerque Area Writing Groups         | 9  | October & November Classes  | 14 | Local Author Resource Sheet     |
| 4 | SWW 2014 Executive Board Nominees       | 10 | The Writing Life            | 15 | SWW Financial Statement         |
| 4 | Welcome New SWW Members                 |    | BY SHERRI BURR              | 16 | 3rd Bimonthly Contest Winners   |
| 5 | Lessons Learned                         | 11 | Food, AP Style              | 16 | Epiphany at Walmart             |
|   | BY OLIVE BALLA                          |    | BY KAREN COATES             |    | BY MARTHA LEA BRYANT            |
| 6 | Speculative Fiction: Culture Lab        | 12 | Member Successes            | 17 | Student Scholarship Application |
|   | BY BETSY JAMES                          |    |                             |    |                                 |

#### SouthWest Sage Advertising Rates Worldwide Internet Circulation

The SWW website receives thousands of page requests every month.

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

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

#### Annual Membership in SouthWest Writers

Individual: \$70 (\$65 renewal if paid two months in advance)

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

Requires proof of student status

Outside U.S.: \$75, Lifetime Membership: \$750

Download the Sage from [www.southwestwriters.com](http://www.southwestwriters.com)

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



## 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.*

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## Members Seeking Critique Groups

### Fantasy/Sci-Fi

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

### Mainstream Fiction Only

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

### Mainstream Fiction (and Other)

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

### — and Memoir

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

### Memoir

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

### Young Adult Fiction

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

## Critique Groups Seeking Members

### Children's/MG/YA

See Albuq. Area Writing Groups, below

### Fiction/Nonfiction

Wally Gordon, wallygordon@q.com or  
Chris Enke, enke@unm.edu  
Erna Fergusson Library  
Second Wed. each month, 4-6:00 pm  
With interest, can change day & time

### Genre. Novel Length

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

### Mainstream Fiction

Online Critique Group  
Christie Keele, ckeele10@hotmail.com

### Sci-Fi

Send name and writing experience to:  
Cosmic\_Connections\_SF\_Critique\_  
Group@yahooogroups.com

### Screenwriting

See Albuq. Area Writing Groups, below

### Writer's Circle Cancelled

The writer's circle that met on the 1st & 3rd Sunday of each month at Page One  
Bookstore has been cancelled and will no longer be meeting.

## Albuquerque Area Writing Groups

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

**Bear Canyon Writing Group:** Don  
Morgan and Dennis Kastendiek mod-  
erate, all genres welcome. Mondays  
2:00-4:00 pm at North Domingo Baca  
Multigenerational Center, Room 1,  
2nd floor. Dennis: dwjkas@yahoo.com

**Children's/MG/YA Writers,** 3rd Sat-  
urday critique group, share and re-  
ceive feedback. Meets monthly at Erna  
Fergusson Library, San Mateo & Co-  
manche, 10:30-12:30. To share, bring  
5 copies of 5 pages, double-spaced.

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

**SCBWI: Society of Children's Book  
Writers and Illustrators,** 2nd Tues-  
day each month, 7-8:30 pm, Alamosa  
Books, 505-797-7101. Short work-  
shops/discussions. Pre-schmooze din-  
ner, Flying Star, Wyoming & Paseo,  
5:30-6:45 pm. schmooze@scbwi-  
nm.org

**Writers2Writers,** 2nd Monday each  
month, 6:30-7:30 pm, Hastings Café,  
northeast corner of Coors & Montano.  
Monthly speakers. All genres welcome.  
FAAiken@aol.com

## 2014 OFFICER NOMINEES FOR SSW BOARD OF DIRECTORS

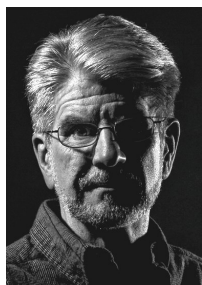
### President: Lee Higbie

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



### Secretary: Andy Mayo

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



### Vice-President: Robin Kalinich

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



### Treasurer: Dino Leyba

Dino de Leyba has a design degree from Otis Parsons School of Design. His manuscript *Sketching a Life* became text for fashion students at Brooks College in Long Beach. He works in the finance department at a membership association and owns BeautyMark Foundation specializing in design and marketing of couture jewelry and women's accessories.



### ELECTION SSW 2014 OFFICERS

The election of board officers will be held at the annual meeting on October 5, the first Saturday meeting of the month. Nominations of candidates were received from the general membership through May 31, 2013. Nominations can also be made from the floor at the October 5 meeting. You must have the consent of the candidate whom you are nominating and they must meet the qualifications as stated in the SSW bylaws.

To be eligible for either of the offices of president or vice-president, a person shall have served as a member of the SouthWest Writers Board of Directors for one year. 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.

### Welcome New SouthWest Writers Members

*Ashley Brodeur*

*Molly Quinn*

*Edward A. Laag*

*Hal Simmons*

*Tom Nieman*

*Joyce Trainor*

*Paula Nixon*

*Melissa Zamites*

Search **New** and **Used**  
**amazon.com.**

### Help Support SouthWest Writers

Click on the following link and SSW will receive a commission on your Amazon book purchase: [www.amazon.com/?ie=UTF8&\\*Version\\*=1&\\*entries\\*=0&link\\_code=hom&tag=southwestwriters](http://www.amazon.com/?ie=UTF8&*Version*=1&*entries*=0&link_code=hom&tag=southwestwriters).



**M**y continuing journey to publication has carried me on a steep learning curve. It has been an often painful process fraught with pitfalls. In the hope someone will gain from my mistakes, I offer up my past errors in judgment.

### 1. Premature Submissions

I've repeatedly heard and read the injunction not to query an agent until a manuscript is as polished as I can make it. But I rewrote, re-plotted and revised until my eyeballs were spinning in their sockets. Some agent will see my novel's potential and make suggestions for changes, I thought. Wrong on both counts. Rejections piled up. Solution: I burned the latest version of my novel onto a disc, put it into my disc storage box, and wrote a note in my desk calendar to look at it in three weeks. Maybe by then I can bear to read it again and will see it through fresh eyes.

