



Vol. 24, No. 9

September 2008

Above: **Tim McKee**, *Sun Magazine* Managing Editor, addresses the sold-out Memoir Conference. Story on page 5.

## Dan Poynter: Guerilla Marketing for Small Presses and Self-Published Authors

Co-sponsored by New Mexico Book Association and SWW

**Tuesday, September 9, 7 to 9 pm**

**\$25 for members of NMBA/SWW, \$35 for non-members**

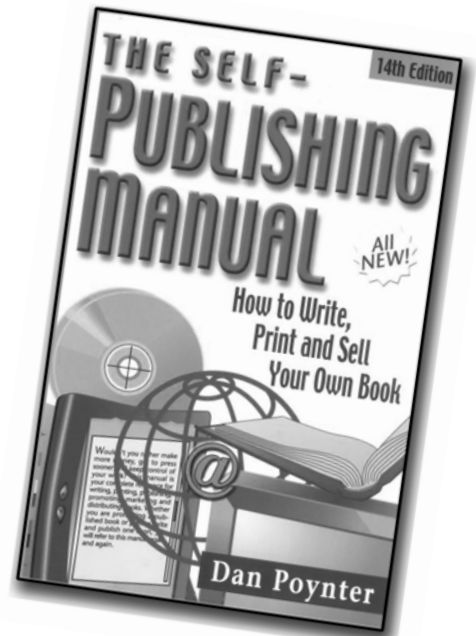
**New Life Presbyterian Church, 5540 Eubank NE, Albuquerque**

### Unfair Advantage—taking control of your book

**Dan Poynter** reveals the five major advantages authors and smaller publishers have over the establishment. He peppers his presentation with statistics, examples, inside advice and many promotion ideas. He inspires, equips and empowers his audience with his unique delivery. With an understanding of the challenges and their solutions, you will be prepared and encouraged to make your book(s) known. No one is being unfair to the newer author and smaller publisher.

### Book Promotion for Writers, Introverts & Other Reluctant Marketers

It doesn't matter if you sell out to a large New York publisher or publish yourself, the author must do the promotion. Publishers do not promote books; ask any author who has a publisher. The challenge is that **most writers are introverts**. So, most writers do not want to beat their chests on radio, television or in bookstores. **What is an introverted writer to do?**



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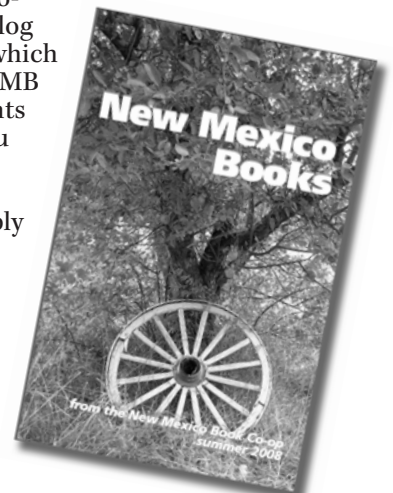
**D**an Poynter's seminars have been featured on CNN, his books have been pictured in *The Wall Street Journal*, and his story has been told in *U.S. News & World Report*. The media comes to him because he is the leading authority on book marketing, promoting and distributing. Dan was prompted to write *The Self-Publishing Manual* because so many publishers wanted to know his secret to selling so many books. Dan is one of the publishing industry's most energetic, experienced and respected leaders. He lives in Santa Barbara, CA and has produced more than 76 books and revisions so far, of which some have been translated into Spanish, Japanese, Russian, British-English and German.

**Do it now!**

**Call 505.265.9485 before noon  
weekdays to reserve your place!**

### Free New Mexico Books Catalog

**T**he New Mexico Book Co-op has produced a catalog of New Mexico books, which is available free online. A 2.6 MB file, it may take a few moments to download, especially if you are on a dial-up service. (It takes about 15 seconds on cable or DSL and considerably longer on dial-up.) This catalog is being mailed to all libraries and bookstores in New Mexico. Get your copy at [nmbookcoop.com/NMBC-Catalog.pdf](http://nmbookcoop.com/NMBC-Catalog.pdf). This file requires the free Adobe Acrobat Reader available at [adobe.com](http://adobe.com).



## From the Editor

It's true that the winners of this year's Writing Contest have been notified, but nobody knows yet whether they will win, place or show in their chosen category. Show your support by attending the Awards Banquet this month on Saturday afternoon, September 20, at the lovely Marriott Hotel. One talented winner (maybe you or someone you know?) will take home the coveted 2008 Storyteller Award. Make your reservations now because space is limited.



One of many great writing tips from Tim McKee, *Sun Magazine* Managing Editor, shown on the top banner speaking at the Memoir Conference, was that negativity is *très passé*. And not only in literature. If you're following the *America's Best Dog* TV series, you already know that being negative about one's competitors leads straight to the exit, so don't make that mistake in your writing. No grouching or griping, don't have a pity party or rat-out your brother-in-law in your memoir, or any other writing project, for that matter. Doing so won't help you get published.

Thanks, as always to the fine folks who help proof *SW Sage* (Harold Burnett, Lola Eagle, Jeanne Shannon, and Larry Greenly, and to Rose Marie Kern whose photos grace this issue.

Keep on writing! And share some of yours with other SWW members by submitting it for publication.

*Peggy*

## 2008 SCBWI-NM Fall Retreat

October 10-12 (Oct. 9: optional personal retreat)

Join us for a working Writers' Retreat at Hummingbird Music Camp near Jemez Springs. Experienced children's book authors will lead small groups in a weekend of intensive critiquing, revising and writing. Participants will learn how to improve their work by learning how to critique each others' work. For details e-mail [fallretreat@scbwi-nm.org](mailto:fallretreat@scbwi-nm.org).



## Lassie Heirs Regain Rights

**Court decision reverses Classic Media win**

By Janet Shprintz, *Variety*

The 9th U.S. Circuit Court of Appeals held Friday that the daughter of Eric Knight, the author of *Lassie Come Home*, has the right to terminate Classic Media's copyrights in the classic story of a boy and his dog.

Friday's decision reverses Classic Media's win on summary judgment in the lower court. The court's opinion addressed a complicated issue of copyright law involving whether the law's termination of transfer right is eradicated by a post-1978 assignment of the rights. In a victory for authors and their heirs, the court held that their rights are not terminated.

Complete story at [variety.com/article/VR1117988870.html?categoryid=13&cs=1](http://variety.com/article/VR1117988870.html?categoryid=13&cs=1)

## Stephen King Short Story In Short Online Videos

**Publishers Lunch Daily**

Take Stephen King's previously unpublished story N., about "a psychiatrist who becomes the victim of the same mysterious and deadly obsession as his patient," set for inclusion in his new book of stories *Just After Sunset* publishing this November and then turning into a Marvel comic book series in 2009.

Turn it into a series of 25 two-minute video episodes.

Starting on Monday, release a new one every weekday for five weeks.

Add multiple viewing and payment options: Free to mobile users through the largest cell-phone companies; through an embedded Flash player that updates automatically; and through CBS's various online video channels but not YouTube and a dedicated site—plus sold through iTunes, in weekly batches of five downloads at once (for 99 cents) or as a season pass of downloads (for \$3.99).



Credit lots of partners: Scribner; Simon & Schuster Digital; Marvel Entertainment; CBS Mobile.

Announce for Comic-Con, with a press release stuffed full of hot, pioneering, original, ground-breaking, synergistic, multimedia declarations of greatness.

