

SouthWest Sage

September 2010 www.southwestwriters.com

September 11 Conference: Emerging Multi-Cultural Voices And Annual Awards Banquet

SouthWest Writers Annual Awards Banquet will celebrate good writers and their writing September 10 beginning at 6:30 p.m. in the Ortega Salon at the National Hispanic Cultural Center, 1701 Fourth Street SW, in Albuquerque.

Awards will be presented to:

- Writers placing first, second, and third place in each contest category;
- The writer judged as the best storyteller among all first place winners—the Storyteller Award; and,
- The individual SouthWest Writers member who has achieved a published body of work while devoting extraordinary effort to encourage other writers in support of the SouthWest Writers mission—the Parris Award.

The banquet will also serve as the first event of this year's annual novel conference—Emerging Multi-Cultural Voices.

Peter Rubie, chief executive officer of Fine Print Literary Management, the banquet's keynote speaker, will describe the kinds of work publishers and agents are looking for today.

On Saturday, Rubie will take pitches from conference registrants. Also taking pitches will be Eric Raab, editor, Tor and Forge; Chelsea Gilmore, Agent, Maria Carvainis Agency; and Lauren MacLeod, Agent, Strothman Agency. Pitching slots are available at no extra charge for SWW members, and \$20 for non-members.

Keynote speakers at the conference are Aimee and David Thurlo, New Mexico authors known nationally for their Ella Clah novels, Sister Agatha mysteries and Lee Nez novels. The topic of their presentation is "Creating a Western Mystery Series." Learn from the masters and sign up now to attend this conference.



PROGRAM—SEPTEMBER 11, 2010

- 8:30-9:00 **Registration and Coffee**
 9:00-9:15 **Welcome and announcements:**
 Sandra K. Toro, Conference Chair
 9:15-10:15 **Creating a Western Mystery Series:**
 Aimee and David Thurlo
 10:15-10:30 Break
 10:30-12:00 **Editor and Agent panel:**
 Eric Raab, Editor, Tor and Forge
 Chelsea Gilmore, Agent, Maria Carvainis Agency
 Peter Rubie, CEO, Fine Print Literary Management
 Lauren MacLeod, Agent, Strothman Agency
 12:00-1:30 Buffet Lunch at La Fonda del Bosque
 1:30-2:30 **Literary Fiction:**
Emerging Multicultural Voices
 Karima Alavi, *In the Shadow of the Tombs*
 Sylvie Larimore de Lara, *Guanacolia*
 Kathleen MacLean, *Midnight Wind*
 2:30-2:45 Break
 2:45-3:45 **Trends in Historical and Women's Fiction**
 Paula Paul, Melody Groves, and Sandra Toro
 3:45-4:45 **Trends in Children/Young Adult Literature**
 Lauren MacLeod, Agent, Strothman Agency
 Penny Durant and Paula Paul, Authors
 The authors' books will be for sale and autographed throughout the day. This program is subject to change, pending acceptance by additional speakers.

Reserve your space at the conference

and at the banquet

by using the form on page 11

or calling the SouthWest Writers office

at 265-9485.

Better than the Aroma of Green Chile



**President
Melody Groves**

The long hot days of summer are still with us here in the Southwest, but the promise of cooler weather ahead is obvious by our glorious sunsets and chilly evenings. This is one of the best times of year here in the Land of Enchantment—the red golden glows of sunset studied against our roaring blue skies; the mouth-watering aroma of roasting green chile, fresh picked from the fields in Hatch; watching or being in the State Fair Parade with all the fancy floats, marching bands and horses clopping up Central.

But what’s even better than all that? Our Fall Conference! This year it’ll be at the National Hispanic Cultural Center, an amenity showcasing one of our state’s cultural heritages (after all, New Mexico is a virtual melting pot of cultures—Indian, Hispanic, European). Our conference features editors and agents who are able to acquire. Panel discussions and talks by well-published authors round out a full day of networking, education, and camaraderie—not to mention a delicious lunch.

So just like our “to-die-for” sunsets and skies, our Fall Conference is not to be missed. Check out our website for further information.

And just like the aroma of roasting green chile, nothing is more palatable than receiving a check in the mail for something you’ve written. You can’t get that if you haven’t sent out anything. Not writing? You want to, you say, but need the motivation? Then attend our meetings, and I guarantee that you’ll be motivated. And joining SWW is even better. If the economy has got you down and \$60 is not in your budget right now, you can split it into two payments. We just want you to join and become motivated to write and get that check in the mail.

In fact, you can take that check and buy some green chile—roast it yourself! Yum. Now I’m hungry. See you at the Fall Conference.

Melody

IN THIS ISSUE

- 1 September Conference and Awards Banquet
- 3 Annual Contest Winners Andy Mayo
- 4 The Art of Interviewing Sherri Burr
- 5 Visions Underground Lois Manno
- 6 Meetings
- 7 Classes
- 8 Successes and Announcements
- 9 Announcements
- 10 Scene Endings Kirt Hickman
- 11 Conference and Banquet Registration Form
- 12 Annual Contest Winners, continued from page 3



WELCOME NEW MEMBERS

Brian Bryans
Angela R. Lueras
Steven Brown
Sharon Serrano



SouthWest Sage Advertising Rates Worldwide Internet Circulation

The SWW website receives thousands of page requests every month.