### 2. Not having someone beta read my manuscript

Until recently, I didn't even know what *beta reading* meant. Family members skimmed through parts of my novel and said it was terrific—wasn't that enough? Not according to one agent's blog. Less than one percent of writers who eschew beta reading actually get published. But according to agent and blogger Rachel Gardner, care in selecting readers is crucial. The wrong reader can offer bad or incorrect feedback, thereby ensuring a manuscript ends up in the rejection pile. So I will either find a critique group, a generous-spirited author in my genre, or pay someone to beta read my manuscript. If I choose the latter I'll have to start saving my pennies now, because that kind of expertise doesn't come cheap.

### 3. "After-ing" my novel to death

It's tough to find strong verbs and unique ways to begin each paragraph in a 60,000-word novel. And even with the ghost of my high school English teacher yammering in my ear, it's all too easy to fall into what I call boiler-plating—using the same phrases and their variations over and over. "After running her errands," might have been an acceptable paragraph opener in the past, and might still be acceptable once or twice in a novel, but it apparently gets pretty old pretty quick. Solution? My online thesaurus is now my best friend.

### 4. Explaining

It's tough to allow my reader to figure things out for herself. Like most writers, I scrape off little bits of my hard-won philosophy into my writing, certain its gilded verity must surely change anyone who reads it, but equally uncertain that the reader will actually "get it." We all know someone who habitually tells jokes at which no one laughs. Convinced we'd all hoot if we just understood, they explain their jokes in painful detail and then pause for effect while everyone groans. So in keeping with Stephen King's advice, I've deleted nearly all of my darlings.



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

### 5. Flaccid, wimpy conflict

I don't like confrontation. I shy away from arguments, even over issues I hold dear. But I'm re-thinking that trait. Nearly every book on writing fiction commands me to get into my characters' faces, not hold back with the vitriol, and maybe even take a stroll through the dark side once in a while. So, I've upped the ante. And although the Genteel Me hints darkly that these dips into the human lizard brain might make me not nice, Adventuress Me exhilarates in them. Like Andy Griffith said: Nice don't feed the bulldog.

### 6. Stilted, unreal dialogue and over-the-top attributives

The latest version of my novel bears little resemblance to the first forty or so drafts. The painfully surreal dialogues in those early renditions were filled with speaker attributives like: "Don't," he coughed; "Please," she croaked; and "Go away," they barked. By the time I'd waded through all the rasping, twittering, growling and intoning, I was exhausted. Solution: Stick with the standard *he said, she said*.

I offer this final caveat: I recently received an email from someone purporting to represent a publishing house. The email's subject line screamed, "Contract offer." As you can imagine, my wannabe's pulse rate leapt into the stratosphere. But then I read further. For only \$3000, payable upfront, the firm would publish and market my book. I gritted my teeth and deleted the email. A couple of days later I received a phone call from the same group. The young-sounding female representative informed me that once my sales surpassed the amount of my front money, I'd get paid the usual percentage. Sounds tempting at first, but I have a twice-published friend who has yet to make more than a couple of hundred bucks from the sales of her two cozies. The takeaway from this experience? Be careful where you submit your manuscript—your name and contact information can be bought.

Oh, and if you have a few thousand bucks gathering dust, call me. I'll be happy to e-publish your book. And I'll even throw in some of my nephew's cover art.

**S**peculative fiction (science fiction, fantasy, horror, magic realism, and slipstream) gives voice to those who explore societal and technological change along with deeper considerations of underlying archetypes of human experience.—from the Clarion West site

*Speculative fiction?* What's wrong with the terms *science fiction* and *fantasy*? (And get off my lawn!)

Nothing's wrong.

But as human imagination pokes into new corners, makes mashups of old categories and roams around the zeitgeist in ways that would have alarmed our literary forbears, fiction has ranged so widely that an umbrella term has emerged for this adventuring.

Speculative fiction: it's not just magic and little green men.

What is it, then?

For one thing, it's a helluva lot of fun. To mess around with magic (i.e., make human yearning visible), design cultures and tinker up universes—what's not to like? Some dismiss it as pretty low-class fun: beach reading, wish-fulfillment, green slime and improbable sex (again, what's not to like?). But in variety, depth and class this immense genre has evolved dramatically since the days of Conan and tin rocket ships. Speculative fiction is what happens when you put no limits on the question, *What if?*

And answers to that “What if?” can be profound. Even in its snotty adolescence, speculative fiction was a thinking tool, a literature of ideas. It's sometimes not appreciated how expansive, and how deep, that thinking can be.

What we call “science” fiction has always functioned as a creative playground for technology. What's less realized is spec fic's potential for exploration in the humanities. When applied to human culture and feeling, fictional play is an experiment in understanding—one that works, not by data, but by image and story.

Why do we need this passionate play? Especially now?

We are thrown together in a shrinking and interconnected world. We need ways to think about ourselves and our neighbors, because—consciously or otherwise—we project our stereotypes on one another.

It's embarrassing. Plenty of my own North European relatives (who have been here four hundred years, long enough to get a clue) still *subconsciously* believe that those of you who are Native American spend most of your time wearing feathers and thinking deeply spiritual thoughts. And that you who are Hispanic are sub-literate and tend to be found asleep under a species of cactus that doesn't even grow in New Mexico.

This cuts both ways, of course. I teach at Zuni Pueblo, where a small girl once said to me, “When I was little, we used to play White People.” I said, “Um...how do you play that?” She



**Betsy James** is the author-illustrator of sixteen books and many stories for adults, teens and children. Her latest fantasy, *Listening at the Gate*, is a New York Public Library Best Book for the Teen Age. She will teach *The Deep Field: Writing Science Fiction and Fantasy* on Wednesdays in October and November. See page 8 for more details. Visit her at [www.betsyjames.com](http://www.betsyjames.com) and [www.listeningatthegate.com](http://www.listeningatthegate.com).

said, “Oh, *you* know. You get two chairs, you put a sheet over them and sit in there. Then your friend comes and says, ‘Good afternoon! How are you?’ And you say, ‘I’m very well, thank you. Would you care to come in?’ And she says, ‘Why, thank you ever so much. I don’t mind if I do.’” (The White People in question must not have been from Albuquerque, where we shove the dog off the couch and say, “Yo!”)

The uneasy truth is that as we try to figure one another out we invariably end up writing, not about the Other, but about some projection of ourselves. Yet we’re all human and we’re all here: we *have* to gossip about our grand exchange.

I dare you to claim fiction isn’t gossip.