Then pitch it to the *WSJ* ahead of time, so they can make more sense out of it, and tell the business world how important it is: "The willingness of Mr. King and publisher Scribner, an imprint of CBS Corp.'s Simon & Schuster book-publishing arm, to remix the story N. into bite-size video vignettes underscores how eager publishers are to come up with new marketing techniques at a time when book sales are flat or slumping. Five years ago, Mr. King's publisher might have taken the creepy short story and offered it to a literary publication like *The New Yorker* in expectation that a first serial sale would create interest in *Just After Sunset*."

Reassert how you are a bold pioneer to try marketing your work. "The veteran thriller writer likens the effort to the bumpy experience of the first electronic books. 'The first soldiers out of the trench are always machine-gunned. But somebody has to go first, and I'm curious about this. You try these things and see what happens.'"







### SouthWest Sage

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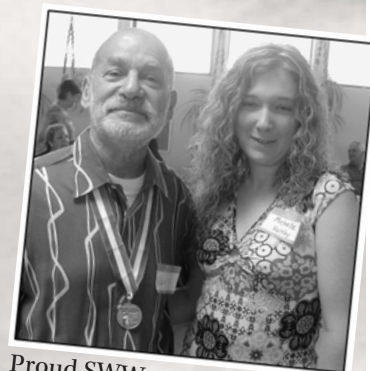
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## In this Issue

From Lassie to horror, through mystery, workshops, classes, memoir and screenwriting. What? You expected romance?

Okay. How about a writing retreat in Italy? See page 8.



Proud SWW members **David Epstein**, wearing the shiny gold medal awarded him by the VA for his poem, and **Michelle Holtby**, who announced publication of her first book.

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### Annual Membership in SouthWest Writers

Individual: \$60 (\$100 for 2 years), Two People: \$50/each, Student: Over 18\* \$40,  
Student: Under 18\* \$25, Outside U.S.: \$65, Lifetime Membership: \$750  
\*Requires proof of student status. Download the Sage from SWW Website.

**Join us! First Saturday: 10am-Noon; Workshop: 1-4 pm. Third Tuesday: 7-9 pm.**  
**New Life Presbyterian Church, 5540 Eubank NE, Albuquerque, New Mexico**

**SWW Writing Contest**  
**Gala 2008 Awards Banquet**  
**Saturday, Sept. 20, Marriott Hotel**  
**Make Your Reservations Today!**

## Congratulations!

### Announcements

**Seeking Authors:** Laura Thomas, Director, is editing a book about rural schools and students and wants to diversify her pool of authors. Seeking 1500-2000 word narrative essays for inclusion in the book and hoping to find pieces that use personal experiences with teaching and learning to illustrate broader themes about what it means to grow up in rural areas. The Antioch Center for School Renewal, Antioch University New England. Send e-mail to [laura\\_thomas@antiochne.edu](mailto:laura_thomas@antiochne.edu).

September 8, 6:30 pm: Don't Get Even, Get Published; Turning Personal Pain Into Universal (and Published) Stories by **Jonathan Miller**, hosted by W2W at the Westside Hastings (corner of Coors Rd. and Montano).

Internet radio Interviews by **Mark David Gerson**: Tuesday, September 16, 12:45 PM, CST, Living Your Purpose Radio at [blogtalkradio.com/LiveyourPurpose](http://blogtalkradio.com/LiveyourPurpose), and Monday, September 22, 8:00 PM, CST, The Odd Mind at [blogtalkradio.com/angellesa](http://blogtalkradio.com/angellesa).

The second, expanded edition of **Maryhelen Snyder's** memoir titled *No Hole in the Flame* has been published by **Jeanne Shannon's** Wildflower Press in Albuquerque. It is available on [amazon.com](http://amazon.com) and at [thewildflowerpress.com](http://thewildflowerpress.com).

News from **Shirl Brainard**: *A Design Manual*, college textbook, 4th edition, already translated into Chinese, E-book sold to American Intercontinental University, has just been sold to Russia for translation and sales. An article printed in July edition of *Prime Time* called "The Last Move," describes my attitude when moving to a retirement community.

**Reading New Mexico: Reviewing Books with a New Mexico Connection** is now a reality! [Readingnewmexico.com](http://Readingnewmexico.com) is up and running and the first reviews will be posted September 1, 2008. Reading New Mexico will review any book with a New Mexico subject and/or author illustrator. Instructions for submissions from authors, publishers, and illustrators are on the website. We're also looking for reviewers.

### Book Signings

Meet Mystery Author **Christopher Valen** Saturday, Sept. 6, 2-3:30 pm at Barnes & Noble, Albuquerque Coronado Center, and Sunday, September 7, 2-3:30 pm at Borders Sanbusco Center, Santa Fe. St. Paul Homicide Detective John Santana's vow to a dead man's wife becomes an oath that could cost him his life. Written in English with generous amounts of Spanish dialogue, *White Tombs* should appeal to Anglos and Hispanics alike. 5 star review. Details at [www.conquillpress.com](http://www.conquillpress.com).

Friday Sept. 19, 6 pm: **Mark David Gerson**, author of *The Voice of the Muse: Answering the Call to Write* will be at Hastings on Tramway.

### Writer's Digest 2007 Compilation CD

The complete 2007 collection of *Writer's Digest* is now together on one easy-to-access CD for \$14.95. From the Rebel's Guide to Getting Published to the 21st Century Poet to the popular *WD* Interviews, this disc offers every article, column and market listing published inside the pages of *Writer's Digest* in 2007—with the content appearing exactly as it did in the print issues. For details or to order: [www.fwmagazines.com/product/1212/88?r=EMLWDG2WDG78H](http://www.fwmagazines.com/product/1212/88?r=EMLWDG2WDG78H)

### Your Success Here

**Be an example! Encourage other SWW members by sharing your success. Send it to the editor at [peg@msn.com](mailto:peg@msn.com).**

### Member Successes

**Dixon Hearne** announces publication of his new book, *Touchstones and Threads of Change*, a collection of short stories and poetry, many of which have appeared in literary magazines and have won awards. Meet Loretta Whitehawk, the first young maiden invited into her tribe's inner circle. Meet a feisty elderly survivor of Katrina, a "walkin' preacher," and a host of other southern voices, a cast of strong, determined characters who choose to shape their own destinies, speak their own minds. Available at [gcwriters.org/hearne.htm](http://gcwriters.org/hearne.htm) or by USPS using the order form.

From **Cliff Gravel**, playwright, actor, character voices, standardized patient: recently the Vassar Area Arts Council requested perusal copies of two of my plays—*Character Assassination*, a one-act interactive mystery, and *Brigands of the Salty Dog*, a full-length classic-style melodrama.

**Val Valentine** and GEOGraphics are proud to announce publication of *Double Jack, Search for a Dusty Jewel*. Published by AuthorHouse, *Double Jack* was a **finalist in the 2006 SouthWest Writers Annual Contest**. This western historical novel is set in Ouray, Colorado in 1879 and 1912. It is available at many bookstores, [Amazon.com](http://Amazon.com) and [valvalentinebooks.com](http://valvalentinebooks.com).

**Frank Carden's** first novel, published by Sol Books, is coming from the printers shortly. *Prostitutes of Post Office Street*, a story of the red light district of Galveston in the '50s concerns three women working there who try to live an ordinary life otherwise.

**Nancy Marano's** short story, "The Fleece Robe," is included in the new Cup of Comfort series book, *A Cup of Comfort for Cat Lovers* published by Adams Media. It was one of 50 stories selected from over 3000 entries.

