



The SouthWest Sage

Vol. 20, No. 7

The Voice of SouthWest Writers

July 2005

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

Candidates for the 2006 SouthWest Writers Board of Directors



Candidate for President

SWW vice-president Larry W. Greenly has been a member of SWW since 1992 and has been on the board for twelve of those years. He was previously president of SWW in 1995 and 2003, holding every position on the board except treasurer. During his tenure he has been awarded both the Parris Award and SWW Service Award for his contributions to SWW.

Greenly is currently a contributing writer for a local newspaper, a literary and calendar editor for a local arts magazine, and a freelance writer with articles in many publications. He has been a critiquer for the SWW annual writing contest and for the SWW critique service, has lectured at SWW meetings and the annual SWW conference, and has taught writing at the Bear Canyon Senior Center for the past year. During his tenure, Greenly has been instrumental in improving the financial status of SWW and procuring perks for SWW members.

As president of SWW, Greenly plans to:

- continue improving membership services,
- increase the membership rolls,
- expand SWW's international reach through the Internet,
- strengthen and protect SWW's fiscal base.



Candidate for Treasurer

Loretta Hall, a member of SouthWest Writers since 1987, is currently serving as the SWW treasurer. She is a former high school mathematics teacher who has served as finance officer or treasurer of several other organizations including Casa Angelica Auxiliary, Annunciation School Board, and her own freelance writing corporation. Loretta is a non-fiction writer whose published works include three books and 200 article- and chapter-length pieces.



Candidate for Vice-President

Robert Spiegel is a contributing editor to a number of magazines, including *Automation World*, *MSI*, *Logistics Management*, *Supply Chain Management Review*, and *Home Business Magazine*. He is a former senior editor at *Electronic News* (Reed Business). He was also senior editor at *Ecommerce Business* (Reed Business). Rob is author of five business books

published by major publishers.

Rob is author of chapters in the 2004 and 2005 *Writer's Market*, and he writes a bi-weekly business column that appears in dozens of publications including the *Albuquerque Tribune*. He teaches news and magazine writing in the Communications and Journalism Department at UNM. In addition to his 20 years as a business journalist, Rob spent ten years as publisher/owner of *Chile Pepper* magazine, which he sold to return to writing.



Candidate for Secretary

Sandy Schairer has been a member of SouthWest Writers for over 10 years and a writer for most of her life. She has served on the SWW Board for three years (as secretary in 2003 and 2005). In 2004, she was co-chair for the Contest Committee. Sandy has seen SWW improve year after year and is glad to be a part of that growth. She won the SWW Parris Award 2004, but she is not ready to stop serving this organization. She is "retired" from careers as a records technician in law enforcement, a home health aide, and a hospice administrative assistant with over 35 years experience in secretarial work. Sandy is willing to help SWW in any way she can with her experience and skills and is proficient on the computer. She is also a member of RWA, LERA, ARE and is currently writing a non-fiction book based on her PhD Dissertation.

WRITER'S GUIDELINES The SouthWest Sage welcomes articles about the craft and business of writing. Articles should be 250 to 750 words long, plus a 40-word bio. Submissions are preferred by e-mail in an RTF attachment with 11pt. Times New Roman font and single-spaced. Bylines are given. No payment. The editor reserves the right to edit articles for length and content. Published articles will appear on the SWW website. Send submissions to SWriters@aol.com.



The SouthWest Sage

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

Subscription is a benefit of SWW membership. For advertising rates and submission guidelines, see www.southwestwriters.org.

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Cover:	2006 Candidates	
Page 3:	A Paid Ad & A Warning	
Page 4:	Markets	by Mary Lynn
Page 5:	Everyone's an Expert	by Ira J. Rimson
Page 5:	It Happened	by Sandy Schairer
Page 6:	Boggling Book Signings	by Melody Groves
Page 7:	Was It Be?	by Cecil Perry Clinton
Page 8:	Write What You Know	by Cecil Perry Clinton
Page 8:	Word	by Cecil Perry Clinton
Page 9:	CYA	by Cecil Perry Clinton
Page 10:	SWW Events	
Page 11:	Announcements	
Page 12:	Contests	
Page 13:	Member Successes	
Page 14:	Odds & Ends/Ad Rates	
Page 15:	SWW Board Information	

SWW dues are \$60 per year (or \$100 for 2 years).
 Two individuals joining or renewing together get a special rate of \$50 each.
 Students with current proof of attendance can enjoy a special \$40 rate.
 At the \$60 rate, that's only \$5 a month to belong to a great organization!
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For complete details go to:

www.nmscreenwriters.com

!!!WARNING!!!

Computer hackers are always trying something new. Lately, they’ve been spoofing (imitating) emails from SouthWest Writers that include an attachment. The attachment contains a virus, so *don’t open it!* Legitimate emails from SWW will never contain an attachment. If in doubt, feel free to call the SWW office at (505) 265-9485.

Luckily, we don’t think anyone has actually received these spoofs because they haven’t been addressed correctly, but we felt a warning was in order. To help protect yourself if you don’t have an antivirus program, log onto www.grisoft.com and download the free (or paid) version of AVG antivirus software, a high-quality program that we recommend.

