



The SouthWest Sage

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The Voice of SouthWest Writers

June 2005

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

A Book Review *by Norma Walker*

How To Make a Living as a Poet

by Gary Mex Glazner

Soft cover, 215 pages, \$14.95

ISBN: 1-932360-69-7

Soft Skull Press

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Gary Mex Glazner, already famous as a Slam Poet, has written an entertaining book about how to make a living from poetry. Formerly a successful flower shop owner in San Francisco for 18 years while writing poetry, he has applied his business knowledge and creativity to the problem of making a living and identified what works in marketing poetry.

In his introduction he promises to provide “various strategies for using the skills learned as a poet to make your living as a poet,” and he does that very well.

The strength of his book is that he writes primarily about what has already worked for him and other poets. Readers with an interest in making poetry actually pay will find many practical ideas that could be adapted to their own situations.

The book is filled with an interesting collection of ideas ranging from new ways of defining “Poet-in-Residence,” through an Alzheimer’s Poetry Project and details of a Poetry Festival’s economic impact, to creative ways of making poetry attractive to new audiences. Glazner has supported himself with many of these ideas and provides

written examples of the grant proposals he has used to get funding for his projects.

His interviews with over a dozen published poets who found creative ways to support their writing provide working details for similar successful projects. He also includes what he calls a “nuts and bolts” section with tips on poetry presentations. A partial list of possible funding sources serves as a beginning resource.

It’s reassuring to know that one doesn’t have to sell a lot of books or teach in order to survive or to supplement one’s income. Many of the successful options even look like fun, although it’s clear they require a lot of work.

This book provides a comprehensive and creative introduction to methods that have been proved workable. Poets willing to employ initiative, savvy marketing techniques, and follow-through should find the book highly useful.

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Norma Walker is a poet living in Albuquerque.

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.



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 At the \$60 rate, that's only \$5 a month to belong to a great organization!
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Markets

by Amber Hartley, Guest Columnist

Marilyn Atlas owns Marilyn Atlas Management in California. She manages the careers of 9 actors and 3 established writers, particularly minorities. Her producing credits include *Real Women Have Curves*, *Echoes* and *Nightwalker*.

As a founding member of Women in Film's Luminas Committee, which non-stereotypical roles (for women) would you like to see in Hollywood?

18 years ago, I became increasingly aware of the fact that women and minorities were portrayed from limited perspectives and often in subservient roles. I'd like to see a role about a single woman who has a rich, fulfilling life, embracing her individuality and freedom. She doesn't worry about not being a wife or mother. The plot revolves around her career or interests, and her position in the community. She is not heavily defined by her romantic relationships.

A cool, hip, Asian Ferris-Bueller type character for the new millennium.

A neurotic, hyposexual Latina from a small family, who doesn't speak Spanish. (A witty, "Seinfeld" Latina.)

You're also a member of the National Association of Latino Independent Producers. What is the future of Latin film?

It's not about concentrating solely on the Latin market, but infusing Latin characters in mainstream projects. Rich and interesting stories that are universal, coming from a special point of view, need not be marketed and conceived as niche pieces. A film is larger than life, and seems to speak to everyone. It must be meant for everyone, not necessarily in the dumbed-down, lowest-common-denominator formula that is usually the case, but in a welcoming, enriching, truthful way. Too often, I feel that a well-intentioned writer has put more imagination and emphasis on the antagonist of his story. Instead of delineating the differences of the community, the writer's trying to project. An oppressed character shouldn't "feel oppressed" when you're writing. Your

character should feel full of life, purposeful, obsessed... something vital or moving: spiraling upwards or down, but always in motion. The oppression comes from without, and emphasizes the cruelty of that subjugation, when in contrast to the inner core of that character.

For the Screenwriting Conference in Santa Fe this June, you'll be teaching a class, "Creating Non-Stereotypical Characters." What points will you highlight?

That understanding your characters' backgrounds is key. Even if your character is supporting, and only appears in 8 scenes, knowing that character inside and out dictates his behavior in natural, poignant gestures/inflections. Choosing to reflect on idiosyncratic or ethnically diverse backgrounds is what I would encourage. Not only to establish a diverse color palette on screen, but to stretch the writer's imagination as well. After all, subtext comes from back-story, and letting it subtly seep through... permeating the story with meaning and mystery. If you do not truly know your characters psychologically, physiologically, sociologically, you cannot define the actions of your characters.

Any tips for aspiring producers?

You must have incredible tenacity and a clear vision. But, also the ability to work with others and bring out the best in everyone around you. You must also understand not only the basic tenets of screenwriting, but have a solid grasp of the marketability of your story. Be creative in approaching burgeoning outlets that are starting to look for content. ESPN for sports movies, the web, even the cooking channel...whatever your story touches upon that makes these specialized doors an option. Find material that you are passionate about and strongly believe in, that other people will want to see on screen realized. It all begins with a writer, who not only has honed his skill, but who has a compelling or fun story... that for a few hours can hopefully capture an audience's imagination.