**Melody Groves** received the Western Writers of America President's Award for Outstanding Service.

**Barbara DuBois** has published her fourth chapbook: *Peregrinations, Travel Poems*.

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## SWW Memoir Conference by Peggy Herrington



Photo by Peggy Herrington

**Mitch Blacher**, KOAT-TV Channel 7 News: *Behind the scenes: Personal Storytelling for Television.*

**W**ith record-setting registration culminating in 88 attendees (not counting speakers and volunteers, of course) SouthWest Writers' August 16 Memoir Conference was a success in anyone's book.

The sterling line-up of speakers included **Deborah Levine Herman**, literary agent with the Jeff Herman Agency; **Lisa Dale Norton**, author of *Shimmering Images: A Handy Little Guide to Writing Memoir*; **Clark Whitehorn**, UNM Press Editor-in-Chief and **Luther Wilson**, UNM Press Director; **Mitch Blacher**, Emmy-winning KOAT-TV reporter; **Tim McKee**, *Sun Magazine* Managing Editor; **Dina Wolff**, author and writing facilitator; and **Brent Sampson**, Outskirts Press CEO, who made a thrillingly successful late appearance at the CNN Workforce Training Center when his original flight was cancelled due to bad weather. Together, they thoroughly and delightfully addressed how to write and publish your personal stories.

Generous businesses who donated services and merchandise included *The Sun Magazine*, Outskirts Press, UNM Press, Bookworks, Albertsons, Hey Johnny (Nob Hill), and Albuquerque Thunderbirds Basketball.

Kudos to SWW Conference Chair **Wendy Bickel** and the devoted volunteers who helped to plan, organize and deliver this successful event. Noticeably in attendance was Sandra Toro, SWW member who will be next year's Conference Chair.



Photo by Peggy Herrington

**The View from UNM Press**  
**Clark Whitehorn**, Editor-in-Chief: *Leaving a Legacy*, and **Luther Wilson**, Director: *Biography and Memoir with a Regional Flavor.*



Photo by Peggy Herrington

Three smiling **volunteers**. SWW sincerely thanks all the generous people who helped make this conference a success.

Watch for other great writing conferences coming up early next year.



Photo by Rose Marie Kern

Getting ready: the Memoir Conference registration table.

### My Pitch Session By Rose Marie Kern

**T**oday I held out a part of my soul and offered it to someone who had the power to destroy it. Today I pitched my book at a writer's conference.

I am not normally without courage. I have had teeth crowned without Novocain and gone toe-to-toe with a disgruntled parent who disagreed with my call as I umpired softball.

My writing is not just part of who I am, it is wrapped up in what I want to be, in how I see myself. Critique groups are one thing, but the idea of walking up to an agent or editor felt like I was going up before Judge Dread.



**Deborah Levine Herman**, literary agent: *The Role of an Agent and How You Can Find One.*

I was wrong. At the SWW Memoir Conference I was allowed to bring my ideas before **Deborah Herman** of the Jeff Herman Agency. She listened; truly listened.

I realize I am probably very lucky that she is the first person I gave this bit of my soul to, because when she handed it back, it was much brighter.

## Blank Pages

by Katherine Scott

A good friend of mine once remarked that he should brush the dust off his blank pages. That led me to wonder how many of us have these so-called blank pages. These are pages yearning for the art of ink created by images of the writer. How many bestsellers lay dormant in the back of our minds? How many box office hits are covered in dust?



Every single one of us has pages waiting to be occupied by our storylines. Yet we hold them hostage, never allowing them to bloom into the perfect novel. We let the fear of ridicule restrain our exposure to the public. What if I'm not good enough? What if nobody likes it? What if I get turned down? These are a few of the questions we allow to dampen our desires to put our words on paper.

We cannot allow ourselves to be bound by thoughts of rejection. **John Grisham's** first novel, *A Time to Kill*, was rejected by many publishers before it was accepted by Wynwood Press and published in 1988. Look at him now. I'm not saying you'll be the next John Grisham, just that even the best writers get rejected. Until you take that first step you will never know. You can either put your best foot forward and give it a shot or let your story continue collecting dust.

We all have dreams, desires, fantasies—even nightmares. These are the beginnings of great plots yet to be discovered. Writing allows you to live your dreams and desires in fictional characters. You can be the hero, the villain, the damsel in distress, or the one who falls in love. With you as the writer you are in the driver's seat. You can go where you want to go and be who you want to be. Remember the story is yours to make. The possibilities are endless.

Visualization is a key factor to writing a good book. Your written description is what the reader envisions. Carefully choose the placement and timing of each word so it is precisely placed, enabling the reader to perceive every sentence exactly as you intend. Each chapter of your book should appear as if it is a scene playing out on the big screen. It needs to appear clear enough that it offers the effect of high definition. This can easily be obtained with the perfect arrangement of your words and a well-painted scene. Don't waste another minute; compose your thoughts into lyrics that become music to readers' ears.

From the words of my good friend, brush the dust off those blank pages. Give them the ability to transform from dusty old pages into a masterpiece. Allow the spill of your creative juices to overflow and stain a beautiful piece of art onto what would otherwise be a meaningless sheet of paper. Every word written changes that empty space into the first page of your unexplored adventure, and who knows; maybe that adventure will lead you to a bestselling novel.

*Katherine A. Scott is a long time native to Oklahoma. Manager of a fast-paced customer-oriented business, she spends the majority of her time communicating with the public. Her spare time is spent with her family and she enjoys writing poetry and short articles as a way of winding down.*

## 5 Keys to Getting Published

By Daphne Gray-Grant  
publishingcoach.com

Last week I sat down with three literary agents to discuss what they look for from writers. It really opened my eyes. For me, it was a great situation to get inside their heads. If you've ever submitted a query letter and have been rejected you probably felt terrible about the whole process.

I want to tell you, "Literary agents WANT you to succeed!"

They were candid and open and each of them provided me with great advice to help you. Without too much disagreement they were able to decide on the top five things that cause them to choose one writer's work over another and also to rank them in order of importance.

Here's what they told me are the Five Keys to Getting Published:

**1. Great Query Letter:** It all begins with your query letter. All of the agents said they would not even consider an author's submission if they did not submit an excellent query letter. They agreed that query letters should be no more than two pages and should use a standard format.

**2. Terrific Writing:** Nothing moves an agent more like coming across great writing. For fiction, one agent said, "I love a good page-turner that can keep me awake at night." They all agreed your writing should have a strong, assured narrative voice and good character development. A great plot is an absolute must. If you are writing non-fiction it should be clear and well organized. Great writers make the dullest subjects come alive.

**3. Strong Media Connections:** This is very important for non-fiction writers but also becoming equally important for fiction writers. All the agents wanted authors who regularly did speaking engagements or wrote in a syndicated newspaper column. They were looking for solid media credentials because they felt the marketing of the book is key to its success.

**4. Understanding the Genre:** All of the agents were dumbfounded that first time writers don't read deeply in their genre to understand what sells and what doesn't. They recommend you should read at least 20-50 books from your competition.

If you didn't realize how important this is. Listen closely to the interview I did last time with best-selling fiction author Kimberly Raye: [bookpublishingagent.com/interview.html](http://bookpublishingagent.com/interview.html)

**5. Willing to be Collaborative:** Some agents love to provide editorial input before your work goes to a publisher. You have to be willing and open to accept criticism and feedback to make changes that will make your work marketable.

For information about benefits for SWW members contact: **Cheri Eicher**

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## What's That Smell?

By Pat Browning

I have no real experience with dead bodies. That's why I decided to write cozy mysteries. The really nasty stuff takes place offstage.

Even so, I can't ignore it entirely. What's a murder mystery without a murder and a mystery behind it? Who, how, why?