In our global cultural dilemma, enter speculative fiction with its wild subgenres, loaded for bear and no holds barred. Got dangerous questions of human nature, prejudice and power? Give them an imaginary setting. An invented universe won’t distort and defame a living culture, yet has room for experimental thought and human drama. Need a lab where you can build experimental worlds, examine stereotypes and racial injustice and let them play out to logical conclusions? The key is in your hand.

The worlds you invoke may be variations on this one that mess with a few basic laws of physics, or they may be made-from-scratch worlds. Think *Joy of Cooking*, not microwaveable Lean Cuisine.

Even when it’s disguised as weekend reading, spec fic can provide an experimental forum. In it we can wonder, speak our longing, express love and rage and grief. We can tackle conundrums of science and the heart and blending cultures, without the exploitation or misrepresentation that can be a danger in more literal fiction.

What’s more, just as you can’t build a livable house without a deep knowledge of how houses are put together, you can’t build a viable imaginary world without being forced to examine, deeply, how worlds and cultures work. Including your own.

So shove that dog off the couch, pull up the laptop and build a new world. Speculate.

## Meetings

Members are free, Guests \$10

**Saturday, September 7**  
**10:00 am to noon**

### *Voices from the Past*

**Robert Torrez**

A former New Mexico State Historian will discuss the vast resources in the state's extraordinary archival collections and review some of the materials that have provided him with story ideas for more than thirty years.

**Robert J. Torrez** served as the New Mexico State Historian from 1987 to 2000. He has published, co-authored and contributed to more than thirty books and published more than 100 articles in local, regional and national publications. He also writes "Voices From the Past," a monthly history column for *Round the Roundhouse*.



**Tuesday, September 17**  
**7:00 pm to 9:00 pm**

### *The Story Speaks*

**Rosemary Zibart**

Rosemary Zibart has worked in almost all media including documentary scriptwriting, plays, screenplays, articles for newspapers and magazines, websites, picture books and middle-grade fiction. She will explain why she can't resist delving into so many different genres. How she chooses which genre for which story. How many elements, like the story-telling arc and character-building, are relevant to all. Yet there are some big differences as well. She'll also discuss the ups and downs of switching around and how working in different media can improve your abilities for each one.



In her early career, **Rosemary Zibart** scripted film documentaries and worked as a freelance journalist with articles in *Parade*, the *Christian Science Monitor*, and *Time* that featured issues such as how art transforms the lives of at-risk teens. More recently, she created the new award-winning series *Far and Away—True Brit, Beatrice 1940*—about children displaced and relocated during WWII. Rosemary lives in Santa Fe, New Mexico with her family. Visit her website at [www.rosemaryzibart.com](http://www.rosemaryzibart.com).

**Saturday, October 5**  
**10:00 am to noon**

### *Little Giants: Why You Should Consider Going with a Small Press and What to Expect After Your Book is Published*

**Kelley Jácquez**

We'd all like to get a check for \$200,000 right after the ink dries on a contract with Simon & Schuster for a break-out book slated to become a best seller. In reality, about two percent of the books published each year make enough money to support the author—and the big winners in the race for the money are nonfiction "how-to" books. Alternatively, small presses offer a much better chance for getting that first book published: Literary writers are welcome; genre writers have myriad publications from which to choose; and "how-to" books are sought after by small presses as well. Learn what's in it for you to query the Little Giants of the publishing world.

**Kelley Jácquez** grew up in a small town in New Mexico. After earning a master's degree in English, she served as adjunct faculty at several California colleges and eventually became managing editor of the *Business Journal* newspaper in Fresno. Her short stories have appeared in more than 14 publications including two anthologies (*Walking the Twilight II: Women Writers of the Southwest* [1996] and *Fantasmas: Supernatural Stories* [2001]). *Holding Woman and Other Stories of Acceptable Madness* is her first collection of inter-related stories.



**Tuesday, October 15**  
**7:00 pm to 9:00 pm**

### *Speaker and Topic TBA*

## SWW MONTHLY MEETINGS

are held at

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

*For more information or to register for classes and workshops, sign up at any SWW meeting or call the SWW office at 505-830-6034.*

## MARK YOUR CALENDARS

**SWW Annual Meeting**  
**Saturday, October 5**  
**10:00 am - noon**



## September & October Classes

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

### **BUILD YOUR WEBSITE with Loretta Hall**

**4 Sessions: September 8, 15, 22, 29  
Sundays: 2:00 - 4:00 pm**

**\$160 members, \$200 non-members**

In this 8-hour series, you will learn to design an attractive and effective website. Topics include domain names, website design concepts, hosting options, search engine rankings, and inexpensive (or free) site-building software. You will explore options for creating and maintaining your own website without knowing any programming language. Using the types of template-based programs and reliable but inexpensive hosts that will be discussed, the cost of your site can range from \$0 to about \$10 a month. If you want someone to build your site, this class will prepare you to talk knowledgeably with that person. In-class demonstrations and take-home exercises will get you started establishing your Internet presence.

Nonfiction author **Loretta Hall** has built six websites using template-based software. Her site AuthorHall.com is the top result on Google for <Loretta Hall author>. SubsurfaceBuildings.com is the top search result for <underground buildings>. A Top 20 Architecture site and an Xmarks Top 10 Site, it also received a Regional Award of Excellence from the Society for Technical Communication. NMSpaceHistory.com is the third result on Google for <New Mexico Space History>.



### **CRAFTING A NONFICTION BOOK PROPOSAL with Loretta Hall**

**4 Sessions: October 5, 12, 19, 26  
Saturdays: 2:00 - 4:00 pm**

**\$160 members, \$200 non-members**

You dream of hordes of readers ordering your book from Amazon.com or happily discovering copies on the shelf at their local book-store. But that's not going to happen unless you can sell your manuscript to a publisher first. (Even if you decide to self publish, you'd better evaluate your book like a publisher would!) Loretta will explain the steps for selling to your first, and most important, customer. Topics include planning a marketable book, finding appropriate publishers to submit to, and preparing a thorough, professional book proposal.

**Loretta Hall** has worked with four different publishers to produce her five nonfiction books. The lessons she learned from these experiences will give you a head start with your quest to get published. Loretta served on the SouthWest Writers board for four years and received the 2007 Parris Award.