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

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

Annual Membership in SouthWest Writers

Individual: \$60 (\$100 for 2 years), Two people \$50 each,
Student 18 and over: \$40, Under 18: \$25
Requires proof of student status
Outside U. S.: \$65, Lifetime Membership: \$750

Download the Sage from www.southwestwriters.com

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



SouthWest Sage

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SouthWest Writers 2010 Annual Contest

Winners Announced

by Andy Mayo, Contest Chair

New Mexican writers captured 20 of the 42 winning places in this year's contest but were almost skunked in the five novel categories where only three in-state writers landed in the winning circle.

Paul Kippert of Santa Fe won for *Savior* in the Science Fiction/ Fantasy/Horror category, and Charles Greaves of Santa Fe was a winner, for *Hush Money* in the Mystery/Suspense/Thriller/Adventure category and *Hard Twisted* in the Historical Fiction category. Also in the Historical Fiction category, Elizabeth Rose of Gallisteo won for *Hugh's Footprint*.

New Mexicans, however, dominated the Poetry and Nonfiction Essay/Article categories and won two of the three winning places in Memoir Book, Personal Essay/Column, Historical Fiction, Nonfiction Book, and Screenplay categories.

In Poetry, the winners (in alphabetical order) were Catherine Ferguson of Gallisteo for her poems "The Mona Lisa," and "Vale mas tarde que nunca," and Karen McKinnon of Sandia Park for "Leaving." Poems were judged by Lisa Lewis of *Cimarron Review*, Stillwater, Oklahoma.

In Nonfiction Essay/Article, the winners were Henry Finney of Los Alamos for "The Scent of Ponderosa Pines," Larry Greenly of Albuquerque for "Stalking the Ethereal Wasabi," and Robert Schenck, Jr., M.D., for "The Magic Christian." Essays were judged by Leigh Ann Henion of *Cold Mountain Review*, Boone, North Carolina.

In Memoir Book, Shanti Elke Bannwart of Santa Fe won for *Dancing on One Foot*, and Marguerite Kearns, also of Santa Fe, for *Warning: Persons Procuring or Concealing Escape of Prisoners Are Subject to Prosecution and Imprisonment*. The other winner in this category was Margaret Porter Larson of Laredo, Texas, for *Lightning, Blood & Ink: Essential Elements for a Wiser Woman*. The Memoir Book category was judged by Jon Sternfeld of The Irene Goodman Literary Agency in New York.

In the Personal Essay/Column category, Karen Keese of Los Lunas won for "Moon in the Balance," and Stephanie Nathleh of Albuquerque for "Seamos Amigos!" There was a tie in this category and the other winners were Murray Edwards of Clyde, Texas, for "Easter Photo," and Carol Penn-Romine of Burbank, California, for "Latchkey Spiders and Other Improbable Things." The judge was Kathleen Guzda-Struck of *GlobalPost.com*, Concord, Massachusetts.

In the Mainstream/Literary Short Story category, Elena Sanchez of Albuquerque won for her story, "When I Die." The other winners were Robert Schladale of Sacramento, California for "Equalizing the Pressure," and Penelope Stowell of Pagosa Springs, Colorado for "Street Legal." The judge was Chris Cottrell of *The Portland Review*, Portland, Oregon.

Jim Duggins of Rancho Mirage, California, was the other winner in the Historical Fiction category, in addition to Charles Greaves and Elizabeth Rose.

The winners in the Nonfiction Book category were Brian Frieder of Los Ranchos for *How to Reform Our Public Schools in Six Years*, and Larry Greenly of Albu-

Continued on page 12

Mastering the Art of Interviewing

by Sherri Burr

Writers interview. It is one of our most important research techniques. We interview for background information about characters or settings, to obtain quotes to enhance our stories, and for profiles. Use the following five steps to make your interviews successful.

Set up Interviews

How do you contact the person? One option is to write a personalized letter or email. Mention what you admire about his or her work, and why he or she will benefit from talking to you. Although busy, people will take time if presented an opportunity to offer wisdom to benefit humanity. Mention your credentials, including people you have interviewed before, to give the impression that you are a professional.

If you're lucky, you'll run into the person on the street or at a conference. This happens a lot at big events. At the 2008 Book Expo America, I happened upon a room with Magic Johnson and Alec Baldwin. At Taos Talking Pictures, I was interviewing a young actress and noticed that Julia Roberts was standing to my side and behind the young actress was Susan Sarandon.

With these chance encounters, you have to immediately ask for interviews. This can be intimidating when the person is famous. While I did ask Johnson to speak at a UNM event and Baldwin for an interview, I was rendered speechless by Roberts and Sarandon. So I wrote a column about standing in the presence of greatness and only knowing their mystery.

If the person says yes, you must follow up immediately. Set a specific time and place. Do not let months go by, as I did, contemplating that Alec Baldwin gave me his cell phone number. If you wait, you'll find, as I did, that he does not return your messages.