I started my first mystery, *Full Circle*, from Scratch Minus One, and I was enrolled in online writing classes the whole time I worked on it. When I finally got around to a murder victim, I set the scene in some detail.

The protagonist climbs a circular staircase to the tower of an old jail converted to a bar. It's based on a real jail/bar. I've made that climb to the tower so I felt confident that I got it right:

"The stairway was narrow and winding, and halfway up I stopped to get my breath. No more midnight rambles for me. Music coming up through the door downstairs bounced off the walls. Doody-wop-doody-wop ..."

On the class bulletin board the instructor wanted to know what the scene smelled like. The scene was supposed to smell? I didn't have a clue. Someone suggested a sickroom smell. Someone suggested the smell of vomit. I don't vomit on a regular basis so I searched my memory all the way back to a piano bar in Dallas where some pervert had slipped me a Mickey Finn. I added this to my scene in the tower:

"I went on up, stopping at the top to call again. Heard nothing. Smelled something, a sick-room smell. I forced myself to take a small step inside the room. ... I ran to her, got down on my knees, and turned her over. She lay in vomit, her eyes open and staring, her face pale, distorted. I sat back on my haunches, my eyes watering from the smell."

Here's where I need a little *Twilight Zone* music. I swear I'm being coached from another dimension. Once I conquered the smelly scene, I went out for a hike around the neighborhood. I turned onto a cul-se-sac and saw a huddle of people at the end of the street.

Some primitive instinct for self-preservation kicks in at such times. I stood stock-still. Goosebumps jumped up on my arms and turned them to ice. Finally someone left the huddle and told me an elderly couple had been murdered. A florist delivering a bouquet looked through a window in the front door and saw the bodies. I went home and added this to the scene in the tower: "Goosebumps jumped up so high on my arms that my whole body felt cold."

Later on, when another dead body turns up, a character merely says, "Whoo-ee! Musta been a big rat died up here!"

I read somewhere that a writer should evoke all the senses on every page. That sounds like sensory overload to me, but it's something to consider. James Lee Burke, one of my favorite crime fiction authors, has a gift for it. He may work as hard as everyone else but you'd never guess, given the flow and cadence of his words. The reader simply comes upon a lovely passage, such as this one from *In The Moon of Red Ponies*:

"The wind was up, balmy and smelling of distant rain, denting the alfalfa and timothy in the fields, puffing pine needles out of the trees on the slopes. The two sorrels were running in tandem across the pasture, their necks extended, their muscles rippling. In the distance I could hear thunder echoing in the hills."

Is there a softer, sweeter smell than distant rain?

"Whoo-ee! Musta been a big rat died up here!" just doesn't compare, does it?



*An award-winning newspaper reporter and former SWW member, Pat Browning set her first mystery, Full Circle, in California's Central San Joaquin Valley, where she lived for many years before returning to her native Oklahoma. She's working on her second and third mysteries.*

## Writer's Digest

WRITE BETTER GET PUBLISHED

### Up Close & Personal—Being a Writer's Assistant

Working as writers' assistants gave these aspiring scribes a behind-the-scenes view of being a celebrity author—and a rare glimpse at what the writing life is really like: In the idle dreams of budding writers, one very popular motif is that of serving at the right hand of a Great Author. There you are, sipping coffee in her sun-dappled kitchen, trading bons mots as you garden together. You become her indispensable sounding board; she begs to see your work; she introduces you to her agent. And lo! The torch is passed.

For me, an aspiring narrative journalist just out of college, it was a dream come true when *The New Yorker* writer Susan Orlean offered me a job as her part-time assistant. Read the rest of this article at [writersdigest.com/article/up-close-and-personal](http://writersdigest.com/article/up-close-and-personal).

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# September

## SWW Events & Workshops

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

Saturday, September 6, 10 am to noon

### Working with an Agent

We all know that more and more publishers say they won't look at unrepresented books; they have to come through a literary agent. Just what does a literary agent do and what can an author expect from the relationship? From the initial agency agreement to the selling process and beyond, **Patricia Moosbrugger** will explain what it means to work with an agent and what authors can expect from the relationship.

Patricia Moosbrugger is a literary agent who relocated to Albuquerque a year and half ago after 18 years in the New York publishing world. She represents fiction and narrative nonfiction with several national bestsellers. She will discuss the role of the agent and what authors can expect from working with an agent in today's market.

Saturday, September 6, 1:00 pm to 4:00 pm

\$20 for members; \$30 for non members

### Unforgettable Characters: Why We Love the People We Love

Examine the interrelatedness between character and plot. Go beyond physical descriptions and personality quirks to explore the deep inner psyche of your hero. Use dialogue and action in place of laborious description. Learn to become an observer of human nature. Find out what makes an enduring character, one your reader will remember for a lifetime.

**Carolee Dean** holds a Master's Degree in Communicative Disorders from the UNM and currently works as a speech-language pathologist in the Albuquerque Public Schools. Her first novel, *Comfort*, published by Houghton Mifflin, was named the Best Young Adult Novel of 2002 by the Texas Institute of Letters and was nominated as an ALA Best Book for Young Adults. She teaches creative writing for young people at the Sandia Preparatory School Summer Program, has taught Scientific Writing for Teens through the Dream Catcher Science Program sponsored by Sandia Labs and is a frequent guest speaker at schools, workshops and conferences.

Tuesday, September 16, 7 to 9 pm

### How to get anything published

Explaining what it takes to get published in poetry, fiction and non-fiction, **Rob Spiegel** tells you how to get published in magazines and on the web. He gives you shortcuts to getting a book contract and shows the steps involved in finding markets, studying those markets, and submitting successfully. If you follow his plan, you'll get published.

Magazine editor and book author, Spiegel has published thousands of magazine articles, scores of poems, dozens of short stories and many books, all with national publishers. For 10 years he owned the magazine *Chile Pepper* and a book publishing company. He is the current president of SouthWest Writers.

**Dan Poynter Guerilla Marketing Workshop**  
Tuesday, Sept. 9, 7-9 pm. Details on page 1.

### Welcome New Members!

Jennifer Martin

Valerie Stasik	Sandy Chapin
Marjorie Neset	Paul Bolduc
William Agnew	Kori Lane
Shannon Horst	Mary Ann DePietro
Tessa Loewen	Nan Barnard White
Yvonne Scott	Ruth Matthews
Linda Diemand	Stephanie Farrow
Sam Moorman	Bernetta Doyle
Colleen Rossney	Kelly Cozart
Ardith Johnson	Donna DeMatteo
Carole Deily	Marriah Nissen
Tina Ecke	Christopher Frechette
Ann Marie Potter	La Verne Chapman
Tessie Greenfield	Providence Botne
Jeanne Knight	Megan von Ackerman

### 10-Day Writing Retreat & Workshop

## Bolsena, Italy

### October 10-19, 2008

**For all types of writers at all stages**

**Workshops: Memoir, Essay, Travel**

**How-tos:**

**Building strong characters**  
**Photography for travel writers**  
**Discover your character's journey**

### Special SWW Discounts!



Presented by  
**InkWell, Inc. and**  
**LifeInItaly.com**

**Contact 505-306-0906 or**  
**www.inkwell-inc.biz for details**



# October

## SWW Events & Workshops

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

Donations of refreshments at regular SWW meetings are gratefully accepted! Please consider providing this service.