!!!WARNING!!!

Markets

by Mary Lynn

A conversation with Editor Valerie Fray, MIRA Books.

Q: Your background?

A: I've been fortunate enough to have had several different careers before finally coming to publishing. Teaching, broadcasting, and film producer are some of the jobs I've had in the past. Reading has always been a passion for me, and while working in film I spent a lot of time working on script development. Script development and editing books are not so very different. It's all about telling a story well.

Q: Editing procedure after acquisition?

A: MIRA works mostly with experienced, agented authors and usually contracts on a proposal, so I spend a lot of time working and thinking about the proposal first. I'm a great believer in structure and planning and I try to identify potential problems before the writer begins work. I know a lot of authors like to "work out the plot, story, and characters" as they begin writing, but quite frankly this often leads to problems. Once I'm satisfied that the author has a clear idea about how she's going to get to the final page without losing her readers in the process. I sign off on the proposal and she spends the next several months writing.

When the completed ms arrives, I spend a lot of time reading it and making notes which will go into my revision letter to the author. It contains questions, comments, and suggestions which guides the writer through a re-write. The revision then comes back to me. At this point, I do a line edit looking for any errors. This line edit is sent to the writer who has the opportunity to review it.

Meanwhile, the edited manuscript is sent to our production department who looks after doing a copy edit, paginating the manuscript, proofreading, etc.

After everyone has done their jobs, we have a ms that's ready for the printer.

Q: Outstanding examples to study in your areas of acquisition?

A: I acquire work in a number of different genres for MIRA Books: historical fiction, romantic suspense, thrillers, contemporary romance to name a few. I recommend the following titles: *Final Exit* by Laurie Breton, *Never Tell* by Karen Young, *A Delicate Finish* by Jeanette Baker, and *Iron Lace* by Emilie Richards.

Q: Style manual? Other texts?

A: The *Chicago Manual of Style* is our bible, as is Merriam-Webster's Dictionary.

Q: Any significant audience changes in Women's and/or Romance lately?

A: Today's readers are much more sophisticated and demanding. They want and expect editorial that's reflective of their lives and not only the ubiquitous happy ending. Consequently, these demands mean that the writers must deliver fresh, new, complex, and unpredictable stories. The bar has been raised, and I think this is a good thing.

Q: Best advice for finding and engaging an agent who handles MIRA-type work?

A: First, make sure you've got an incredible book. Your local library is a great source of information for identifying literary agents and the kind of material they represent. Spend some time doing research and talking to other writers to develop a list of potential agents. Joining the local chapter of the RWA (Romance Writers of America) is also a good way to meet fellow writers who're grappling with the same issues. RWA publishes a monthly magazine that contains a lot of excellent information about writing, editing, and agenting. It's worth checking out.

Great sales and good muse!

Learn to do your own market research! Mary Lynn would like writers to contribute to the Markets column, and she'll help you get started!

Mary is willing to share the column with guest market columnists on a regular basis, or she will accept market items you have gleaned in your research.

This is a wonderful opportunity to learn how to do your own market research, share that knowledge with others, and be published in The SouthWest Sage.

*Send your items to:
Mary Lynn
c/o SouthWest Sage
or e-mail her at:
mary@writerscenter.com*

The highly recommended new edition of Mary Lynn's *Every Page Perfect* is available through SWW for \$19.95, plus postage.

The Amazon link button is now on the home page of the SWW website. Remember, using that link to buy books generates a commission to SWW.

Everyone's an Expert

by Ira J. Rimson

Six years ago I was introduced to Kathy Reichs at the annual meeting of the American Academy of Forensic Sciences. Kathy was in the process of writing her novel *Fatal Voyage*, which opens with the crash of an airliner. Kathy is an expert on forensic anthropology, not airplane crashes. I'm an expert on airplane crashes. I helped keep her crash and investigation scenarios realistic. She gave me an inscribed copy of the first edition (even though my name ended up being spelled wrong in the acknowledgements). Later on we worked out a plane crash sequence for her novel *Bare Bones*, during which we ran through a dozen or so iterations to find one that fit her requirements for the story line, and my requirements for aeronautical reality.

Contrast that experience with a thriller by a well-known Chicago author (who shall remain nameless here – *de mortuis nil nisi bonum*) in which a plane with a bomb secreted aboard departs from that city's Midway Airport. The subsequent dialog between air traffic controllers and the pilot is wholly unrealistic, after which the plane returns to land successfully on "Runway 1-Right" at Midway.

There is no Runway 1-Right at Midway Airport. Readers may be justified in expecting better accuracy from an author writing about the city in which he has spent his entire professional life. Can we be excused for wondering what other factual errors might exist?

I recently found an aeronautical error of fact in the most recent mystery by my favorite northern New Mexico/Southern Colorado author. It's probably not significant to 99+% of his readers and admirers, but I wish he'd checked it out with me (or another aviation expert) first.