Prepare for Interviews

Obtain background information by *Google-ing* the person. Print the most important and read it. Write sample questions, but do not stick to a script. Have a sense of what you most want. If interviewing writers, ask about their favorite authors and what they learned from their craft. Ask how they deal with rejection. Do they have mentors?

If just venturing into interviews, watch a pro like Oprah. She handled with aplomb, Rielle Hunter, the lover of former presidential candidate John Edwards, and Sarah Duchess of York after she was caught on tape trying to sell access to her ex-spouse, Prince Andrew.

Conduct Interviews

Interviews can take place in person, on the telephone or by email or text. The face-to-face encounter is the best because

you can observe body language. With the telephone, you will at least have the tone of voice. With email or text, you just have words. Barbara Walters asked Shirley MacLaine if she liked her brother Warren Beatty. MacLaine answered yes while shaking her head "No." If there is incongruence between body language and the words, the former is the most accurate. With an email interview, that difference would have been missed.

That said, sometimes you take what you can get. I secured only a telephone interview with MacLaine. It lasted seven minutes and I printed every word in my Entertainment Law book.

For face-to-face interviews, arrive early to set up. Bring your writer's notepad, a pen and a tape recorder if you desire. Do not rely on the tape recorder as your only recording device. Technology can fail. For a television interview with cellist Yo-Yo Ma, a student intern forgot to turn on the audio, resulting in a useless product with no opportunity for a second chance.

For a print interview, the best recording device is pen and paper. It gives the interviewee some comfort watching you write down her words. But even that can be intimidating. While interviewing *The Bachelor's* Bob Guiney (the third bachelor), he clammed up, so I tucked away my writer's pad. Then he spilled his guts about how ABC was mistreating him. Afterwards, I rushed to my car and wrote it down. I went to bed thinking I had mush but woke up with a complete profile article in my head. If you do employ a recording device, keep it going even after the interview is finished as you sometimes get gems at the end.

Write up the results immediately

Sometimes dreams resolve problems. When this happens, immediately write the results in your journal or type them on your computer. It's tempting to think the article will remain in your head for hours or days. Not so. A fully realized piece can just vanish. Thus, don't wait.

Share the results with the subject

Email the results with a deadline that tells the person that this is what you plan to print and they have days (or a week) to make changes. If you do not hear back within the deadline, assume the story is okay to run. Sometimes a subject will want to remove a line or change things. I usually oblige them unless it's something I want to keep. Character actor Morgan Freeman described the prison guard he played in *Cool Hand Luke* as "a walking Mephistopheles." I loved the line and asked to keep it. He relented.

Sherri Burr's presentation on this topic will be at the SWW meeting on October 2. Read her bio under the meeting description on page 6.

Visions Underground: Carlsbad Caverns through the Artist's Eye

by Lois Manno

As with most really interesting projects, *Visions Underground* began with a mystery. While staying at Carlsbad Caverns National Park during one of my frequent caving trips there around 1994 (I work as a volunteer and spend several weekends a year at the Caverns), I found myself discussing photography with a fellow caver. He mentioned that Ansel Adams had taken several shots of the cave back in the 1930s. I was fascinated by this, as I had not seen any cave photographs by Adams. These photographs had been “discovered” in an old metal cabinet in the park Superintendent’s office around 1975 by a staff member who had been instructed to discard the cabinet’s contents.

I asked what happened to the photos. My friend said he thought they might have been in storage somewhere. That set me on a quest to find Ansel Adams’ photographs and see if they could be exhibited at the park. After a bit of sleuthing, I learned that the prints were in storage at an archival facility in Tucson. I shared this exciting news with managers at Carlsbad Caverns, who were not aware that they had a collection of twenty-five signed Adams prints waiting to be exhibited!

Due to a long-standing relationship with park managers, my background in publishing, caves, and fine art, plus some incredibly lucky timing, I had the great pleasure of curating an exhibit of the park’s art and photography collection and writing a book about it. My professional associate, friend, and mentor Dave DeWitt, who has more than 40 published books to his name, had been pestering me for years to write a book about caves. Once the research for the exhibit had generated boxes of reference material, I had no excuse. Dave was also instrumental in helping me find a publisher for the project—LPD Press/Rio Grande Books. With their focus on the Southwest and a reputation for creating high-quality books, it seemed like a good fit.

The structure of *Visions Underground: Carlsbad Caverns through the Artist's Eye* was mostly dictated by the chronology of the exploration and evolution of Carlsbad Caverns from a guano mine in 1900, to a national park in 1930, to a present-day cultural icon. Many images in the book have never before been published. The park’s image collection was incomplete, so I had to find a professional photographer who could come to the park and photograph the work. I used Pat Berrett from Albuquerque because he has extensive experience photographing artwork—and he is fast and affordable without sacrificing quality.