### **SENSE & SENSIBILITY: HOW TO TAKE GOOD NOTES, WRITE A BETTER STORY & SELL IT with Karen Coates**

**4 Sessions: October 3, 10, 17, 24  
Thursdays: 6:00 - 8:00 pm**

**\$160 members, \$200 non-members**

Life is a story. Great narratives are all around us, every day. The key is plunging into the world, recording the experience, and making sense of it all. THEN we structure our piece, pitch the right editor, and market our work when it's published. In four sessions, we'll discuss storytelling strategy step-by-step. Session 1 will focus on using all of our senses to record the world around us with clarity, accuracy and pizzazz. In session 2, we'll delve into story structure and organization, applying journalistic techniques for writing our best—no matter the genre. Session 3 will cover pitching: finding the right market, capturing an editor's interest and selling the story (including the nitty-gritty—contracts, rights, negotiations). In the final week, we'll focus on marketing our work and building our audience.

**Karen Coates**, a senior fellow at the Schuster Institute for Investigative Journalism, has 20 years of experience in newspapers, magazines and books. She writes about food, environment, health and human rights, often in the developing world. She also teaches journalism in emerging democracies. Her latest book is *This Way More Better: Stories and Photos from Asia's Back Roads* (ThingsAsian, 2013). Her work has appeared in publications around the globe, including *Gourmet*, *Afar*, *The Wall Street Journal*, *BBC*, *Christian Science Monitor*, *Sierra*, *Grist*, *the Boston Globe*, *GlobalPost*, *Archaeology*, *National Geographic Books*, *Kyoto Journal*, *Travel + Leisure Southeast Asia* and many more. Visit [www.karencoates.com](http://www.karencoates.com), her food blog at <http://ramblingspoon.com/blog>, and the site for *This Way More Better*, [www.thiswaymorebetter.com](http://www.thiswaymorebetter.com).



### **HALF-DAY WORKSHOP PRICES:**

**\$40 SWW MEMBERS**

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

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

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

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



## October & November Classes

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

### **MAKING YOUR DIALOGUE SING: HOW TO MAKE YOUR CHARACTERS TALK "GOOD"**

with Melody Groves

**4 Sessions: October 7, 14, 21, 28**

**Mondays: 6:00 - 8:00 pm**

**\$160 members, \$200 non-members**



Ever wonder how writers get their characters to sound like they're really talking? How to get each character to sound different? This class is for fiction and nonfiction writers who desire to bring their characters to life. Writing good dialogue is truly listening to the voices in your head. In four short weeks, we'll cover tricky problems such as: speech attributions, identifying emotions, creating tension through dialogue, proper punctuation, three-sentence rule, dialect and/or unusual speech patterns, and stereotyping. Plus a whole lot more! If you want your writing to sing, this class is for you!

**Melody Groves** is the author of three historical fiction novels and two nonfiction books. Past-president of SouthWest Writers, she's also a member of Western Writers of America. On Sundays, she performs in Old Town with the New Mexico Gunfighters where she shoots sheriffs and bad guys. And when not writing or shooting, she plays rhythm guitar in the Jammy Time Band.

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

with Melody Groves

**4 Sessions: November 4, 11, 18, 25**

**Mondays, 6:00 - 8:00 pm**

**\$160 members, \$200 non-members**

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

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

### **THE DEEP FIELD: WRITING SCIENCE FICTION AND FANTASY**

with Betsy James

**8 Sessions:**

**October 2, 9, 16, 23, 30 and**

**November 6, 13, 20**

**Wednesdays: 5:45 - 7:45 pm**

**\$320 members, \$380 non-members**



Speculative fiction (science fiction, fantasy, horror, magic realism, and slipstream) offers a canvas big as the universe, vast as time, fresh as the human imagination. Perhaps the most entertaining of Betsy James's popular workshops—it's her personal favorite—this course jump-starts your creativity and gets you working and critiquing like a spec fic writer. In 8 weekly assignments of 1000 words or less you'll explore your quirks and your craft, learn respectful peer critique, and develop a camaraderie with the spec fic community. Class is limited to 10 students.

**Betsy James** is the author-illustrator of sixteen books and many stories for adults, teens and children. Her latest fantasy, *Listening at the Gate*, is a New York Public Library Best Book for the Teen Age. Visit her at [www.betsyjames.com](http://www.betsyjames.com) and [www.listeningatthegate.com](http://www.listeningatthegate.com).

## **Coming Up in 2014**

### **Classes:**

Jacqueline Murray Loring

SO YOU WANT TO WRITE A BOOK

January

Sarah Baker

WRITING GENRE FICTION & GETTING PUBLISHED

February

Shirley Raye Redmond

WRITE A CHILDREN'S BOOK IN 7 WEEKS

February

### **Workshops:**

Sarah Baker

GETTING AROUND BEGINNER'S BUMPS

January

What happens to you when you realize you aren't good at something that would be helpful to you in your career? This question was recently posed by the website [transitioningyourlife.com](http://transitioningyourlife.com) in the article "How to Stop Your Weaknesses from Bringing You Down."

"Most people," the article said, "try to improve our weak areas" because "[w]e believe that our weaknesses matter more in holding us back than our strengths matter in advancing us."

Wrong answer, according to authors Marcus Buckingham and Donald Clifton in their book *Now, Discover Your Strengths*. They suggest, "The better strategy is to play to your strengths, building upon your core talents and work around your weaknesses. You can add skills and knowledge to increase your performance in your area, but unless you are building on one of your innate talents (aka strengths), your efforts won't produce exceptional results—some results, yes, but not dramatic improvement."

As I read these words, I thought of how this advice might apply to the writing life. I remembered my friend Carolyn Wheelock once pitched and received an assignment to write an article about hats for a women's magazine, but encountered a problem when the magazine wanted accompanying photos. Since Carolyn felt she was not good at photography, she called and asked me to photograph the hats for her. Outsourcing her weakness to yours truly worked well for both of us. She kept her commitment to the magazine, and I received a photography credit.

While this was a win-win, there might be weaknesses a writer could not delegate. What if a writer struggled with grammar or spelling? While software can correct some issues, autocorrect may create even more problems. If you do not know the rules, you may not recognize that a word is used in the wrong context even though it's spelled correctly. Without knowledge of grammar, you may miss the issue.