Most writers started their professional careers as something else. Southwest Writers has a wealth of people who are expert in myriad disparate areas: physicians, physicists, teachers, mathematicians, engineers, artists, sculptors, and yes, even an aircraft accident investigator. Most of these experts would be pleased to help anyone who needed assistance in attaining literate accuracy. Therefore, here's what I propose:

I volunteer to establish and maintain a list of persons possessed of expertise, who are willing to make their talents and experience available to other writers, without charge (but for acknowledgement and an autographed copy of the first edition). I will maintain the list and forward it to the SWW Editor from time to time for publication in *The SouthWest Sage* in slow-news months. For those experts among us, please e-mail me at irimson@southwestwriters.com with the following data:

Name, area of expertise and e-mail address. In the absence of e-mail, please include your address and telephone number (optional).

It Happened

by Sandy Schairer

SWWs May meeting was host to speaker Judith Ryan Hendricks, author of *Bread Alone*, *Isabel's Daughter*, and *The Baker's Apprentice*. Her first novel was published when she was 55 years old. Her background includes cooking school and the bakery business. Her talk was about weaving life into fiction, which she has done in her three novels.

Per Judith, there are two ways to weave life into fiction. One: using a scene that really happened but fictionalizing it to put into your story. Two: using a fictional scene woven with details from a real life event. Judith said even though fiction isn't "real" it has to be "true," and using real life in these ways renders it believable.

The question of realism and truth is based on the idea that fiction is true, in a sense, because it is filtered through the author's personality and represents something in the author that is real. Adding balance, symmetry, order, and structure to your fiction makes it believable. However, events have to count and should be included in detail unless they don't contribute to the overall story.

For example, a scene that was cut from her first novel was included in the sequel because it was more appropriate to the continuing story.

She concluded by saying authors have to exercise continual choice in their writing by choosing what degree of detail and accuracy to use in describing a real life event by changing the gender, age, or purpose of the characters, as well as the setting, context, and other details. Also, by deciding to leave out some elements or changing details or outcome to suit the movement of the story, the author can write believable fiction woven with real life.

You don't have to burn books to destroy a culture. Just get people to stop reading them.

—Ray Bradbury

Whoever would overthrow the liberty of a nation must begin by subduing the freeness of speech.

—Benjamin Franklin

Art is dangerous. It is one of the attractions: When it ceases to be dangerous, you don't want it.

—Anthony Burgess

If one wants to write, one simply has to organize one's life in a mass of little habits.

—Graham Greene

Boggling Book Signings

by Melody Groves

Everyone who's a writer knows that booksignings are the best and worst of times all rolled into one. Best – it's *your* book and it's all about *you*. Not much else strokes the ego like a booksigning. Worst – what if nobody cares? The store forgets to order your book, your friends forget to come, it's a true blizzard outside. As the recipient of best and worst booksigning experiences, I've gleaned many thoughts on the matter and offer them for consideration.

There are three kinds of book signings that need etiquette addressed: 1) your own; 2) your friends'; 3) somebody you don't know. Let's start with the obvious—yours.

Your Booksigning

*Before the event, you've sent out invitations to friends, acquaintances, neighbors, friends' friends, mailman, guy at the dry cleaners... in short, everyone you've ever met. You offer discounts if they'll just *show up*. If you can find a gimmick (besides food) to draw people in, do it. I had a local gunfighting group "shoot it out" on the sidewalk in front of my event. (I write Westerns, so that tied in nicely.) It worked. Fifty or so people showed up to watch the gunfight.

*During the event, make eye contact with every single person who walks by. Try to engage them in intelligent conversation. (You: "So, what kind of action books do you read?" (never ask a yes or no question) Them: "Hey man, I don't read. Not even TV guide.") Okay, so now what? There's always the Mother's-Day-Father's-Day-Birthday-Christmas-is-just-around-the-corner ploy. They'll have to have a book then. (You: "Christmas is merely months away. Better stock up now before the holiday rush. And what better present than an autographed book?" Them: "I'm Jewish." Better yet – "We don't celebrate anything.") Invariably, you'll have some one who wants to know how to write the Great American Novel. Don't spend your precious time chatting with them (unless they're really cute). Just send them towards the nearest writing class or organization. If possible, take a few brochures with you to hand out. SouthWest Writers love these guys.

*After the event, clean up the area around you. Be sure to write a Thank You to the hosting company. The events coordinator appreciates acknowledgment and

a pat on the back goes a long way. His/her boss would also appreciate hearing from you.

Your friends' booksignings

Your writer friends have worked as hard as you have and they've set up a great booksigning event. If you can go, by all means do. If you can purchase a book, by all means do. If you can't, at least ask a few questions. If no one's crowded around the table, feel free to pick up the book and talk to your friend. That, believe it or not, draws customers. No one wants to be the only one.

Whether you attend or not, offer to send out notices to your friends, put up notices at places you shop — spread the word. The more people who know, the better chances your friend has of a book sale. If you can go, offer to help set up or take down. There's a lot to do and an extra hand is always welcome.