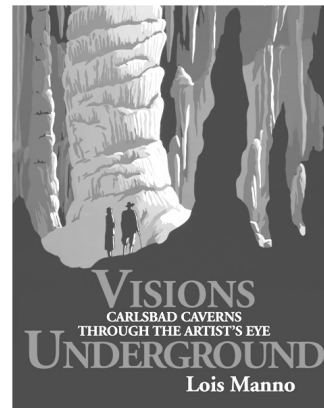
Because I wanted the book to describe the scope of artists working at the Caverns from 1900 through 2008, I contacted many caver/artists whom I know from my own 30-

year career as a caver/artist. Though generally it’s much more difficult to work with living artists than dead ones, I found them to be incredibly supportive of the project and generous with their work. The artists supplied basic title information, and I composed all the captions.

The National Speleological Society, a large caving organization, sponsored the exhibit of fine art and photography at the Caverns. They also agreed to sponsor the book through a pre-purchase agreement of a set quantity of books, so part of the print run was paid for before the books were printed. This pre-sale sponsorship made the deal much

more attractive to the publisher and enabled them to print a full-color book rather than a black-and-white book with color plates.

As a professional graphic designer, I’ve put together many books for other people. It was a pleasure not to have to design my own, but I was given the opportunity to make suggestions and help guide the final look of the book—the best of both



worlds! The only part of writing the book that I didn’t enjoy was creating the exhaustive endnotes that I felt were necessary in order for the book to have long-term value as a reference. I’m thrilled to report that *Visions Underground* has won several awards, including the Southwest Book Award and Best Book of 2009 from the New Mexico Book Awards.

Going back to the topic of fortuitous timing, I’m very glad that the Cavern Arts Project was mostly concluded and *Visions Underground* written before the economy took its current downturn. Finding a publisher in today’s market is even harder, especially for niche subjects like mine. I never set out to write a book; I just wanted to put some art up in the visitor center at Carlsbad Caverns National Park. It turned out to be one of the most rewarding experiences of my life. Now I’m trying my hand at a novel...at least I won’t have to write endnotes!

Lois Manno is an artist, caver, and graphic designer who can now add ‘author’ to the list. When she’s not underground, she’s the editor for a website about chile peppers, fiery foods and BBQ at www.fierly-foods.com. She lives with her jazz musician husband Jack in Santa Fe. For more information about the Cavern Arts Project, visit www.cavernartsproject.org.

Meetings

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

Saturday, September 4

10:00 a.m. to noon

Alisa Valdes-Rodriguez

Music and Writing: How Lessons of a Music Education Fostered a Fiction Career

Though many of us think of reading and writing as silent endeavors, for me they are raucous aural experiences. Language was never meant to be silent. It was meant to be heard. I have found music to be not only crucial to my own writing process, but also a deft destroyer of writer's block. In this presentation I will share some basic musical concepts, and demonstrate how writers can use them to enhance their own flow, creativity and enjoyment of language.

Alisa Valdes-Rodriguez is the NY Times bestselling author of six published novels. Her seventh novel, *The Three Kings: A Christmas Romance*, comes out November 9, 2010, from St. Martin's Press. Alisa is working on a three-part young-adult series for HarperCollins, called *The Kindred*, set to launch in 2011 and in development as a feature film. A graduate of Berklee College of Music in Boston and Columbia University, Alisa is a saxophonist, and former award-winning staff writer for both *The Boston Globe* and *The Los Angeles Times*. Her first novel, *The Dirty Girls Social Club*, is in development for a TV series with George Lopez.

Tuesday, September 21

7:00 pm to 9:00 pm

Ray Collins

Characters that Can Stand the Test

Ray Collins discusses characters from both an internal and external development perspective. He is currently writing a book on Character Development for Fiction. "Characters have to be real because it is their job to carry the plot. They carry the plot to the reader and carry the reader through to the last page (and then back to the bookstore for your next novel)."

Ray is an award-winning writer and noted editor. He is a published author of mystery, Western, and Sci-fi novels along with a collection of short fiction in those same genres. He and his wife, Darlene, are educators and coaches in many areas including writing. They have recently started a new publishing house, RayDar Books, to help new writers find their voice and enhance their talents. Ray is looking for new talent, but character counts above everything.

Saturday, October 2

10:00 a.m. to noon

Sherri Burr

Mastering the Art of Interviewing for Writers

Writers interview. It's one of our most important research techniques. We interview to acquire background information about our characters and locations. We interview for quotes to enhance our stories. We interview for profiles.

In this session, **Sherri Burr**, the author of 12 books, 4 columns, and hundreds of articles, will explain the mechanics of setting up interviews as well as the art of obtaining the heartiest quotes from subjects. For her books, articles, and television shows, Burr has interviewed academy award winning actress Shirley MacLaine, cellist Yo-Yo Ma, director Stephen Frears (*The Queen and The Hi-Lo Country*), and authors David Baldacci and Max Evans among hundreds of others. This session will be packed with humor and information.

Tuesday, October 19

7:00 pm to 9:00 pm

Loretta Hall

An Author's Platform: What it is, and How to Build One

When you approach an agent or a publisher about your book project, they want to know about your "platform." It's one of those terms you're expected to understand. Christina Katz wrote in *Writer's Digest* that "Platform is a simple word to describe a complicated process—a process that's been shrouded in mystery until recently." In this session, you will find out what it is, what kinds of authors need one, and how to build yours.