Saturday, October 4, 10:00 am to noon

### Live your Life in Search of Material

**Sherri Burr** will discuss how to know when experiences are generating stories with value. Living broadly requires reading, surfing the 'net, seeing museums and films, interacting with friends and relatives, attending workshops. Writers must be alert to the stories in their experience, be it from a bad date, visiting a cemetery, taking in a relative for a year, or changing jobs. Does the experience make you feel like you're watching a movie? Would you find something funny if it were happening to someone else? Sometimes the tragic yields the best comedy. I will show how to embrace failure and turn experiences into columns, books, poetry and plays.

Sherri Burr joined the UNM School of Law faculty in 1988. An internationally renowned lecturer, she has spoken at universities all over the world and has written eleven books, numerous scholarly articles, and hundreds of newspaper articles. She is the recipient of awards for writing speeches and the TV show *Arts Talk*, which she produces and hosts.



SWW programs are rarely cancelled, but it is possible depending on the weather. If you have doubts about a program taking place or about the time or topic, simply call the SWW office (505) 265-9485 during business hours, M-F, 9am- noon.

Saturday, October 4, 1:00 pm to 4:00 pm

\$20 for members; \$30 for non members

### Generative Writing Workshop

This workshop allows participants to begin new projects. Writing in a community creates a powerful synergy and allows you to explore new territory. This is where to try out new forms and approaches. In addition to drawing upon my work and research into the performance of autobiography, we will use techniques developed by the Amherst Writers and Artists method emphasizing positive feedback and honoring the writer's privacy and process. All work is treated as fiction, releasing the creative process and keeping the focus on writing rather than the writer.

**Lynn C. Miller, PhD**, is author of the novels *The Fool's Journey* (2002) and *Death of a Department Chair* (2006) and co-editor of *Voices Made Flesh: Performing Women's Autobiography* (2003). She has been guest artist at dozens of universities, museums and festivals, touring performances of Edith Wharton, Gertrude Stein, and Katherine Anne Porter, and conducting writing/performance workshops. She recently left the University of Texas at Austin, where she was a professor in women's studies and theatre, to found WriteSpace International in Albuquerque where she coaches writing and creative approaches to thinking and life change.

Tuesday, October 21, 7 to 9 pm

### Conference Networking: Getting the Most from a Writing Conference

Attending writing conferences is a great way to meet other writers, learn new skills, get tips on industry trends—and maybe even connect with an editor or agent. To get the most from the experience, you must be prepared and have the right attitude. This workshop will show you how!

**Chris Eboch** is NM Regional Advisor for the Society of Children's Book Writers and Illustrators. As such, she has coordinated five conferences and attended many others. She has published over 100 articles for children and adults including "How to Succeed at a Conference" in *Writer's Digest*. Chris is the author of *The Well of Sacrifice* (Clarion Books), a middle grade historical adventure set in ninth century Guatemala. Her latest books are dramatic and inspirational biographies, *Jesse Owens: Young Record Breaker* and *Milton Hershey: Young Chocolatier*, both with Simon & Schuster. Visit her website at [www.chriseboch.com](http://www.chriseboch.com).

### Red Hot Internet Marketing for Authors & Publishers by Penny Sansevieri

Saturday, October 18 from 9:00 to 4:30

New Life Presbyterian Church, 5540 Eubank NE

\$79 SWW/NMBA members, \$99 nonmembers

Call to reserve your spot: SWW office, 265-9485

**Workshop registration includes a box lunch and Penny's book *Red Hot Internet Publicity***

**W**ritten a book and now realize that marketing it is as hard—or even harder? Marketing professional **Penny Sansevieri** is dynamic, exciting and informative. She knows that marketing your book in today's saturated market (800 books are published every day) can leave you frustrated. She will turn your frustration into determination and optimism—and make you laugh all the way.

Penny says what once worked (traditional press kits and press releases) no longer work. And newspapers, radio and TV are reducing or eliminating time and space devoted to authors and book reviews. The Internet is now the best road to your book's success. But how? When? (Hint: Long before you think.) Why? Penny will tell you.



**Penny C. Sansevieri**, CEO and founder of Author Marketing Experts, Inc., is a best-selling author and internationally recognized book marketing and media relations expert. Her company is one of the leaders in the publishing industry and has developed cutting-edge book marketing campaigns. Her company researched, developed and implemented the first comprehensive Internet publicity campaign called The Virtual Author Tour.

**Presented by SouthWest Writers and New Mexico Book Association**

## Minding Finances for Writers Special Challenges for Screenwriters

by Sherri Burr

Thinking of selling your work to Hollywood? If so, you will find some words of caution in an interview that I conducted with Walon Green, screenwriter of *The Wild Bunch* and *Hi-Lo Country* at the 2003 Santa Fe Film Festival. Green said, "The first obligation a writer has is to make sure he's not going to be sued, that he didn't steal the idea from someone. He has to sign a contract to that effect. Agents tell you to give the contract to a lawyer. Some people don't do that and they end up in trouble. They wait to find a lawyer when they haven't been paid. By then it may be too late."



In screenwriter contracts, the person is requested to warrant that he or she has not violated the copyright or stolen the idea of another person. This can present a special challenge for writers because many people receive similar ideas at the same time. This happens because the source of the idea, such as watching a television show or reading a newspaper article, may be the same. The ownership of the idea comes from the creative details, the more developed they are, the stronger the claim of a property interest in the idea.

Another challenge for screenwriters comes from compensation clauses. Hollywood studios offer writers three types of compensation: guaranteed, deferred, and contingent. The first type guarantees that the screenwriter will receive a certain amount for his or her work over a specified period of time. In its Minimum Basic Agreement, the Writers Guild of America, [www.wga.org](http://www.wga.org), indicates the minimum amount that a producer must pay. The minimums can be enhanced by contract. Deferred compensation may be paid on the arrival of a particular date or event. Contingent compensation is based on profits, which may be tracked to gross or net profits.

The rare writer who receives first-dollar gross profits earns a percent of the box office income. Most writers are allocated net

profits after the studio or producer has recouped all their costs. Since studios account in a manner such that over 99 percent of films do not make a profit, the net is a negative number. A contract that pays 5 percent of a -\$2,000,000 accounting statement will earn the screenwriter zero extra dollars. Net profits may sometimes be referred to as back-end profits or modified adjusted gross profits, and be accompanied by dozens of pages of fine-print explanations.

Walon Green, who has also penned teleplays for *ER* and *Law and Order*, said, "Writers can recoup on the back-end [net profits], but they need a lawyer's help to negotiate the definition of profits. If the definition is not well defined, the studio has an easier time cheating the writer."

He added, "After all this time, I still get ripped off. I've only seen honest back-end profits on one project: *Hellstrom Chronicles*. With *Hellstrom Chronicles*, I was close to the people who did the film and no one cheated anyone. *Dinosaur*, however, made over \$400 million at the box office and I've never seen one penny of my 2-1/2 percent net [profits]. *Law and Order* has been one of the most popular television series for the last two seasons and the producers claim it is in the hole to the tune of \$40 million. To obtain back-end profits on my projects, I'd have to hire a forensic accountant. The cost of hiring the accountant and an attorney would probably exceed what the accountant found."

You've been forewarned. When selling to Hollywood, observe the yellow light and proceed cautiously into the relationship.