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.

First North American Serial Rights

by Ted Lynn

There are numerous clauses in literary contracts that can trip writers up, and since they're invariably written by the publisher, they often can be created to favor that party. Here's how to protect yourself.

With book contracts, make sure there's a provision for "Reversion of Rights" or an "Out of Print" clause. This section should specify that should the book go out of print for a given period of time, say three years, that the author may make a demand for the reversion of all rights previously granted to the publisher by this particular contract. It will go on to say the publisher is given an amount of time, say 30 days, to respond and declare that it's either initiating an additional printing of the book, or that it's returning the rights to the author. The clause should also say that failure of the publisher to respond to a demand by the author will constitute an automatic reversion at the end of the specified time period.

Interestingly, my wife, Mary, sent such a demand to Harlequin on all of the books of hers they published, and SURPRISE, they're republishing two of them ("Anna's Child" and "Danielle's Doll") this year, so they won't have to revert those rights. They reverted the rest of the rights to her books, so she can sell them again when she becomes rich and famous (I hope). Hurray for the Reversion clause!

Additionally, you now must define "Out of Print," so that the publisher can't use the newly developed instant book printers (Print on Demand—POD) to only print one book each year and claim the book is still "in print." The clause should say something like "The work will be deemed to be out of print when the publisher prints fewer than 500 (insert your own number) books in a one year period." Have a qualified intellectual property attorney draft that paragraph, (and others) if they're not included, or not to your liking, in the contract sent from the publisher.

So, guard your rights, and let me know if you have any business questions for writers.

ted@writerscenter.com

Tuesday Night Double Feature

April 19, 2005 It Happened by Judy Ducharme

The sixty people who were privileged to hear Eileen Longworth, Director of the Rio Grande Valley Library System, also called the Albuquerque/Bernalillo County Library System—anyway—all seventeen libraries, heard a topical talk about censorship. Banning books was the subject, inspired by the recent attempt to ban Rudolfo Anaya's *Bless Me, Ultima* by the parents who didn't want their children reading the curse words. A Colorado principal did not follow the protocol, just ordered twenty-eight books removed from the shelves and gave them to the parents. There was never a ban.

Eileen went on to tell of ten books that had been banned, on subjects ranging from homosexuality to magic. In fact, she said that magic books and especially books on witchcraft were systematically stolen from libraries, as well as books about creationism versus evolution and abortion.

Her parents did not believe in any kind of censorship, except what they deemed suitable for a young girl. In fact, when the Roman Catholic Church where they were two of the 2,000 members present when the Legion of Decency requested all the members to agree to see only Church sanctioned movies, Eileen's parents were the only two people who did not accede.

Eileen herself obtained her mother's library card and had no restrictions on what she could check out from the library.

Eileen said she had another talk on Privacy Rights and the Patriot Act, which I hope we will hear at SouthWest Writers. If you missed this informative and entertaining talk, we hope you'll be able to attend that one.

Contest Questions

Joan Marsh and David Corwell fielded questions from frustrated SouthWest Writers Contest 2005 contestants. Some just wanted clarification of some of the language. The co-chairs of Contest were able to explicate the problems that people were having.

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Switch Writing Hats

by *Nikole Wilson-Ripsom*

Platform-Building Tip #1: Switch Writing Hats!

Around eighty percent of nonfiction books today are written by “experts,” that is people who have a) earned credentials in the field they’re writing about, b) germinated information via articles, live presentations or other media, or c) had extraordinary, unique or memorably told life experiences relevant to their topic.

For an autobiographical work, such as a memoir, an author needn’t have any special expertise—she is the foremost authority on her own life. For a how-to or self-help book, however, the first thing mainstream publishers want to know is, “Does the author have a platform?”

Among the multiple definitions of “platform” in Merriam Webster’s 10th edition are 1) a place from which to speak, 2) a set of principles, and 3) a vehicle for carrying things. All these are important to an author’s platform. The good news is, in the six to eighteen months it will take most authors to write either their book proposal or their entire book, they can develop a platform.

Here are some things editors look for in a platform:

- publications in the field demonstrating your expertise
- a mailing list
- pamphlets, tapes or other media carrying messages related to those in your book
- teaching or leading experience on the topic of your book
- a column
- a unique point of view with demonstrable appeal
- regular speaking engagements
- courses taught at a local venue
- a well-designed website

The section of the nonfiction proposal entitled Author’s Bio or Author’s Credentials details the information about the author’s platform. Many aspiring authors I work with, at least initially, grossly underrepresent themselves in this section.

Solution 1: Work With What You Have—Then Switch Hats!