Loretta Hall has four nonfiction books in print. She also writes magazine articles and teaches classes about writing and self-promotion. Loretta has built a strong platform for her book *Underground Buildings: More than Meets the Eye*, and is currently hammering planks together to create a platform for her forthcoming book, tentatively titled *Out of This World in 80 Years: New Mexico's Role in the Development of Space Travel*.

Classes and Workshops

REVISING FICTION

Kirt Hickman

**September 13– November 1,
Monday Evenings , 6:30-8:30 pm**

Two-part series: \$69 members, \$79 non-members for each part. Limited to 14.
SWW Conference Room, 3721 Morris NE

Part 1 of this series, "How to Write a Great Story," will run from September 13 through October 4. Part 2, "How to Write It Well," will run from October 11 through November 1.

Kirt Hickman, author of adult-length fiction, non-fiction, and children's fiction, has taught classes on writing and marketing through SouthWest Writers, UNM Continuing Education, and numerous writing conferences. He was awarded the SWW's 2009 Instructor of the Year Award. His no-nonsense approach has resulted in consistently sold-out classes and workshops, so reserve your seat early.

ARTFUL WEAVING: INTERMEDIATE FICTION WRITING

Lisa Lenard-Cook and Lynn Miller

October 23, Saturday 1 pm - 4 pm

(lunch is NOT included but we have snacks)
\$49 members, \$59 non-members
SWW Conference Room, 3721 Morris NE, Suite A

This is a half-day hands-on workshop. Topics that will be covered include: style and voice, structure and context, plot, character, critique, strategies for generating new writing, and revision.

Lisa Lenard-Cook is the author of *The Mind of Your Story: Discover What Drives Your Fiction, Dissonance, and Coyote Morning*. See her web page at www.lisalenardcook.com.

Lynn Miller, Ph.D., is the author of novels, *The Fool's Journey* and *Death of a Department Chair*, and co-editor of *Voices Made Flesh: Performing Women's Autobiography*. See her web page at www.lynnmiller.com. For more detailed information, visit their NEW website at www.abqwriterscoop.com.

Register for classes and workshops

online

at www.southwestwriters.com

or call 265-9485.

TRADE SECRETS: HOW TO BOOST YOUR CAREER BY WRITING FOR LOW-PROFILE MAGAZINES

Loretta Hall

September 25, Saturday 9 am-1pm

(lunch is NOT included, but we have snacks)
\$35 members, \$45 non-members
SWW Conference Room, 3721 Morris NE, Suite A

"Trade Secrets," is a half-day workshop covering the topic of trade magazines, the mainstay of many professional writers' careers. Writing for them produces income, generates clips, and develops professional experience. Thousands of trade magazines are published in this country. This workshop will help you identify potential markets, focus your article ideas, and offer information on what trade magazine editors want. **Loretta Hall** is the author of four non-fiction books and more than 250 articles. She has been writing for trade magazines for more than fifteen years. Visit her web page at www.subsurfacebuildings.com.

BUILD YOUR WEB SITE

Loretta Hall

Saturday, October 30, November 6, 13, 20, 2 pm - 4 p.m.

\$65 members, \$75 non-members, limited to 14 students
SWW Conference Room, 3721 Morris NE, Suite A

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

Nonfiction author **Loretta Hall** has built four web sites using template-based software. Her current site, 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 2007 Regional Award of Excellence from the Society for Technical Communication. In September 2008, Loretta rebuilt the site using different software, and accomplished a smooth transition from the former version.

Class

LEARNING TO WRITE THE MOVIE WAY

Rick Reichman

Friday evening, October 15, 7- 9 p.m.

Saturday, October 16, 9 a.m. - 4 p.m.

Sunday, October 17, 9 a.m. - 4 p.m.

SWW Office: 3721 Morris NE at Comanche

\$175 members, \$185 non-members, limited to 14 students

"Learning to Write the Movie Way" is about understanding structure and approach and technique. The course is mostly designed for film writers, but is also helpful for writing any type of fiction.

There is a structure to film writing that anyone who writes can learn and use. In this weekend course "Learning to Write the Movie Way," we start with the construction of the basic element of the scene, then delve into character creation, move to the three-act structure and its major turning points, focus on movie speak (dialogue), and then learn how to write the great opening. Marketing and pitching are also taught.

Rick Reichman's students have sold screenplays to many Hollywood studios and have sold teleplays and been on writing staffs of numerous TV shows. One of his former students is currently Co-executive Producer for the CBS hit "The Mentalist." In addition to his successful film students, a number of Reichman's students have used what they learned in his film writing classes and gone on to sell novels, short stories, and plays.

Rick has won several screenwriting contests. Also, his first book on screenwriting, *Formatting Your Screenplay*, has sold over 14,000 copies and his second book *20 Things You Must Know To Write a Great Screenplay*—published in 2009—was nominated by *Foreword* magazine as best instructional book of the year and by the New Mexico Book Awards as best non-fiction book of the year.

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make your book viral, capture customer info,
track sales and much more.

Let me make your dreams come true.

Don Dyer - Dyer Ink

505-453-5945

dyerink@yahoo.com

Successes and Announcements

Rob Spiegel has recently had poems accepted for publication in *Milk Money Magazine*, *Rougarou*, *Dark Sky Magazine*, *Psychic Meatloaf*, *Gargoyle Magazine*, *New Verse News* and *Cider Press Review*. He also had two poems accepted for an anthology from Fearless Books.