*Professor Sherri Burr teaches entertainment law at the University of New Mexico. She is the author of nine books, including the just released Sum & Substance on Entertainment Law, an audio book about entertainment law. This column, Minding Finances for Writers, won two awards at the 2008 New Mexico Press Women Communicator Contest.*

### Statement of Financial Condition (Balance Sheet)

January 1, 2008, through June 30, 2008

Keith Pyeatt, SWW Treasurer

#### ASSETS

##### Current Assets:

NM Educators Federal Credit Union	\$ 27,670
AG Edwards	40,404

Total Current Assets	\$ 68,074
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##### Property and Equipment:

Furniture and Fixtures	\$ 9,673
Computers	5,434
Accumulated Depreciation	( 14,820)

Total Property and Equipment	\$ 287
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Total Assets	\$ 68,361
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#### LIABILITIES AND CAPITAL

Total Liabilities	\$ 0
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##### Capital:

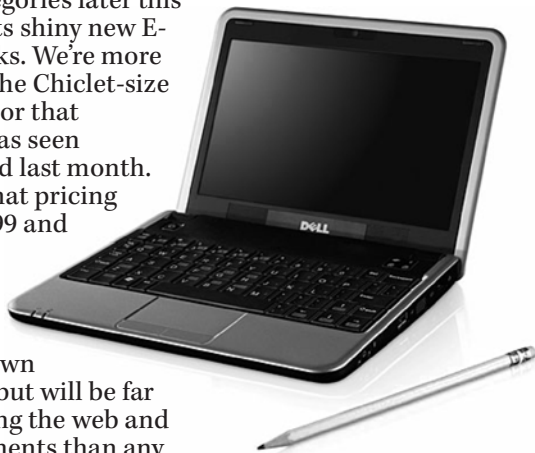
R/E, Restrict, Scholarships	\$ 185
Unrestricted Retained Earnings	44,107
Current Year Funds Increase	24,070

Total Capital	\$ 68,361
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Total Liabilities and Capital	\$ 68,361
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## Year of the Ultraportable

From the ThinkPad X300 to the MacBook Air, 2008 is turning out to be the year of the ultraportable laptop. While those computers can run upward of \$3000, ASUS's Eee PCs can cost less than \$350. Dell aims to enter both categories later this summer with its shiny new E-series notebooks. We're more excited about the Chiclet-size ASUS competitor that Michael Dell was seen carrying around last month. Rumor has it that pricing will start at \$299 and that it will ship sometime in August. At 2.2 pounds it won't weigh down your briefcase but will be far better for surfing the web and creating documents than any smartphone. From *Popular Mechanics* online.





## Revising Fiction

# 13 Ways to Show Character Emotions, Part I \*

by Kirt Hickman

In some ways, the telling of emotions is easier to identify than other forms of *tell*. Simply look for the name of any emotion:

He felt **defensive**.  
Chase was **relieved**.  
It **concerned** him.



Clearly, Dana is worried about something, or something bad and unexpected has happened; the reader can't be sure which. Though I've shown Dana's physical response to her emotion, the emotion itself is lost.

Now read the unabridged passage:

Consider the following passage from an early draft of my own science fiction novel, *Worlds Asunder*:

Dana spent most of the day after Bill's surgery sitting at his bedside, battling a tumult of unfamiliar emotions.

**Frustration** at her **helplessness**, **fear** that she'd lose her best friend, **anger** at those who had done this to him, **regret** for never having expressed her feelings in any meaningful way, and **sadness** for the loss of her fallen companions.

This *tells* what Dana is feeling. The revised passage below *shows* the same emotions.

Dana spent most of the day after Bill's surgery sitting at his bedside. The doctors and nurses came and went, but she didn't talk to them, afraid her voice would fail her if she did. Instead, she watched their faces and tried to read Bill's progress in their expressions [fear of losing her best friend].

She'd lost her friends and her innocence, taken by an enemy upon whom she'd fired the first shot [sadness and regret]. So she buried her head in her hands to block out everything from her sight but the man she was helpless to aid [helplessness].

Anger and frustration are missing from the second passage. I decided that they'd have faded to the background, supplanted by deeper, more profound feelings. Besides, the original passage contained too many emotions to begin with.

If you're having difficulty determining whether you've told or shown an emotion, find a way to render it without using the name of the emotion or a synonym. You can't *tell* an emotion without using its name or a synonym.

Though the telling of emotions may be easy to spot, for many writers it's one of the most difficult problems to correct. Here are some techniques that will help you show your characters' emotions effectively:<sup>1</sup>

### 1. Use emotional honesty

Emotions are complex, and each is part of an emotional spectrum. The passage above that shows Dana sitting at Bill's bedside, is a good example of the complexity of human emotions. Don't restrict your characters to one emotion at a time or to emotional extremes.

### 2. Convey the source of the emotion

Consider the following passage:

Several minutes went by. Dana's chest tightened with each passing second. It was nothing, she told herself. She should have expected it. But she was sweating in her pressure suit.

Several minutes went by. Still no word came. Dana's chest tightened with each passing second. It was nothing, she told herself. Bill was always late. She should have expected it. But she was sweating in her pressure suit.

More minutes passed. *Come on, Bill*. The mission was timed to bring down the first four targets in the first two minutes of the attack. Yet no report came from the *Puma*.

The reader now knows what Dana is worried about and why. Show the cause, and the emotion becomes real.

### 3. Avoid clichés

Mad as hell	Green with envy
Love so much it hurts	Hate with a passion

Overused phrases like these may *tell* the reader what your character feels, but they don't allow him to experience what your character is going through. Simply put, they don't *show*. Find more original ways to express your characters' emotions.

**4. Use metaphor:** In the following passage, Dana has spent the past several hours in the trauma center waiting for news on Bill's condition.

Finally, Bill's doctor emerged from the surgical wing wearing a white smock that looked like it had never been worn before. He was an angel or an apparition, his face devoid of any emotion that might reveal the state of his patient. Dana might have imagined him. Nonetheless, she rushed forward.

Comparing the doctor to an angel or an apparition, two disparate beings, shows the complexity of Dana's emotions. Her action in the final sentence shows that her hope is stronger than her fear.

To be continued...

<sup>1</sup>Ann Hood, *Creating Character Emotions*, Story Press Books, 1998.

Kirt Hickman has Bachelor and Master degrees in electrical engineering from UNM. He has worked with high-energy laser optics, microelectronics, and other technologies relevant to science fiction, and leverages his knowledge and experience to enrich his stories. *Worlds Asunder* is his first novel.

## \* Correction \*

Part II of this article was presented inadvertently out-of-order in the July/August issue. The editor apologizes for any inconvenience. Remember, back issues are available at [southwestwriters.org](http://southwestwriters.org).

## SWW Classes

Classes are held at the SWW office at 3721 Morris St. NE, Suite A, in Albuquerque, which is available to members wishing to teach writing skills. SouthWest Writers is not responsible for the opinions and methods of the instructors. However, constructive criticism and comments are welcome, which should be sent to the office. Classes are limited to 14 and may be tax deductible. Register by calling SWW (505) 265-9485 between 9 am and noon weekdays.

Sept. 3-Oct. 20, 6:30 pm to 8:00 pm, Weds, 9 weeks,  
\$99 members, \$129 nonmembers

### How to Succeed with Magazines

This class will delve in all aspects of writing for magazines. We will explore developing ideas, writing winning queries and developing great articles. We'll also look at the nuts and bolts of working with magazine editors. We will include homework in writing queries, finding markets and developing outlines.

**Rob Spiegel:** Rob has 30 years of magazine experience, both with consumer magazines and trade publications. He has been senior editor at *Ecommerce Business* and *Electronic News*. He is currently a contributing editor at *Design News* and *Automation World*.

**Larry Greenly:** Larry's career as a freelance writer of non-fiction articles began 20 years ago. He has published hundreds of articles on various topics in magazines and elsewhere. Currently, he is Vice President of SouthWest Writers, a contributing editor of *albuquerqueARTS* and a writing instructor at Bear Canyon Senior Center.