Dealing with your weaknesses may be fundamental to success in your chosen profession, and you may have no choice but to put in the time to improve them. While watching tennis matches during the Wimbledon fortnight, for example, it occurred to me that a player with a weak serve is in deep trouble. Not only does the player fail to obtain easy points by hitting aces, he or she increases the chances that other players will break their serve and win the match. A serve cannot be outsourced.

For writers, the serve is the equivalent of mastering the tools of grammar and spelling. They are the building blocks for the stories we tell. Hiring an editor could correct some problems, but beware. Since word choices are critical to story meaning, an editor could accidentally change the message just by replacing a word or two. Grammar and spelling are key ingredients for our written creations. They must be mastered to build strength in either fiction or nonfiction.

But what constitutes innate strength? In their book, authors Buckingham and Clifton define a strength as "consistent near perfect performance in an activity." Some writers achieve "consistent near perfection" when producing fiction, others nonfiction. The excellence is evidenced by strong sales and important awards.

Once writers reach the stratosphere of their profession, expansion to other creative outlets is possible. For example, Janet Evanovich who created the highly successful fictional *Stephanie Plum* series also penned the book *How I Write*. She mentioned accumulating approximately ten years of rejection slips before she was first published. During that decade she perfected her craft.

Similarly, mystery writer Tony Hillerman mastered writing as a journalist before authoring mysteries. It was only after he became a *New York Times* best-selling author of dozens of books set on the Navajo reservation that he penned his memoir *Seldom Disappointed*. Hillerman's memoir extended his "near perfect performance" as a mystery writer into another writing realm.

Evanovich and Hillerman prove that playing to writing strengths after mastering the core elements can lead to exceptional results, such as landing at the top of best-sellers' lists. When they expanded into nonfiction, they did not stray too far from their innate talent of writing fiction.

For writers, our challenge is to master our core and play to our strengths. We can stop our weaknesses from bringing us down by delegating what we do not do well and what is not critical to learn. Go forth and let your strengths advance you up the writing ladder of success.



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

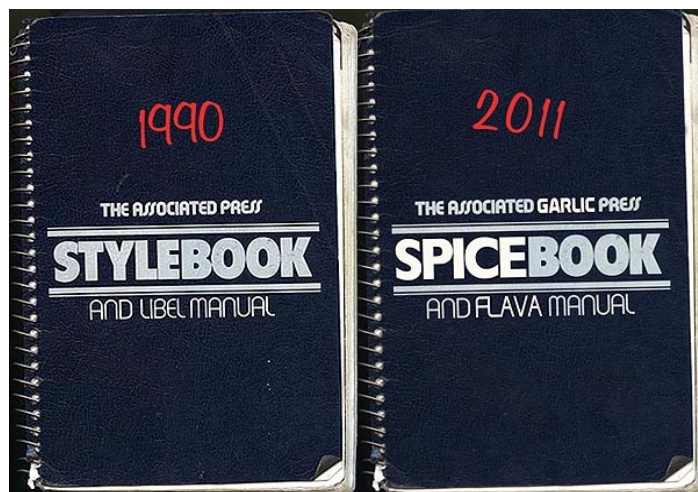
This article was originally posted March 16, 2011 on Karen Coates' food blog [Rambling Spoon](#). [In addition to food guidelines, the 2013 AP Stylebook includes guidelines on social media, sports, fashion, business, photo captions and interactives/graphics.]

Oh, how I remember that little blue book, the spiral-bound bible of the newsroom. I bought my first copy as a freshman in journalism school. It got me through Sharon Barrett's editing class. It taught me the difference between further and farther, the plural of bus, the origins of Skid Road and Skid Row, the difference between whisky and whiskey. By the end of Sharon's class, we had it all memorized. We had to know that book backward and forward to get through J-School and into a newsroom.

Every American newspaper reporter knows the AP Stylebook. It is the final word in questions of grammar, spelling, punctuation and style. It has steered reporters since the first stapled edition appeared in 1953. These days it's available in print, online and in mobile app version. And starting today, [it has a whole new section on food](#).

Last week, I joined several other food writers in a conference call with [J.M. Hirsch, AP food editor](#). The new food edition stems from a series of cheat sheets he developed through the years. "Really, it all began with bok choy," which has several commonly used spellings—bok choy, pak choy, pak choy—and little consistency in the world of food writing. If AP spells it one way in one recipe and a different way in another recipe, "we look silly," he said. AP sets the industry standard. Yet, Hirsch realized, the organization was "very inconsistent in food style."

The new Food Guidelines section covers 400 terms in 16 pages, and it outlines the proper way to format a recipe. The Stylebook as a whole includes 500 revisions and an expanded social media section. But it's not just a reporter's handbook anymore. "For a long time the *Stylebook* was a very insider thing for journalists," Hirsch said. That's changed as more and more people write and publish in so many different ways—especially in the area of food. "We're all being evaluated by the quality and the clarity of our writing," Hirsch said. Clear, consistent style is key for bloggers, cookbook authors and any professional writing a recipe.



What's the difference between palate and palette? Parmesan and Parmigiano-Reggiano? Does farmers market have an apostrophe? Is fair trade up or down? How about French bread, French dressing, french fries and French toast? What's the proper punctuation for 7-Eleven and 7UP? And what in the world is a Fluffernutter? It's all in that book.

And now, we finally have a definition of foodie. It's "slang for a person with a strong interest in good food."

Don't like what you find in the new food section? [Let the editor know](#). He wants your comments.

*(And no, that is not actually the cover of the 2011 Stylebook. It's just my old dog-eared guide spiced up for the occasion.)*

**Karen Coates**, a senior fellow at the Schuster Institute for Investigative Journalism, has 20 years of experience in newspapers, magazines and books. Her latest book is *This Way More Better: Stories and Photos from Asia's Back Roads* (ThingsAsian, 2013). She will teach *Sense & Sensibility: How to Take Good Notes, Write a Better Story & Sell It* on Thursdays in October. See page 9 of this newsletter for more information.



## SOUTHWEST WRITERS CRITIQUE SERVICE

An experienced critiquer, picked from a panel of professional writers and editors, will be matched with your genre and will critique your manuscript for a reasonable price below the usual market rate. Go to <http://www.southwestwriters.com/critiqueSubmissionGuidelines.php> for guidelines and information.

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

### COST

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



## Member Successes

*Mining Sacred Ground* by **David Knop** won third place at the Public Safety Writer's Association (PSWA) Conference during July in Las Vegas. PSWA is an association of police officers, police support, firefighters, fire support, emergency, security, and other personnel in the public safety field.