One of the best things that has happened to me, so far, is that family members, and later a friend, acted as barkers. They even went into the parking lot with fliers and handed them out for an hour. My business boomed. A great story I heard about was at a strip mall and a writer's wife and teenaged daughter rushed into the store next to it and gushed at each other that "So and so writer is just next door! Can you believe we're so lucky? He's only here today and he signed my book!!!" Loudly. Several more books were sold because of their enthusiasm at their unbelievable good fortune. It's all in the delivery. Create a demand.

We're all in this game together, and the more we help each other, the easier our lives are.

Total strangers' booksignings

You don't know the person behind the table, pen in hand, looking forlorn because no one is stopping by. YOU stop, ask questions. If the book looks like something Uncle Mortimer can use, buy it. If it isn't, at least ask for a business card and engage the author in a brief discussion about his book. Why did he write it? Where did he find the research material? Does he have a sequel? It's not a great idea to tell him all about your own great American novel. After all, he's the bride today, you're just the guest.

In a nutshell, booksignings are like giving a party and hoping somebody comes. The guests don't even have to bring the salad. We're all authors in this game together. Don't be afraid to bring salad and deviled eggs.

A poet is one who can survive anything but a misprint.

—Oscar Wilde

To be a poet is a condition rather than a profession.

—Robert Graves

Was It Be, Or Was It Past?

by Cecil Perry Clinton

Now that is the question, and it was never addressed by the immortal Bard.

The question came up the other night, and it was hotly debated. The occasion was a short story that used the word 'was' in nearly every sentence. I suggested dropping the 'was'es and going for more active verbs of past tense. I was calmly informed by all present that each occurrence of the word 'was' was grammatically correct. And they were. 'Was' was used with grammatical correctness in nearly every sentence covering eight double-spaced pages.

The story itself was good, but a little more action cannot hurt even the best of writing.

So why am I driven to stick my neck out on the page, so to speak.

Was my ego bruised? No. A writer struggling to achieve publication can't afford ego. Not with the present price of postage and printer cartridges. Then, did I feel that a perfectly good suggestion meant to help a fellow craftsman/woman reach a common dream was overlooked in an attempt to show grammatical mastery of the language?

That could be. In all honesty, I can't really say what bothers me about the situation.

But I was bothered.

I have to admit, every comment made was correct. Every use of 'was' was grammatically acceptable. And was is a word of past tense. All stories are written in past tense. I am led to believe that all editors wake screaming from nightmares wherein they open a submission to find the greatest novel ever written submitted in present tense.

That's probably why editing never appealed to me. I am unbothered by present tense writing. I am bothered by passive writing wherein nothing really happens.

Some men are leg men. Some are waist men. Some are face men. I'm an active verb man.

The active verb gathers your story in an engulfing rush that clobbers the reader's imagination. The passive voice

lies on the page and drools toward a conclusion that cannot come too soon, both for readers and editors.

Yes, all writing, mostly, is in past tense. But that's active past tense. If your character stands at the bar and reaches for a drink, he's doing something. The character beside him who was also standing at the bar and was reaching for a drink is only filling a place better filled by someone doing something. He staggered as the bullets ripped into him speaks volumes more than he was shot. She reached tentatively to him, caressing his cheek with her fingers, tells me something. She was touching him, tells me almost nothing. He could feel anything from love to pity. Is he going to give her a kiss or a buck?

And yes, 'was' is past tense. But I feel the connotation is of far past, and stories are written in immediate past tense. Active verbs, like ran, thrust, shoved, grabbed, all show past tense, and convey action while they do so. The passive forms of 'to be' also show past tense, but little else, and almost no action.

Tell me your story and I may or may not enjoy it. Show me the action and I'll invariably like it. And wish I wrote more like you and less like me.

Was holding says exactly the same thing as held. But the first shows me a visual of something done, the second gives me a tactile sensation of an action. Both are correct. Neither is more correct than the other. But I guarantee editors will have a preference for one form over the other. Why add a link to the chain that drowns us when we can cut one away.

And if any of you come across a published story where even every other line contains was or any passive form of to be, please notify me immediately. I have a drawer full of worthless crap I'll want to submit as soon as possible, while that editor still has a job.

P.S. In an article of 689 words, I've used was 28 times and the passive form of to be an additional 29 times. If this sees print, I may have to eat my words.



Would You Like To Be Published Here?

We need articles for the Sage!

The articles need to be saved as an .rtf (Rich Text Format) file and attached to an email.

We prefer the font to be 11pt Times New Roman, and we like single-spacing.

Please send something on a writing-related subject to SWriters@aol.com.

Thank you so much!

Write About What You Know (*)

by Cecil Perry Clinton

So you want to write a novel, and you've read the admonition from most published writers to write about what you know. Seems simple enough.

Whoa. Big quandary here, you find yourself thinking. All of the great novels about receptionists engaged in passionate love affairs with handsome strangers or the dark and deep undercurrents of world espionage have been written. Or the same stories about haberdashery clerks for that matter. What story is left for you to write?

Well, sorry, we can't all be shiftless bums kicking around from job to job or affair to affair. Be nice though.