Katherine B. Hauth's *What's for Dinner? Quirky, Squirmy Poems from the Animal World* has been chosen by the Junior Library Guild as a premier selection title for 2011. February 2011 is the scheduled release date.

Michael Joe Dupont's nonfiction book, *Modern Medicine in New Mexico: The State Medical Society From 1949 to 2009*, was published in May, 2010 by the New Mexico Medical Society (NMMS). The book is a narrative and oral history covering the modern era of the state medical society. Dupont combed historical archives and conducted more than 50 lengthy interviews with past presidents of the NMMS to write this work.

Dodici Azpadu will read from her third novel, *Living Room*, at the New Mexico Women Authors Book Festival held in Santa Fe on October 2 and 3. Dodici is also a winner in the July *Alibi* Flash Fiction Contest.

Karen McKinnon won first place for her poem "Introducing" (about a crocus) in the Wildflower Press "To a Wild Rose" poetry contest. Aubrey Orne-Adams, granddaughter of SWW member **Margery Adams**, won second place with "Lilac Season." Four other SWW members, **Constance Hester**, **Ardith Johnson**, **Sylvia Ramos Cruz** and **Karin Stangl**, were awarded Honorable Mentions.

Elizabeth Ann Galligan, Ph.D., is author of a chapter entitled "Important Linguistic Concepts for Literacy Practitioners in the Field of Second Language Acquisition" in *Historical, Theoretical, and Sociological Foundations of Reading in the United States*, published by Pearson, 2011, a text for graduate students in education.

A poetry reading on Saturday, September 18, 2010, 12:30-2:00 at the Juan Tabo Branch Library in northeast Albuquerque entitled "A Sheaf of Seasoned Poets," will feature **Billy Brown**, **Elizabeth Ann Galligan**, Georgia Santa-Maria, and Stewart S. Warren. The event is free and open to the public.

The 27th Annual **Western Reserve Writers Conference** and Workshop will be held Saturday, September 25 from 8:30 a.m. - 4:00 p.m. in Kirtland, Ohio. National award-winning writer Don Bruns is the keynote speaker. Workshops and discussions cover 15 writing topics. For more information, visit www.deannaadams.com/conference.htm or call 440-525-7116 or 1-800-589-8520.

2nd Quarter Writing Contest Winners

a man/boy, a dog and a scissors

1st: Heidi Wells, Albuquerque : "Take My Scissors, Please"

2nd: Lori Coffin, Saratoga Springs, NY : "The Wheel of Fortune"

3rd: John Melton, Grants Pass, OR : "Unspoken"

Honorable Mention:

Fred Aiken, Albuquerque: "A man/boy, a dog, a pair of scissors"

Julie M. Gates, Pagosa Springs, CO: "From Cumberland to Barth"

Bernie Lieving, Albuquerque: "Critter"

Kathy Wagoner, Albuquerque: "Early Train"

Whitney Ison Weisenberg, Orange, Ohio : "A Grapefruit or a Pineapple"

3rd Quarter Writing Contest

Poetry

Enter a poem of any form, any topic, but no longer than 2 pages, double-spaced. Postmark deadline: September 30, 2010. Please note if you grant publication permission. All entries \$10. Prizes: \$150/1st prize; \$50/2nd prize; \$25/3rd prize. Mail entries to SWW Quarterly Contest, 3721 Morris NE, Albuquerque, NM 87111.

SouthWest Writers Statement of Financial Condition (Balance Sheet) June 30, 2010

ASSETS

Current Assets:

Checking/Savings

Sandia Area Credit Union \$ 14,202

NM Educators Credit Union 5,096

Petty Cash 102

Savings-AG Edwards 48,289

Total Checking/Savings 67,689

Accounts Receivable 0

Fixed Assets (Property/Equipment) 0

TOTAL ASSETS \$ 67,689

LIABILITIES & EQUITY

Current Liabilities: Taxes \$ 345

Equity

Restricted: Scholarships 185

Unrestricted Retained Earnings 56,319

Current Year Funds Increase 10,840

TOTAL LIABILITIES & EQUITY \$ 67,689

Harold M. Burnett, Treasurer

SWW Officer Election in October

Election of SouthWest Writers officers will be held October 2 at the Saturday morning meeting. Mail-in votes and email votes will be accepted and must be received at the SWW office by noon on October 1.

The nominating committee has named four candidates for officers of SouthWest Writers for 2011. They are Melody Groves, President; Rob Spiegel, Vice President; Kathryn Peralta, Treasurer; and Larry Greenly, Secretary.

An SWW member for eleven years, **Melody Groves** is the current SWW President. A native New Mexican, born and raised in Las Cruces, she uses the West as the focus of her two non-fiction books and four novels. She also writes for *New Mexico Magazine*, *True West* and *albuquerqueARTS*, and critiques and reviews manuscripts and books for UNM Press and individuals. Her awards include the SWW 2008 Parris Award, the 2008 New Mexico Book award for Historical Fiction Novel (*Arizona War*), and numerous other awards. She is active in Western Writers of America.