Two poems by **Gayle Lauradunn**, "Booby No. 2" and "Candling," appear in the August issue of *Cyclamens and Swords*. The theme for the issue is birds.

Quillrunner Publishing has just published two of **Elizabeth Rose's** books of children's verse, *Dotty Ditties* and *Daft Doggerels*. *Poet Under a Soldier's Hat*, an historical biography (which sold out at a Santa Fe reading at Collected Works) was also published earlier this year by Quillrunner Publishing. All three books are available on her website at [galisteoliz.com](http://galisteoliz.com) and through Amazon.

**Patricia Woods** published her non-fiction book *Dead Before You Know It: How to Tidy Your Personal Papers Before Your Time is Up*, available on Amazon.

*If you're a member of SouthWest Writers with a success or announcement you'd like to share, send it to*  
**Kathy Wagoner at**  
**[JustWriteSWW@gmail.com](mailto:JustWriteSWW@gmail.com).**

## UNM Continuing Education

**Carol March**, MA is a published writer and life transition coach specializing in helping people find new directions and achieve their goals. She teaches writing classes through UNM Continuing Education:

### OPENING UP: WRITING FOR HEALING

September 12, 2013, Thursday • 1-5:00 pm

*Learn how to reduce stress, handle difficult situations and feel more in control of your life.*

### WRITING FOR GROWTH & DISCOVERY

September 26, 2013, Thursday • 1-5:00 pm

*You don't need to be an artist to practice creativity. In this overview of writing for non-writers, learn how to show up and listen for the voice within that knows who you are.*

### JOURNALING FOR CAREGIVERS

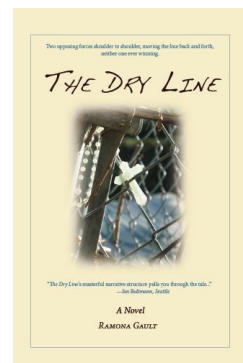
October 8, 2013, Thursday • 1-5:00 pm

*Designed for caregivers who want to gain perspective on their lives, manage conflicting priorities and deepen their awareness of the choices they are making.*

**For more:** [http://carolhollandmarch.com/?page\\_id=885](http://carolhollandmarch.com/?page_id=885)

## Member Books

*The Dry Line* by Ramona Gault  
"Are we outlaws, Mom?" Anna Darby's daughter wants to know.  
"A novel about facing up to secrets and the pain of change, *The Dry Line's* masterful narrative structure pulls you through the tale in a hurry to know more, to connect with these achingly real characters you wish you had as friends." ~ Jan Bultmann  
\$18 incl. S&H. Email Ramona at [ramonagault@yahoo.com](mailto:ramonagault@yahoo.com).



### SWW Members:

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

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

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



### TLC CULTURAL WRITING TOURS

**TLC Writing Tours of Italy** are a unique combination of writing classes, workshops, and cultural experiences over a ten-day, non-stop adventure. From our headquarters in Bolsena, north of Rome, we alternate writing events with visits to local towns, photography workshops, cooking classes, sailing on Lago Bolsena, visits to local authors' homes, Etruscan ruins, wine tastings, home-cooked Italian meals, and much more; essentially we offer a full-immersion Writing and Italy experience designed to make any writer feel at home and inspired.

Our individual workshops are designed by world-renowned writers and speakers to be accessible to all who attend, of any level and genre. We accept only ten attendees each Tour, and foster easy access and close contact with our speakers and the other writers.

Our next TLC Writing Tour is October 11-20, 2013, and we are offering discounts for groups, students, and SWW members. Before discount, the total fee for nine nights' accommodation, all meals, travel *within Italy*, all writing workshops and seminars, the cooking class & photo workshop and visits to towns, vineyards, and other sites is 2400 Euros. Travel to Italy is *not* included.

Please see [www.tlcwritingtours.com](http://www.tlcwritingtours.com), and email Teresa Cutler-Broyles at [teresa\\_intrepid@yahoo.com](mailto:teresa_intrepid@yahoo.com), or [info@tlcwritingtours.com](mailto:info@tlcwritingtours.com).

## Announcements

**Bartleby Snopes Writing Contest:** The 5th Annual Dialogue Only Contest is open for submissions. Compose a short story under 200 words entirely of dialogue—no narration, not even tag lines. Your entry does not have to follow standard rules for writing dialogue. The winning entry will be the story that most effectively uses dialogue to deliver a powerful and engaging story. Entry fee: \$10. Deadline **September 15**. <http://bartlebysnopes.com/contests.htm>

**Family Circle Fiction Contest:** Free contest for original, unpublished short stories up to 2500 words (up to three stories per person). Entrants must be US residents, aged 21+. Cash prizes plus possible publication in *Family Circle* magazine. Postmark deadline **September 16**. For more info: [www.familycircle.com/family-fun/fiction/fiction-contest-rules-2013/](http://www.familycircle.com/family-fun/fiction/fiction-contest-rules-2013/)

**OPEN SUBMISSIONS TO GLIMMER TRAIN:** September is one of three months in the year that *Glimmer Train* is open to standard submissions with no reading fee. Stories of up to 12,000 words. \$700 payment if accepted for publication. Deadline **September 30**. [www.glimmertrain.com/writguid1.html](http://www.glimmertrain.com/writguid1.html).



The 14th annual **New Voices Award writing contest** seeks submissions of children's picture books by writers of color who are U.S. residents without a published picture book. Deadline **September 30, 2013**. <http://www.leeandlow.com/p/new-voices-award.mhtml>

### CLASS CHRISTIAN WRITERS CONFERENCE

**October 17-19, 2013 • Albuquerque's First Baptist Church**  
Comprehensive classes in fiction, nonfiction, children's writing, marketing, and article writing. Teens interested in writing have a track again this year. <http://classeminars.org/training/writing>

**Seneca Review** is accepting submissions for its *Beyond Category Special Issue*, January 2014. The issue will be a print-and-online cyborg, featuring a perfect-bound portion of the issue complemented by an online, digital version. The hybrid format allows for a broad range of digital and analog projects. They like anything that resists a single genre or medium. If in doubt, send it! Deadline **October 31, 2013**. For more information, email [SenecaReview@hws.edu](mailto:SenecaReview@hws.edu).