Well, welcome to the International Mystic Fraternal Order of Writers. There's a secret handshake, which I shall keep secret, and a secret password that you've already read in the title of this piece. It's the asterisk of course.

One of the words in the title is repeated, but you have to be an insider to know which it is.

Try this, write about what you know (about).

Expands your horizons somewhat, doesn't it?

Read a book? Watched a movie? Watched a story on T.V.? Listened to someone's story of something they did or heard about? Gosh, you have oodles and oodles of internalized experience you can turn into stories and novels. You see, while you are immersed in whatever you read or watch, you're learning a vast amount. From the fact that cold leather creaks as it stretches when you step into a saddle to the fact that bullets strike metal with a ping like no other.

As a young man I listened to the stories of my grandfather who got them from his own grandfather about a young man on the battlefields of the Civil War. I could write that story, about the thick, acrid, choking smoke so dense one can't see the enemy standing only fifty feet away and the flash from the muzzles of their rifled muskets is only a dimly seen ball of red winking within the dark cloud. Of the sound of a fifty caliber mini-ball striking flesh which sounds like a fist striking hanging meat. Of feeling your friend or cousin at your side jerked backward and seeing their blood spatter in front of you. Of being more afraid of quitting in front of your friends than walking into death.

I could write that story, but I wouldn't like it.

Spend a lot of time daydreaming? So do I. You'll be amazed at what your subconscious has already worked out for your stories.

I truly believe anyone can write about whatever they find interesting.

I know I can buckle swashes with the best of them. Avast there, Oy Vey, prepare to have yer shivers timbered.

And while it's important to research and think things through, it doesn't have to be perfect, just feel perfect. Make a mistake and it gets into print? Don't worry, those who buy stuff to critique it will snap up a ton of your stories just to feel superior.

That's reader satisfaction also, isn't it?

So, happy words, and remember the secret one.

Always write about what you know (about).

Word

by Cecil Perry Clinton

Look at me. I'm a Word. Printed sharp and stark on the page. I have meaning. I'm something, maybe somebody. I can be Holy, or mythic, poetic and dreamy, or clear and informative. I can be part of a character without real life outside the murky depths of a writer's imagination or the prime idea in Einstein's Theory of Relativity.

I can be anything.

But only what you make me.

You being writer or reader. Each is only half of the equation. The writer without readers is only an unused keyboard. The reader with no writer is a blank page filled with nothing, void piled upon void to form Illiterate Idea.

I am the word, the linkage between the writer's gray cortical dreams and the virgin fields of the reader's

imagination.

So. When you mortar your ideas together with me, why do you slop me on like the cheap spread rather than concreting edifices that will last forever?

I am important, you know. Whole books are dedicated to my many meanings and nuances. Dictionaries. Thesauruses. Tools you should be using. Don't just slap-dash me on the page and call it creative fire. You lay a fire, you don't throw a fire. Place me in my proper position, juxtaposed with modifiers and clarifiers that enhance and expose my hidden meanings. That's creative fiers. We've been misspelling that word in that sense for generations. A correctable fault.

CYA

by Cecil Perry Clinton

What an acronym. We live by it, we work by it. This acronymism rules our lives. Can we write by it? Of course. But it won't be easy.

Get your story down on paper. Put it all there, every emotion, every act that will bring your reader along the journey of discovery you contemplate. Sift every line and every sentence for those misused words that mislead. Search for grammatical lapses that hide your true story. Read every sentence, making sure you've included subject, verb, and content. Avoid fragments. Except for emphasis. Study what you've written, to be sure you included what you saw and want your reader to see. Use short sentences where possible, to both enhance the pace of your story and bring clarity to your writing and your reader's understanding, but throw in a few longer sentences to vary tone and style and keep the reader from boredom and monotony.

Clarify, clarify, clarify. You're churning out a story, not butter. Make it understandable. Revise what you've written until you're literally sick of it. Then go back and revise it some more until what you meant to say lies on the pages in stark, dynamic prose. It's your story. If you can't do it, no one else can. The best editor in the world can't write your story for you, only point out where you failed to achieve what you desired.

Drag out the dictionaries and be sure every word actually says what you mean. Substitute synonyms for overused words, but don't play the game of "learn a new word in every sentence" with your reader. Check every fact, be sure it's correct. If you don't know it's right, look it up. False assumptions can kill a good story almost as quickly as an editor.

Always work by CYA. Create Your Art.

Free Professional
 E-Mail Addresses
 For SWW Members

You can give editors, agents, and booksellers an address like
 IManAuthor@
 southwestwriters.com.
 Their messages to you will be automatically and invisibly forwarded to your existing address. Just send an e-mail message to
 LorettaHall@
 southwestwriters.com, including your choice of SWW address and your existing e-mail address where you want messages to be forwarded.

Need a new book?
 Save Money and Support SWW!
 Go to www.southwestwriters.org
 and click on the 'amazon.com' box.
 You save money & SWW receives a commission

For those members wishing to receive an e-mail notice of SWW Events and Meetings, please send a request to be placed on the E-lert system.
 Send the request to Gail Rubin at publicity@southwestwriters.org.