Assume that you probably already have more of a platform than you know. Instead of beginning by writing your bio in paragraph form, put on your Scribe hat and make a list—yes, that’s right, a long, tedious, unsexy list—of everything you’ve done that seems even remotely related to your book.

Once you’ve made your boring list, switch hats. You’re now a Publishing Consultant looking over your client’s resume. How are you going to make her shine? Simple—

you’re going to take everything even remotely relevant to the book and change into a language that will make publishers perk up their ears. How do you know what will make publishers perk up their ears?

Switch hats again. You’re an Acquisitions Editor at a major publishing house sitting behind a desk, asking yourself, which of these 163 proposals that arrived this week is worth risking my reputation, bank account and job to publish? Then put your Publishing Consultant hat back on, and do your translation—but don’t forget about that anxious editor.

Here’s an example:

Bob Jones, who’s writing a book on personal accounting and finance for the masses, picks a phrase from his Scribe list, “Instructor at Coleridge Community College for twelve years.” With his Publishing Consultant hat on, he rewrites this phrase to read “translated high-level accounting concepts into laypeople’s language to over 3,000 adults of various backgrounds over twelve years.”

Moving right along, Bob changes “facilitated students home accounting practices, enabling them to pay bills and prepare taxes with greater efficiency” to “Over these twelve years, the author developed a series of steps, called the Number Crunch Shuffle. Students consistently report that the Number Crunch Shuffle helps them overcome their fear of numbers, streamlines their home accounting process and cuts their bill and tax preparation time in half.”

guerilla tip: Bob didn’t really call these steps the “Number Crunch Shuffle” at the time he taught them at Coleridge Community College. He got help developing this tag for the technique around which his book is built. However, he did develop the method itself while teaching those 3,000 students.

guerilla insight: There’s plenty of reality to work with. Take what’s there and describe it in new and exciting ways. Find a gem that makes your book special and give it an attention-grabbing name.

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Author Jill Nagle is founder and principal of GetPublished, <http://www.GetPublished.com>, which provides coaching, consulting, ghostwriting, classes and do-it-yourself products to emerging and published authors. Her most recent book is *How to Find An Agent Who Can Sell Your Book for Top Dollar* <http://www.FindTheRightAgent.com>.

What is Poetry?

by Lela Belle Wolfert

Poetry draws from inside one's images that flash on the mind's screen. What it is, is as diverse as individual poets. It is meant to be read aloud—to be heard. Rhythm, cadence, meter, rhyme, alliteration—all are locked up until someone breaks them free for all to enjoy. I know poets like to hang around words and hear them talking to each other.

Poets have to learn to observe closely and, like all writers, have to keep track of ideas. There's no best way to do this—diaries, journals, notebooks, idea files. Me? I have little slips of paper, pages filled with new and strange words, phrases, sentences, things I've overheard and overseen. These are stuck in folders, books, drawers. I collect these like some people collect sweat. Sometimes I come across one of these and find a joy of pleasantness, an epiphany, a catalogue of grand remembrance. I know an idea can strike at any moment and spring like a song fully formed or can germinate for years, one line at a time or, like the wind, blow around a corner and wither. Words whisper or shout at unforeseen times. Keep paper and pen handy. It really doesn't matter what subject a poet writes about—love, war, special occasions, a happening. The important thing is that poetry speaks to people and has to be in the poet's own words—in her voice.

- ❖ Poetry has one characteristic on which every other element depends—line. If you eliminate line, you have prose. Line is what makes poetry musical. The first line should be a zinger. Shelley—*An old, mad, blind, despised, and dying king*. “England in 1819.” Or Byron—*She walks in beauty, like the night*. “She Walks in Beauty.”
- ❖ The next basic unit is stanza. It pivots the poem like a chapter in a book, helps set the mood, creates a pattern. A little white space can work like a comedian's timing. You have to know how, when, and why to use it. It can be a force to grab or it can float like a leaf in the breeze. White space creates patterns—a first line beginning halfway over, at the end of a page, or lines with indentation, or shapes.

e.g. AIRPLANE

- ❖ Next is the title. It is a commitment and promises to deliver, if the reader or listener will stop his mouth for a moment to read or hear. It's a label. The beauty of a good label is elusive and can change how we view the world. Re: Longfellow's “Snowflakes”

Out of the bosom of the Air

Out of the cloud-folds of her garments

Over the woodlands brown and bare,

Over the harvest-fields forsaken,

*Silent, and soft, and slow
Descends the snow.*

He endows his poem with a deeper level of meaning.