**Children's Writer Seasonal Poetry Writing Contest:** Submit a single poem, verse story, or collection of up to five poems for children of any age, on the subject of any of the seasons or holidays. Total word count of no more than 300 words. Entries may be serious or funny, and take any poetic form. Winners will be selected based on quality of verse—including rhythm, meter, word choice, wordplay, imagery, the use of other poetic devices (rhyme, alliteration, assonance, or others), and appeal for young readers. Deadline **October 31**. <http://www.thechildrenswriter.com/af627/>

**Creative Nonfiction** seeks essays about mistakes exploring the nature and outcomes of human fallibility. Must be vivid, dramatic; compelling narrative and informative/reflective; reaches beyond personal experience into universal/deeper meaning; true/factually accurate. Unpublished, up to 4000 words, \$20 reading fee. Deadline **November 1, 2013**. [www.creativenonfiction.org/submissions/mistakes](http://www.creativenonfiction.org/submissions/mistakes)



**2013 TONY HILLERMAN WRITERS CONFERENCE**  
**Santa Fe, New Mexico • November 7–9, 2013**  
[www.wordharvest.com/registration.php](http://www.wordharvest.com/registration.php)

**Call for Submissions:** You are invited to submit 9-90 word works of poetry and/or prose on postcards to be included in the Museum of the American Military Family (MAMF) 2014 Postcard Project. MAMF is committed to sharing and showcasing the experience of American families, friends or acquaintances who have served in the military. Deadline **March 2014**. For more information, email Caroline LeBlanc at [wildernessspalding@msn.com](mailto:wildernessspalding@msn.com).

**Compose: A Journal of Simply Good Writing** publishes two digital issues per year, in spring and fall, with work by both emerging and established writers: fiction, poetry, creative nonfiction, articles on the craft of writing, interviews, excerpts from traditionally published works, photography and artwork. <http://composejournal.com/submissions/>



**Darker Times Fiction** hosts a monthly short story contest focusing on horror stories up to 5000 words (but they accept entries linked to the theme of "darker times"). Deadline: **the last day of each month**. For more information, go to [www.darkertimes.co.uk](http://www.darkertimes.co.uk).

**Avon Romance**, a HarperCollins imprint, publishes 400 romance novels per year, and they take submissions directly from authors. [www.avonromance.com/impulse](http://www.avonromance.com/impulse)

**The Bakery** is looking for poems to feature online every day Monday through Friday. [www.thebakerypoetry.com](http://www.thebakerypoetry.com)

**DAW Books** is open to science fiction and fantasy novel submissions. Prospective authors should mail the complete manuscript with a cover letter. DAW Books is one of the few imprints of Penguin to not require a literary agent submission. [www.us.penguin.com/static/pages/daw/submissions.html](http://www.us.penguin.com/static/pages/daw/submissions.html)

**The Poisoned Pencil** (a Poisoned Pen Press imprint) is open for submissions of YA mystery novels, 45,000-90,000 words. <https://thepoisonedpencil.submittable.com/submit>



## LOCAL AUTHOR RESOURCE SHEET

The following list of author resources available in the Albuquerque area was compiled by SouthWest Writers' member Gene Lessard. If you have any additions or corrections, please contact him at [fnglessard@comcast.net](mailto:fnglessard@comcast.net).

### BOOK REVIEWERS

David Steinberg. [newmexicobooks@gmail.com](mailto:newmexicobooks@gmail.com)

### BOOK STORES

Most sell on consignment of 60/40. Most do book signings.

- Blue Eagle Book and Metaphysical Center – Owner Mitch (505) 298 3682. No signings as space is limited.
- Bookworks. 4022 Rio Grande NW, Suite H (505) 344-8139. Does consignments with \$5/bookshelf fee, a minimum of 5 books for 3 months. Book signings.
- Hastings
  - 6051 Winterhaven Dr NW – Book Manager: Dennis (505) 898-9227
  - 1630 Rio Rancho Dr, Rio Rancho – Book Manager: Michael (505) 892-3837
  - 6001 Lomas Blvd NE – Book Manager: Catherin (505) 266-1363
  - 840A Juan Tabo – Book Manager: Vanessa (505) 296-6107
  - 4313 Wyoming Blvd NE – Book Manager: Jennifer (505) 299-7750
  - 2341 Main St, Los Lunas – Book Manager: Chena (505) 866-4300

### EVENTS

- Annual Writers Conference at UNM.
- Moriarty Community Library Annual Authors for Literacy Event. No fee for invited authors. Donations requested. April each year.
- Southwest Book Fiesta ([swbookfiesta.com](http://swbookfiesta.com)). Located at the Albuquerque Convention Center. Book sales. Purchase a table or booth. (May not return next year.)

### LOCAL ADVERTISING (EVENTS)

- *Albuquerque Journal* – send to [rkimball@abqjournal.com](mailto:rkimball@abqjournal.com) two weeks before the Sunday it is to appear.
- *Alibi* – [alibi.com/events/submit.html?c](http://alibi.com/events/submit.html?c) at least 10 days in advance of the event.
- *Local IQ* – <http://local-iq.com/advertise.php> at least 10 days in advance of the event.
- CoverReads – through New Mexico Book Coop [www.nmbookcoop.com/Cover-Reads/Cover-Reads.html](http://www.nmbookcoop.com/Cover-Reads/Cover-Reads.html)

### LOCAL ADVERTISING (EVENTS) continued

- Menaul Book Exchange. 9409 Menaul Blvd NE – Owner Dorothy Scrivner (505) 299-7503. Book signings but no consignment.
- Page One  
SW corner of Juan Tabo and Montgomery. First Saturday signing and no-fee book sale (3-5:00 pm). Only gives store credit for books sold.
- Title Wave Books. 2318 Wisconsin St NE (1 block north of Menaul) – Owner Kirin and Dave Farrell (505) 294-9495
- Under Charlie's Covers. Hwy 550 – Owner Lara Harrison (505) 404-2097. Book signings but no consignment.
- University of New Mexico – On campus. Contact Sara Love at [slove@unm.edu](mailto:slove@unm.edu), for book events contact [latyler@unm.edu](mailto:latyler@unm.edu)

### LOCAL SUPPORT ORGANIZATIONS – multiple functions

- SouthWest Writers ([www.SouthwestWriters.com](http://www.SouthwestWriters.com)) meets monthly, first Saturday 10 a.m.-noon and third Tuesday, 7-9 p.m. at New Life Presbyterian Church, 5540 Eubank NE.
- New Mexico Book Coop ([www.nmbookcoop.com](http://www.nmbookcoop.com)) meets monthly at Golden Corral on San Mateo. Check website for day and time. Annual awards.