Very rarely are SWW programs cancelled, but it is possible should the weather become fierce. Please remember, if you have doubts about whether a program will happen, or about the time or topic, call the SWW office number (505) 265-9485 during business hours, M-F 9am - noon.

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

Saturday, July 2, 10 am - noon

The How-to of Writing How-to Books

Lila Anastas will explain how to become an expert; how to choose a topic; how to put together a proposal; how to select an agent and/or publisher; and how to survive the writing process. The good news about writing a how-to book: you get a contract before you write the book. The challenging news: your research must be accurate and thorough because you will be the new expert on your chosen subject. Anastas is a best-selling author of non-fiction health books, including *Your Career in Nursing* (National League for Nursing); *How to Stay Out of the Hospital* (Rodale Press); and co-author of *Listen to Your Body* (Rodale Press). Her last book sold 1 million copies worldwide.

Tuesday, July 19, 7 - 9 pm

Am I Buying My Book at a University Press?

Luther Wilson, Director of UNM Press, will help you learn what university press publishing is, what it can and cannot do for non-academic authors of fiction and non-fiction.

Saturday, August 6, 10 am - noon

Storytelling with Emotional Voltage

Carolyn Flynn, editor at *Albuquerque Journal's Sage*, says powerful writing comes from those deep places inside us. Her lecture will help you find the "live wire" in your writing. By learning to detect it in your own writing practice, you can get to the heart of the story. Flynn will help you find the emotional truth in your writing and unleash the courage to go there. You will leave with a firm grounding in how to write with urgency and clarity. Flynn's new book, *The Complete Idiot's Guide to Creative Visualization*, will be coming out in the fall.

Donations of refreshments at the regular SWW meetings will be gratefully accepted!
Please consider providing this valuable service to our organization.

Is it time for you to renew your SWW membership? Check the website.
It is now secure for online renewals and new memberships.

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We request that you e-mail your announcements about writing-related activities to SWriters@aol.com no later than the first day of the month preceding publication. Please limit the announcement to 60 words or less.

- * **The SWW Booth** at the annual CommUnity Fest in Edgewood—*August 20th, 9am to 4pm*—needs volunteers to talk to potential new members and sell leftover books from the used book sale last October. Booths are also available for authors for their own book sales. Do a book signing out in the country! For further information, contact SWW Secretary at SandySchairer@southwestwriters.com.
- * **Readwest's Adult Literacy Tutoring Program** is seeking volunteers. www.readwest.org.
- * **New Mexico Screenwriters Speaker Series** www.nmscreenwriters.com.
- * **Land of Enchantment Romance Authors** meets *second Saturday of each month* at noon. Potential members can attend 3 meetings to see if they would like to join. www.leranm.org.
- * **Stephanie Hainsfurther** is the editor of *New At Home*, a magazine for people who have just bought a house in Albuquerque or Santa Fe. They are looking for writers for assigned feature topics. Stephanie at words13@osogrande.com.
- * **Norma Walker** is now coordinating the Dial a Poem program (505-342-5797), in which local poets from four co-sponsoring poetry groups read their own poetry.
- * **Kathy Andrew** would like help organizing and editing a couple of books. lifestories1@netzero.com.
- * **The CUP OF COMFORT ANTHOLOGY** is seeking stories about expectant mothers, and children with Autism. www.cupofcomfort.com.
- * **Andrea Somberg**, literary agent with Harvery Klinger Inc., is actively seeking new clients. andrea@harveyklinger.com.
- * **Cynthia Walsh** is seeking a ghost writer or co-author for a book about a Native American US Army Nurse who served in WWII. Her history and a taped interview of her veteran experiences are available. nizhoni22@cablone.net.
- * **How to Beat the Odds in Hollywood July 14-17**. Las Vegas, NV. www.vegasscript.com/Las_vegas_Screenwriting_conference.htm.
- * **The Art of Narrative Fiction** Santa Fe, NM *July 16*. www.sfworkshops.com.
- * **"Meet the Editors" Conference** Wichita, KS. *July 16*. www.kwawriters.org.
- * **The Literary Nonfiction Writers Conference of the Southwest** Grapevine, TX. *July 22-24*. <http://mayborninstitute.unt.edu>.
- * **Alabama Writers' Conclave** *July 22-24*. www.alabamawritersconclave.org.
- * **ConMisterio** Austin, TX. *July 22-24*. www.conmisterio.org.
- * **Writing from Where You Live** Santa Fe, NM *July 23*. www.sfworkshops.com.
- * **NM Screenwriter's Speakers Series Presents Jim Mercurio**, screenwriter/produder, consultant, and one of the top ranked screenwriting speakers in the country. *July 23*. www.nmscreenwriters.com.
- * **RWA Annual Conference** Reno, NV. *July 27-30*. www.rwanational.org.
- * **Hidden Secrets of Powerful Fiction** Santa Fe, NM *July 30*. www.sfworkshops.com.
- * **The Glen Workshop** Santa Fe, NM. *July 31-Aug. 7*. www.imagejournal.org.
- * **Poetry to Refresh the Spirit: Redream a Just Wor(l)d** Santa Fe, NM *August 6*. www.sfworkshops.com.
- * **2005 National Poetry Slam** Albuquerque, NM. *August 10-13*. www.abqpoetryslam.org.
- * **Glorieta Christian Writers Conference** Glorieta, NM. *October 26-30*. www.classervices.com.
- * **2nd Annual Western Kentucky Book Expo** *Saturday, October 29*. psmith@ucadvocate.com.
- * **Tony Hillerman Writers Conference** Santa Fe, NM. *Early November*. www.sfworkshops.com.