Rob Spiegel has been a member of the SouthWest Writers board of directors since 2002, holding positions as president and vice president. Beginning his involvement with SWW in the mid-1980s, he has been a contest judge and frequent speaker at SWW meetings.

Rob is a full-time journalist who writes for trade publications. He also teaches journalism part-time at UNM and CNM. The author of five books published by major publishers such as St. Martin's and Dearborn, he is also widely published in fiction and poetry. Rob is the former publisher of *Chile Pepper*, a national consumer publication, which he launched in 1987.

Larry W. Greenly, current SWW secretary and SWW office manager, 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 several SWW Service Awards. He has published hundreds of magazine articles and has won state and national awards as an editor. He teaches writing classes with Rob Spiegel at SWW and Bear Canyon Senior Center. Greenly, a three-time SWW president, has been instrumental in improving the financial status of SWW.

Kathryn Peralta is a native New Mexican who has documented her family origins as Genizaro, French and Crypto-Jewish as far back as the 1720s in what was then a colony of Spain. She is an aspiring writer who holds degrees in urban studies (planning focus), education and law. Her love of books and writing led her to SouthWest Writers. Kathryn has been a member of SWW since January 2010 and is the current Treasurer.

Revising Fiction: Scene Endings

by Kirt Hickman

Your scene ending is the reader's reward for having read the scene. It should do two things: wrap up the scene in a way that satisfies the reader, and compel him to begin the next scene. To do this, your scene should end in one of the following ways:

Cliffhanger

My favorite scene ending in my science fiction novel, *Worlds Asunder*, occurs when our heroes are descending a long, straight stairway toward a bunker buried deep beneath the Moon's surface.

With only a few steps remaining between Chase and the room, a familiar voice came over the speaker in Chase's helmet. "Don't be shy, Colonel. Go on in."

The traitor stood at the top of the stairs with an Asian man, each wearing a pressure suit and pointing an automatic rifle. There was nowhere to run and nothing to use for cover.

Get your hero into trouble, then leave your reader hanging.

Cliffhangers are particularly useful for scene endings that also end a chapter. Be aware, however, that each cliffhanger must be a natural development in the story line. Otherwise your reader will recognize that you've manipulated your characters and events solely for dramatic effect.

Don't end your scene with some version of, "The hero went to sleep." If your hero is in danger and passes out because somebody drugged her drink, then "the hero went to sleep" might make a good cliffhanger. Otherwise, there's no hook, nothing to make the reader turn the page and begin the next scene.

So how do you turn "the hero went to sleep" into a cliffhanger? Sometimes you've just droned on too long. Look at your last few paragraphs of the scene. Can you do without them? Would your ending the scene earlier provide a better hook? If so, delete the unnecessary paragraphs.

Revealing Internal Monologue

In one *Worlds Asunder* scene, Chase loses an important case to a federal agent named Forsythe. I might have ended this scene with:

Chase left the meeting and went home.

How does Chase feel about losing control of the case? You'd never know from the passage above, which provides no incentive for the reader to turn the page. Watch what happens when I use revealing internal monologue to let the reader into Chase's mind:

When Chase left the meeting an hour later, he felt a hollow ache inside. He wandered the tall corridors

of the base, sifting through his feelings. He'd been in charge of his own activities for decades. The autonomy of the Office of Accident Investigations, like that of deep-space flight, had allowed him a freedom of action that he'd miss under Forsythe's direction. As his loss of flight status had been four years before, this was one more step toward the inadequacy and dependence that defined old age.

This passage occurs early in the book and reveals the starting point of Chase's character arc, that old age has left him feeling inadequate and dependent. In addition, Chase has a personal need to solve the case himself. This paragraph shows what losing control of it does to him emotionally. The reader will want to know what he's going to do about it.

Emotional Dialogue

In this example, Bill Ryan, the commander of the *Puma*, has failed to return from a combat mission. The scene, written from the viewpoint of a woman named Dana, could have ended like this:

"If there's a chance they're still alive," Snider said, "then they deserve every effort we can make to help them. In the meantime, Robinson, try to raise the *Puma* on the comm."

This passage tries to be a hook because Bill remains unaccounted for at the end of the scene. This ending offers the reader too much hope, however, so I added the following paragraphs:

Dana moved to the window and looked down at the bustle of activity on the launch pad. The *Snow Leopard* looked small and fragile from up here as it disappeared into the hangar. Her gaze drifted out over the horizon to the stars and she started to cry.

Johnny Miller put a reassuring hand on her shoulder, gave her a cup of coffee, and said nothing. He didn't tell her that they could be wrong. He didn't promise that Bill was all right.

Dana held the cup dumbly before her. "I never told him that I loved him."

Here the reader discovers Dana's feelings for Bill. The passage raises the stakes and dampens the hope. It creates the suspense necessary for an effective hook.

Kirt Hickman, author of *Revising Fiction: Making Sense of the Madness and Worlds Asunder*, has sold nearly a thousand books at signings in the past year. He won *SWW's "Instructor of the Year"* award in 2009.