Sept 4, 11, 18, & 25, 6:30-9:00pm  
\$65 members; \$75 non-members

### Writing Short Stories

Everyone has stories to tell. Come to this class and begin yours! As we move from using ideas as springboards to selling completed pieces in the marketplace, you will learn how to get started, tackle common writing dilemmas, develop the structure of your story, and be well underway on a project of your own.

David J. Corwell's short fiction has appeared in *Dead in Thirteen Flashes* and *Cloaked in Shadow: Dark Tales of Elves*. His writing has won five national writing awards, including the SWW Storyteller Award. He has an M.A. in Writing Popular Fiction from Seton Hill University.

Sept. 7 – Nov. 16 (skip Oct. 5), 10 Sunday evenings  
\$175 members, \$225 non-members, \$10 materials

### Write a Great Screenplay: Beginners

20 Things You Must Know to Write a Great Screenplay, and you can know them and so much more in **Rick Reichman's** Beginning Screenwriting class. In ten weeks you will learn correct formatting, the seven elements of every scene, the three-act-structure and its eight major turning points, how to create terrific film speak, how to write compelling openings, and the best way to market your script.

Rick's students have sold to Fox, Warner Brothers, HBO, Showtime, all the major networks, and to such recent shows as *Crossing Jordan* and *New Amsterdam*, to name a few. His students have also sold novels, short stories, plays, and non-fiction by using the techniques they learned in his screenwriting classes. For more information, call Rick at (505) 984-2927.

September 8- 29, 6:30-8:30pm, Monday evenings  
\$65 members, \$75 non-members

### Revising Fiction: Making Sense of the Madness Part I: Write a Great Story

**Kirt Hickman** offers a practical approach to self-editing that covers everything from planning, to first draft to final product. Each class includes a lecture, prepared exercises, and class time to work on the obstacles in your own writing projects. You'll receive a complete set of presentation notes, including numerous examples, a self-editing checklist, and recommended references—resources you can take home and use to better your writing.

Class 1: World Building & Characterization

Class 2: Plot

Class 3: First Draft, Research, & Gross Manuscript Problems

Class 4: Chapter Breaks & Avoiding Information Dumps

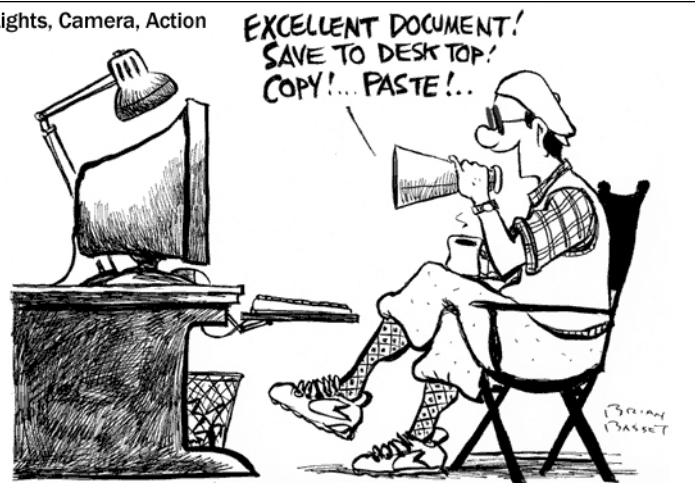
Kirt Hickman was a technical writer for 14 years before branching into fiction. He takes complex sets of requirements, in this case advice, and boils them down into simple, effective procedures. His methodical approach to self-editing can help you convert your first draft from mess to masterpiece. Kirt has completed five novels and is currently working on a book titled *Revising Fiction—Making Sense of the Madness*. He is an SWW mentor and has participated in panels at multiple SWW conferences.

Part II of this class will start in October.

### Free Writing Class for Seniors

SWW offers a free writing class at Bear Canyon Senior Center every Monday from 3:00- 4:15pm. Starting in September 2008, the class time will be 1:30 to 2:45pm. Taught by Larry Greenly and Rob Spiegel, classes are free to members of any Albuquerque Senior Center. Membership is open to anyone over 50 and annual dues are \$13. Bear Canyon is two blocks north of Montgomery, one block east of Eubank.

Lights, Camera, Action





# SouthWest Writers

## 2008 Awards Banquet



Join the excitement as we celebrate the **WINNERS** of SWW's 2008 Annual Writing Contest! See who receives our **2008 Storyteller Award** from among first place winners in all 16 categories.



### Albuquerque Marriott Hotel

2101 Louisiana North East  
Albuquerque, New Mexico 87110  
(Just North of I-40)

**Saturday, September 20, 2008, 1:00 p.m.**

**\$30.00** (including beverage, tax, gratuity) — **Payable in advance**

Mail the bottom portion of this form by **September 1 to reserve your place**  
You may also reserve by calling SWW at (505) 265-9485 with your credit card

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**Return this portion with your check or provide your credit card information**

**Number of Reservations** \_\_\_\_\_

**Names: please print** \_\_\_\_\_

**Telephone where we can reach you** \_\_\_\_\_

### Method of Payment

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

☐ Charge my ☐ Visa ☐ Mastercard Exp. Date \_\_\_\_\_

Card # \_\_\_\_\_ Security Code # \_\_\_\_\_

Signature \_\_\_\_\_

**Mail complete form & fee to: SouthWest Writers, 3721 Morris NE Ste A, Albuquerque, NM 87111**

### Entrees (Check one or indicate number)

\_\_\_ **Chicken Cardinale:** Mixed field green salad: grape tomato, julienne cucumbers, choice of dressing. Boneless breast of chicken coated in panko breadcrumbs with lemon pepper seasoning, pan sautéed with julienne of sweet red and yellow peppers in a lemon *beurre blanc*. Ultimate chocolate cake.

**OR**

\_\_\_ **Vegetarian Stuffed Green Bell Pepper:** Mixed vegetables and rice. Ultimate chocolate cake.

**Need accommodations? Special rates at the Albuquerque Marriott are available. Call SWW (505) 265-9485 between 9 a.m. and Noon weekdays for details.**

Office use only: check # \_\_\_\_\_

Date received \_\_\_\_\_

## SWW International Monthly Writing Competition

**C**ongratulations to the winners of our April 2008 International Monthly Writing Competition: Poetry.



**1st Prize: Dana Reilly**, Albuquerque, NM, for "Before Our Eyes"  
**2nd Prize: Amy C. Williams**, Haven, KS for "Knowledge and Wisdom"  
**3rd Prize: Dana Reilly**, Albuquerque, NM, for "Spring Isn't"

Honorable Mentions (alphabetical):

**Karin Bradberry**, Albuquerque, NM, for "Delicious Illicit Kisses"

**Doris A. McCraw**, Colorado Springs, CO, for "Fog"

**Diane Thorne**, Albuquerque, NM, for "Writer's Lament"

### Judge's comments:

Too much "telling" and not enough "showing." Poems should let the reader experience the event or emotion, not just read about it. Some forced rhymes, old-fashioned words and awkward sentences detracted from otherwise strong poems. Keep writing!

**Want your contest entry to be  
considered for publication in SW Sage?  
Simply submit it to the editor.  
You will retain copyright.**

### September Contest What I Did This Summer

**W**rite an essay about something memorable (or even humdrum) that you did this summer--suitable for a newspaper/magazine column. It can be humorous, serious, poignant, exciting, whatever. Write in 1st person, 500 words maximum, double-spaced. Postmark deadline: Monday, September 30, 2008.