Creativity is a type of learning process where the teacher and the pupil are located in the same individual.

—Arthur Koestler

Note: Do not send your entry without writing to the sponsor or checking a website for guidelines and entry fees, and always include an SASE!

Deadline varies: *ByLine Magazine*, monthly contests, varying topics. See the current issue or www.bylinemag.com/contests.asp.

Deadline 7/08/05. Slamdance Film Festival Screenplay Competition. www.slamdance.com.

Deadline 7/15/05. North Carolina New Play Project. www.playwrightsforum.org.

Deadline 7/15/05. Screampfest Horror Film Festival and Screenplay Competition. www.screampfestla.com.

Deadline 7/31/05. Santa Barbara Script Competition. www.santabarbarascript.com.

Deadline 8/01/05. Vital Signs. www.vitaltheatre.org.

Deadline 8/01/05. The Contest of Contest Winners. www.scriptdoctor.com.

Deadline 8/01/05. Vital Signs. www.vitaltheatre.org.

Deadline 8/29/05. Katherine Anne Porter Prize in Short Fiction. www.unt.edu/untpress.

Deadline 8/31/05. Ten-Minute Musicals Project. www.tenminutemusicals.org.

Deadline 8/31/05. In the Midnight Hour Halloween Fiction Contest. www.oncewritten.com.

Deadline 9/30/05. Mary Wollstonecraft Shelley Prize for Imaginative Fiction. www.rsbd.net.

Deadline 10/1/05. San Juan College's Fine Arts Committee is accepting entries to its Sixth Biennial Play Competition. Contact Linda Baker at (505) 566-3202.

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Send information by e-mail in rich text format (.rtf) to SWriters@aol.com. Please be brief.

Marjorie Conder's story "How I Found My Best Friend After 40 Years," originally published in *Good Housekeeping*, has been reprinted in *Chicken Soup for the Girl Friends' Soul*, published last fall. The original story was sold thanks to the SWW workshop where she met a *Good Housekeeping* editor who bought the story. Marjorie claims, "Your (SWW) influence keeps on working!"

Crystal Thuman had a commentary piece printed in the local newspaper. However, she is moving to Florida and will be joining a new writer's group.

Lew Howard's book *Introducing Ken Wilber: Concepts for an Evolving World* has been published. Wilber is a contemporary scientist, mystic, psychologist, and philosopher who has created a revolutionary conception of the world and our place in it. Available from www.authorhouse.com.

Shirley Fouts recently received her first royalty check for one of three songs under contract to Hillside Records. Her poem "Ballerina" saw print in *Las Cruces Poets and Writers' May* issue. Fouts will give a lecture/workshop "Flirting with the French Forms" at the Poetry Society of Texas Summer Conference in Austin from July 27-30. Email clement@elp.rr.com or MargretteL@aol.com for information regarding the conference.

Larry Greenly was commended by Shirley Fouts for his "wow-ing" editorial skills. She says SWW is lucky to have him!

George Terrell's introductory scene was well received at the Socorro Community Theater's production of Beth Henley's play "Crimes of the Heart."

Donna Munch had an article published in the May/June 2005 issue of *Dovetail* called "Shalom: Making Peace Among Us." Also, as president of the El Paso Writers' League, she's been recognized by the Texas House of Representatives for strengthening El Paso's creative community and heightening awareness of the art and craft of writing. The resolution was approved in May 2005.



Your successes could be on this page and our worldwide website to be seen by agents, editors, publishers, producers, and search engines. But you have to do more than just talk, you have to e-mail your successes to SWriters@aol.com. Don't miss this unique chance for free publicity and fame...and your right to brag!



Critique Groups

Submit addition or deletion requests or changes to
SWriters@aol.com.