Registration Form for the SouthWest Writers' Conference
EMERGING MULTI-CULTURAL VOICES
Saturday, September 11, 2010

National Hispanic Cultural Center, Fourth and Cesar Chavez Avenue SW, Albuquerque, NM
Registration includes conference presentations, a buffet lunch, and refreshments during the day.

Check in from 8:30-9-00 Saturday morning, Conference from 9:00AM – 4:45 PM

NAME: _____

ADDRESS: _____

CITY: _____ STATE: _____ ZIP: _____

PHONE: _____ email: _____

I would like a pitch session ___ YES ___ NO. My genre is: _____

Are you a member of SouthWest Writers? ___ YES ___ NO

Conference Cost:

___ @\$120 SWW member cost = \$ _____, includes free pitch session

___ @\$150 non-member cost = \$ _____, plus a \$20 charge for pitch session

___ @ \$35 Friday night awards banquet SWW member cost = \$ _____

___ @ \$45 Friday night awards banquet non-member cost = \$ _____

Meal Choice: ___ Beef ___ Chicken ___ Vegetarian

Indicate method of payment (the only credit cards we accept are MasterCard and Visa)

___ Check or money order made out to SouthWest Writers

___ MasterCard

___ Visa

If paying by credit card:

Cardholder Name: _____

Card Number: _____

Security Code: _____ (the last 3 digits of the number near your signature)

Expiration Date: _____

Billing Address: _____

City: _____ State: _____ Zip: _____

E-mail (SWWriters@juno.com) or mail to SWW, 3721 Morris NE, Albuquerque, NM 87111

For an update on speakers, check out our website: www.southwestwriters.com

SouthWest Sage

SouthWest Writers Workshop

3721 Morris NE

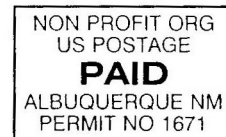
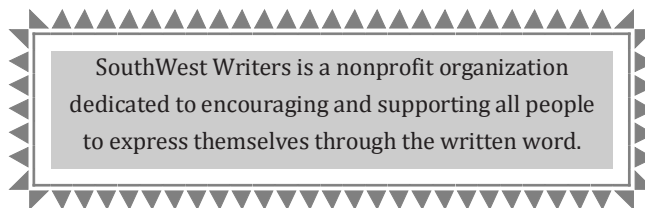
Albuquerque, NM 87111

www.southwestwriters.com

SWWriters@juno.com

NFPW

**Award-Winning
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Contest Winners, continued from page 3

querque for *Eugene Bullard*. The other winner was Lulyne Streeter of Seabrook, Texas, for *Frozen Lives*. The judge was Marjorie Preston of Sheree Bykofsky Associates, Brigantine, New Jersey.

In Screenplay, the two New Mexican winners were Mary Haarmeyer of Lovington for *Daggers Draw* and Susan Murphy of Cerrillos for *The Lion in the Backyard*. They were joined by Chip Casner of Flagstaff Arizona for *Poor August*. Screenplays were judged by Tim Lambert of Abbot Screenplay Management, Pasadena, California.

Peggy Spencer of Albuquerque was a winner in the Memoir Article category for "Stillborn." Other winners were Deborah Hunter of Tulsa, Oklahoma for "Kevin's Posse," and Lisa Cerasoli of Marquette, Michigan for "You're So Nice." The judge was Rebecca McGill of *Phoebe, A Journal of Literature & Art*, in Fairfax, Virginia.

Steve Gardner of Lockhart, Texas was a winner in the Mainstream/Literary Novel category for *Winter Rye*. Also winning in the category were Sandra Hunter of Woodland Hills, California for *Leaving to Come Home*, and Susan Salluce of Shingle Springs, California, for *Out of Breath*. The judge was Gabe Robinson at HarperCollins.

In the Mystery/Suspense/Thriller/Adventure category, A. P. Greenwood of Houston, Texas won for *Navfac* and John

Taylor of Rio Vista, California, for *Land of a Thousand Dances*. The judge for this category was Thomas Colgan of Penguin Group USA, New York.

In the Science Fiction/Fantasy/Horror category, the winners were David DeLee of Amherst, New Hampshire for *Stede Bonnet* and Jennifer Martin of Peoria, Illinois for *The Spirit Guides: An Insider's Look at the Afterlife*, in addition to Paul Kippert.

In the Middle Grade/Young Adult category, the winners were Kathleen Cherry of Kitimat, British Columbia, Canada for *An Everyday Heroine*, Laura Cumbie of Peachtree City, Georgia for *Lucky*, and Lisa French of Amarillo, Texas for *The Year in the Tent*. The judge was Elizabeth Evans from The Jean V. Naggar Literary Agency, New York.

In the Children's Picture Book category, the winners were Rebecca Colby of Harrogate, United Kingdom, for *The Mousequerade*, Monica Harris of Kalamazoo, Michigan for *The Magician's Physician*, and Amanda Huneke of New Bern, North Carolina, for *Monster on the Loose*. The judge was Paul Abdo of Abdo Publishing Group, Edina, Minnesota.

First, second and third place winners in each category will be named and the Storyteller Award presented at the Awards Banquet.