#### Instructions

- Open to any writer in the world.
- Original, unpublished work only.
- No cover sheets.
- Print the following on first page: Name; Address; Phone; E-mail (if any); Category Name.
- Manuscripts prepared in standard format: 1" margins, double-spaced unless otherwise specified.
- Entries are not returned, so no need for an SASE.
- \$5 entry fee for SWW members; \$10 non-members.
- You may enter more than once, but an entry fee must accompany each entry.
- Decisions of the judges are final.
- Prizes: \$50 1st Prize; \$30 2nd Prize; \$20 3rd Prize and certificates.
- Mail entries to:

SWW Monthly Writing Competition  
 3721 Morris St NE, Ste A  
 Albuquerque, NM 87111

(Print category name under your return address)

## Critique Groups

Submit requests to SWWriters@juno.com

### Wanting to Start Groups/ Looking for a Group

**Nonfiction, Valencia County**  
 Karen Keese 505-261-0040  
 skywriter@wildblue.net

**Memoirs, Santa Fe**  
 Leona Stucky-Abbott  
 505-820-2433

**Any Genre, Albuquerque**  
 Meet every other Friday  
 NE Heights  
 Krys Douglas  
 505-830-3015

**Any Genre, Las Cruces**  
 Barbara Villemez  
 505-522-5734

**Poetry**  
 Billy Brown 505-401-8139,  
 welbert53@aol.com

**Short Story, Poetry, Screenplay**  
 Santa Fe  
 Robert Evans 505- 690-6651  
 reevans1@mac.com

### Groups Seeking Members

**Any Genre**  
**Estancia Valley Writers Group**  
 Critiques and moral support  
 Moriarty Community Library  
 2nd and 4th Wednesdays at 5:30 p.m.  
 Tina Ortega 505-832-2513

**Any Genre, Rio Rancho:**  
 Alice Harpley and Bob Harpley  
 505-867-1408  
 riversedgebob@cableone.net  
 riograndema@cableone.net

**Land of Enchantment  
Romance Authors**  
 Meets second Saturdays at noon.  
 leranm.com

**The Screaming Ninja  
Screenwriters**  
 Meets every other Thursday,  
 Flying Star on 7th and Silver.  
 Marc Calderwood  
 505-897-6474  
 skatingkokopelli@hotmail.com

**Memoirs, Albuquerque**  
 John Ward  
 505.856.6768  
 JohnRWard@q.com

**Any Genre**  
**Albuquerque Press Club**  
 201 Highland Park Cir. SE  
 First Tuesdays 7 pm  
 Samantha 401-1561 or  
 sclark.abq@earthlink.net

## SouthWest Sage Advertising Rates

### Worldwide Internet Circulation

The SWW website receives hundreds of thousands of page requests every month.

*Business card size: \$16*  
 1/8 page: \$24  
 1/4 page: \$36  
 1/3 page: \$45  
 1/2 page: \$75  
 Full page: \$100

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. Layout available for a small fee.



## Contests

This information is provided as a convenience. Before entering, be sure to check the listed website information or write the sponsors to make sure a contest is right for you. And don't forget to enter SWW's International Monthly Writing Contest. Details are on page 14.

**Deadline: 9/10/08 (postmark).** Short story. The Ralph Williams Memorial Prize for Speculative Fiction. Grand prize \$5,000; category prizes \$1,000. Two written critiques per entry. Entry fee: \$50. Submission guidelines and information at [rwcontest.com](http://rwcontest.com) or write to 7800 Snow View Drive, Anchorage AK 99507 or [stpatel@gsi.net](mailto:stpatel@gsi.net).

**Deadline: 9/15/08 (postmark).** Mystery short story. Tony Hillerman's Mystery Short Story Contest. Prizes: \$1500 first prize and publication in *Cowboys & Indians Magazine*. Entry fee: \$15. 2,500 words or less, previously unpublished, mystery story set in the West or Southwest, including at least one cowboy and/or Native American character. Submission guidelines and information at [wordharvest.com/index.php/contests/shortstory](http://wordharvest.com/index.php/contests/shortstory).

**Deadline: 9/20/08 (postmark)** Poetry. High Prairie Poets, New Mexico State Poetry Society Bimonthly Contests. Open to all poets. 32-line limit. Awards: \$20, \$10, \$5 plus 3 honorable mentions. Entry fee: \$2 first poem; \$1 each additional. Submission guidelines and information: send SASE to Carol Dee Meeks, Silver Arrow Estates, 2601 South Elm Place, Apt. #108, Broken Arrow OK 74012; or e-mail [c\\_pmeeks@hotmail.com](mailto:c_pmeeks@hotmail.com).

**Deadline: 9/30/08 (online):** Short story. Literary Cottage is seeking entries for My Dog Is My Hero, an anthology to be published by Adams Media. Awards: \$100 per story and a copy of the book. Plus, \$100, \$75, \$50 to top three stories. For the fourth book in Adams Media's Hero Series, we are seeking fifty 850-1100-word stories featuring a remarkable dog in your life. Yes, about dogs and only dogs, not cats, or other pets. Guidelines and sample stories available on [literarycottage.com/heroseries.html](http://literarycottage.com/heroseries.html).

**Deadline: 9/30/08 (postmark).** Script. The Movie Deal Screenplay Contest, 2008-09 Categories. Awards: Top scripts in each category will be reviewed by a Hollywood Agency; other prizes as well (software, gift cards, and memberships). Entry fees: \$50 script or pilot; \$20 short script. Submission guidelines and information: 2418 W. Bloomingdale Avenue, Suite C3, Chicago IL 60647 or [themoviedeal.com](http://themoviedeal.com).

**Deadline: 10/1/08 (postmark).** Short fiction. 2008 Zoetrope: All-Story Short Fiction. Awards: \$1,000, \$500, \$250. Entry fee: \$15. Submission guidelines and information: Zoetrope Contest, 916 Kearny Street, San Francisco CA 94133 or [all-story.com/contests.cgi](http://all-story.com/contests.cgi).



**George Terrell**

**Novel, Short Story  
Author and Playwright**

See My Web site:  
[www.TerrellBooks.com](http://www.TerrellBooks.com)

Photos on back cover  
**2009 SWW Officer Candidates**

### President

Among other things, **Robert Spiegel** is a magazine editor and book author. He has published thousands of magazines article, scores of poems, dozens of short stories and many books, all with national publishers. For 10 years he owned the magazine *Chile Pepper* and a book publishing company. He is the current president of SouthWest Writers.

### Vice-President

**Larry W. Greenly**, current SWW vice president, has been a member since 1992, and has held every position on the board except treasurer. Greenly is a recipient of the Parris Award and SWW Service Awards and is the SWW office coordinator. Greenly has been instrumental in improving the financial status of SWW.

### Treasurer

**Patricia Bost** is an award-winning author, teacher, manager, controller, and trainer. She has extensive experience in academe, non-profit and corporate accounting, and multi-national business. Having officially retired as an accounting professor, Pat lives on a New Mexico mountain with her husband, Larry, and two dogs where she writes, gardens, quilts, and follows St. Louis Cardinals baseball.

### Secretary

**Keith Pyeatt** is a mechanical engineer turned writer and freelance editor. He has served on the SWW board for two and a half years. In 2006 Keith was conference coordinator and he's now serving his second term as treasurer and financial officer. He has completed five novels and the first, *Struck*, will be published in July 2009 by Regal Crest Press. Learn more about Keith at [keithpyeatt.com](http://keithpyeatt.com).



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

## ***SouthWest Sage***

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



**2009 SWW Officer Candidates**



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**Brief bios on page 15**