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

Poetry:

Billy Brown
(505) 401-8139
welbert@aol.com

Short Nonfiction:

Suzann Owings
(505) 867-0567

**Any Genre,
Rio Rancho area:**

Winnie Keith
(505) 771-8059
w.leone@giftsbyleone.com

**Any Genre,
Rio Rancho area:**

Alice Harpley
riograndema@cableone.net

**Any Genre,
Rio Rancho area:**

Bob Harpley
(505) 867-1408
quasiburro@cableone.net

Historical Romance:

Leah Dodd
(505) 890-0210
patandleah@peoplepc.com

SF/F:

Joel Holt
(505) 265-1938
loki265@hotmail.com

Fantasy/Romance:

Heidi Punke
(505) 271-9772
heidiandmitch@yahoo.com

Any Genre in Santa Fe:

Mary Mazza-Anderson
cmmom@zianet.com

Any Genre:

Meets once a month
Sunday afternoons
Michael Franco
MDLindell@aol.com

Groups Seeking Members

Any Genre:

Tina Ortega
2nd and 4th Thursday 6 pm
at Moriarty Library
(505) 832-2513
jleksutin@hotmail.com

**The Santa Fe Screenwriter's
Group:**

Susan Burns
(505) 474-8268
thursday51@aol.com

Novels/Short Stories:

Saturday afternoons at
Albuquerque Main Public
Library on Copper
Jack Phelan
(505) 292-0576
(505) 256-3500

Albuquerque Nonfiction:

Meets weekly at the old
Albuquerque Press Club
Marianne Powers
(505) 892-4990
drifty@aol.com

**Westside Scribes,
Screenwriters:**

Every other Thursday
Flying Star on Rio Grande Blvd.
Marc Calderwood
skatingkokopelli@hotmail.com
897-6474

Mystery/SF:

Fred Aiken
(505) 856-2145
FredAiken@southwestwriters.com

Novels/Short Stories:

Janeen Anderson
(505) 899-5624
janeen@janglya.com

Ficton & Nonfiction:

Paula High
(505) 271-0837
plhigh@abq.com

New SWW Members

Judith Ryan Hendricks

Ronald Schultz
Ruby Moseley
Chuck Larntz
Leslie Weaver
Doug Austen
Ruth Jimenez
Mary Rutkovsky
Marla Ceraulo
Kris Leavitt
Donald DeNoon
Kay Grant
Kathy Rafferty
Clé Mente
Neil Wetsch

For information
about benefits for
SWW members contact:

Cheri Eicher
INDEPENDENT MEANS
Group Benefits
(505) 299-5919
(800) 883-4310



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insurance,
or real estate.**



This is my last issue
as Editor. Thanks for
your support.

Cliff

SWW Board Meeting will be held at the SWW office on Tuesday, July 5, 2005, at 6 pm

Here we are:

3721 Morris St. NE Suite A
Albuquerque, NM 87111-3611
phone: (505) 265-9485 fax: (505) 265-9483
e-mail: SWriters@aol.com
web: www.southwestwriters.org

Recent Board Meeting Highlights

- ◆ Cal Coates will make a request at the next meeting for members of SWW to volunteer to assist the Board as greeters, passing out raffle tickets and greeting visitors and new attendees (potential members).
- ◆ Lela Belle Wolfert reported that the contracts for the next 3 conferences are all in place.
- ◆ Larry Greenly and Judy Ducharme will deliver extra copies of the Sage to various book stores in ABQ.
- ◆ Workshops Needed! SWW is falling behind in the budgeted amount for workshops. It costs \$30 for a group to rent the SWW office for 2 hours plus a negotiable percentage of the income—a Board member must be present for insurance purposes. The cost to hold a workshop at the church after SWW meetings is \$50. A suggested fee per attendee is \$25-30. Make sure the room is available before booking a workshop.
- ◆ The July issue of the Sage is the last with Cliff Gravel as Editor.
- ◆ A new Editor will be announced shortly.

Board meetings are open to members as non-voting guests.

Members may see the complete minutes for the year (and previous years) on file in the SWW office. Office hours: M-F, 9am-noon.

President

Rob Spiegel

(505) 275-2556 · RobSpiegel@southwestwriters.com

VP/Office Coordinator/Parliamentarian

Larry Greenly

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Sandy Schairer

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MelodyGroves@southwestwriters.com

SWW Sage Editor

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(505) 888-1747 · CliffGravel@southwestwriters.com

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Edith Greenly

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Policies, Procedures, and Audit/Historian

Lela Belle Wolfert

(505) 899-2952

Volunteer Coordinator

Cal Coates

(505) 323-4929 · CDCoates@southwestwriters.com

Members At Large

Judy Ducharme

(505) 256-9659 · JudyDucharme@southwestwriters.com

Writer's Contest 2005 Co-Chairs

David Corwell

(505) 898-0624 · DavidCorwell@southwestwriters.com

Joan Marsh

JoanMarsh@southwestwriters.com

Nomination Committee Chair

Fred Aiken

(505) 856-2145 · FredAiken@southwestwriters.com

Other Key Positions

E-lert Mistress

Gail Rubin

publicity@southwestwriters.org

Speaker Coordinator

Larry Greenly

(505) 293-8550 · LarryGreenly@southwestwriters.com

Interim Conference Chair

Lela Belle Wolfert

(505) 899-2952



SWW is happy to announce the enormously expanded list of writer's resources website links is now on the SWW website. Check it out.



The SouthWest Sage

SouthWest Writers
3721 Morris NE
Albuquerque NM 87111
www.southwestwriters.org
SWriters@aol.com

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CommUnity Fest

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Edgewood, NM

Saturday, August 20th

9 am - 4 pm

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For Booth Information, Contact
Christ Unity at the Edge of the Woods
281-3543 or pjher@juno.com