### ONLINE HELP

Goodreads.com. "Set up an Authors Program" Log on and set up an account (free). Go to the bottom of the page and click on "authors program" and follow the instructions. This site reaches out to about 15 million people and has numerous features to market your book.

### OTHER VENUES FOR BOOK SIGNINGS

- Figments Tea Shoppe and Gallery. 8510 Montgomery Blvd NE, Suite A7 – Curator Diane Daniels (505) 323-1606.
- Kung Fu Cowboy Tea House Café. 3107 Eubank Blvd NE, Suite 12 (505) 292-2832.
- Napoli Coffee. 2839 Carlisle Blvd. NE, Suite 210 – Owner Elizabeth Robertson (505) 884-5454.
- Public Libraries. Don't forget to donate a copy of your book to the library!



Try our Google Calendar link to see what's coming up 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](https://www.google.com/calendar/embed?src=swwcalendar%40gmail.com&ctz=America/Denver)



**SouthWest Writers  
Statement of Financial Condition  
(Balance Sheet)  
June 30, 2013**

**ASSETS**

**Current Assets:**

Checking/Savings

Sandia Area Credit Union CDs \$ 40,525.65

Sandia Area Credit Union \$ 14,642.00

Petty Cash \$ 240.00

**Total Current Assets \$ 55,407.65**

**Total Fixed Assets**

(property/equipment) \$ 0

**TOTAL ASSETS \$ 55,407.65**

**LIABILITIES & EQUITY**

**Current Liabilities:**

Taxes \$ 447.29

Deferred Revenue \$ 2,090.00

**Equity**

Restricted (scholarship) \$ 185.00

Opening Balance Equity \$ 21,527.71

Unrestricted (retained earnings) \$ 25,798.32

Net Income \$ 5,359.33

**Total Equity \$ 52,870.36**

**TOTAL LIABILITIES & EQUITY \$ 55,407.65**

Terry L. Hicks, SWW Treasurer

To help authors from across the Southwest spread the word about upcoming book events, Cover\*Reads has a comprehensive book events calendar. Developed by the New Mexico Book Co-op this calendar helps readers and potential buyers find information of local events throughout the region. And readers can sign up to get regular updates. To add your event go to <http://nmbookcoop.com/Cover-Reads/Cover-Reads.html>.



**You Can Write for *SouthWest Sage***

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

**STUDENT SCHOLARSHIPS**

SouthWest Writers is seeking deserving high school and college students for one-year scholarship memberships in our organization.

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

If you know someone with the interest and desire to pursue a writing career or if you wish to apply yourself, please complete the application form on page 17 and mail it to:

*SouthWest Writers  
3200 Carlisle Blvd NE, Suite 114  
Albuquerque, NM 87110*

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***Congratulations to the  
Winners of the  
Third 2013 SWW Bimonthly  
Writing Competition***

**~ Flash Fiction or Short is Good ~**

**1st Place**

Martha Lea Bryant • Tahlequah, OK  
"Epiphany at Walmart"

**2nd Place**

Jeanne Shannon • Albuquerque, NM  
"She was Lonely"

**3rd Place**

Wendy Bickel • Albuquerque, NM  
"The Witch of Eton Hollow"

**Honorable Mention**

Spring Pearson, Asheville, NC  
"Caravan Blues or The Migratory Patterns  
of Salmo Trutta Morpha Lacustris"

SL Allen & DA Snyder, Albuquerque, NM  
"Fatal Flight"

Robert E. Butterworth, Sedona, AZ  
"Take it from the Bank"

*Read the First Place winning entry on this page.*

**ARE YOU LOOKING  
FOR 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, email Kathy Wagoner at JustWriteSWW@gmail.com and we'll publish your request.

Please include in your email:

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

**First Place  
3rd Bimonthly Writing Competition**

**Epiphany at Walmart**

*by Martha Lea Bryant*

Dolph reached for the green bottle of Emeraude inside the top dresser drawer. He lifted it to his nose and inhaled. Although he wouldn't have recognized himself on the street, there he stood in living color before the bedroom mirror: an aging man dressed in gardening clothes, holding his dead wife's perfume.

Something had to change. After fourteen months and three days without a companion, he anticipated the phone ringing and conversing with someone other than a telemarketer. Hours of watching TV drained him. A shopping trip offered a solution, so he headed for the town's center of commerce.

"Welcome to Walmart," someone said. He couldn't be certain she spoke to him or anyone in particular. The crowd flowed past on either side of Dolph who seemed to bob along with the current.

He ventured toward the garden area where turnip and mustard seeds promised a nice fall garden, something to keep a widower's mind busy. A married woman from church either didn't recognize him or pretended not to know him, so he detoured and chose Centrum Silver for Men from the vitamin aisle.

Later, Dolph stood in a slow check-out line behind a young woman with large bosoms straining a hot pink tee shirt. Offering conversation, she glanced at his striped overalls and seed packets.

"My granddaddy put out his fall garden each year, too." A musky aroma wafted from her, enough to embrace anyone within a five-foot radius.

He took a deep breath and smiled. A gold necklace dropped low into the cleft between her breasts.

Her face beamed with benevolence. "Why don't you go ahead of me?"

"No, thank you." Words fell out of his mouth, unguarded. "I'll just stand here and watch you jiggle."

Stricken by surprise from a harmless looking source, the woman flushed red from her chest upward. She moved ahead in the line, her back turned to him, never uttering another word.

Dolph sighed with admiration and watched her bouncing departure.

A cashier asked, "Did you find everything you needed?"

The old man winked at her. "I believe I did."



# 2013 Student Scholarship Application

*SouthWest Writers is seeking deserving high school and college students for one-year scholarship memberships in our organization. To be eligible, an applicant must be enrolled in high school or college. If you know a student with the interest and desire to pursue a writing career or if you wish to apply yourself, please complete this application and mail to the address at the bottom of the form.*

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

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

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

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

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

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

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

[illegible]

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

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

*Send this application to SouthWest Writers, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110*