- ❖ Then there is meter—the cadence, the rhythm of language. One regular sound you can tap your feet to or the sound that counts the number of accents and/or the number of syllables in each line. This involves words like Iamb (rising meter for conversation), Trochee (falling meter for emphasis), Anapest (tripping meter for excitement), Dactyl (awkward meter for grotesqueness), Spondee (hard meter for stress), Pyrrhic (soft meter for soothe), and types of feet. The important thing to know is that a poem is enhanced by sound. Millay—
*All I could see from where I stood
Was three long mountains and a wood.
I turned and looked the other way
And saw three islands in the bay.*
- ❖ And then there's rhyme. It can help shape a work, enhance a skunk, combine with meter to add melody to a beat, augment the meaning and set the mood for the content. So there is more than choosing words with exact or approximate sounds to tack on the ends of lines. Rhymes can occur anywhere in a line. There are couplets. Triplets, quatrains, and dozens of variations.
- ❖ Lastly, there are formats or forms—narrative, lyric, dramatic, free verse, sonnets, haikus, tankas, lanterns, jingles, limericks, and 50 or 60 more.

The total poem is when you give your all. Remember, it is not what you feel, but what you can make others feel. The object is to create a poem that will endure.

So, what is poetry? It is a grinning boy creating satire. Poetry is children on the sidewalk singing. Poetry is singing “The Star Spangled Banner” before a football game. Poetry is the Pledge of Allegiance in a kindergarten class. Poetry is Robert Frost's “and miles to go before I sleep.” Poetry is Bemelmans' “Madeline.” Poetry is a daddy's kiss and hum. Poetry is what poets write.

Perhaps Eleanor Farjeon says it best.

What is poetry? Who knows?

Not a rose, but the scent of a rose;

Not the sky, but the light in the sky;

Not the fly, but the gleam of the fly;

Not myself, but what makes me

See, hear, and feel something that prose

Cannot: and what it is, who knows?

And what it is, who knows?

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Famous Quotes On Writing

The writer is only half a book—the reader is the other half: P.L. Travers

However great a man’s natural talent may be, the art of writing cannot be learned all at once: Jean Jacques Rousseau

There are three rules to writing fiction. Unfortunately, no one knows what they are: Somerset Maugham

I find television very educating. Every time somebody turns on the set, I go into the other room and read a book: Groucho Marks

Adam was a rough draft that resulted in Eve, a cool breeze: Anonymous

Yesterday, while hiking in the valley, I met 2 men and 2 women walking along the stream. Curious, I asked them who they were. They chorused, “We’re a meadow four.”: Anonymous

“I hate reading Victor Hugo,” said Les miserably: Richard Lederer

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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, June 4, 10am-5pm

It's Time to Sit Down and Work Like a Writer

By Nancy Varian Berberick, author of 11 novels, a few dozen short stories and poem. Her talk will cover work habits, market research, professionalism, the perils of vanity publishers and self-publishing, the value of a good critique group and how to set the ground rules for participation in such a group. Berberick is the site editor of Demspeak.com and edits manuscripts of SWW's critique service. She says, "Who says you can't do what you want to do when you have MS?"

Tuesday, June 21, 7 pm - 9 pm

Revealed Writing: Tapping Your Inner Scribe

Nancy Ava Miller, M.Ed., CHt, will present Revealed Writing: Tapping Your Inner Scribe. Via a relaxation, meditation and hypnotic exercise—easy and enjoyable—facilitators (Nancy Miller, Melissa Larntz, and Sarah Azizi) will guide the audience toward that infinite reservoir of powerful creative intelligence tucked deep and silent within everyone. Immediately following this restful writing endeavor, the audience will receive instructions for a brief, fun writing assignment. Papers will be collected, shuffled, redistributed, and (some) read aloud for discussion. There will be a discussion about the meditative journey and how it might further benefit writers. (Might it eliminate writer's block, for instance?)

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.

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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.

- * **Readwest's Adult Literacy Tutoring Program** is seeking volunteers. www.readwest.org.
- * **New Mexico Screenwriters Speaker Series** www.nmscreenwriters.com.
- * **Inkwell Newswatch**, a monthly writing e-zine, announces the release of their first trimester edition. www.fwointl.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.
- * **Rob Spiegel and Larry Greenly teach a free weekly class** at Bear Canyon Senior Center from 3 to 4:15 p.m. *every Monday*. Half lecture, half discussion of student writing. Covers fiction, nonfiction, poetry, and memoir. Free to members of any Albuquerque senior center (senior center yearly dues: \$12.50).
- * **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.
- * **Sojourn Journal** Best submissions get cash prizes. www.sojournjournal.org.
- * **David Peterson** seeking a ghostwriter for his life experiences. (505) 293-2144.
- * **Kathy Andrew** would like help organizing and editing a couple of books. lifestories1@netzero.com.
- * **7th Annual Screenwriting Conference** Santa Fe. *June 1-5*. www.scsfe.com.
- * **BookExpo America** New York. *June 3-5*. www.bookexpoamerica.com.
- * **Crossing Borders** *June 14-19*. www.santafewritersconference.com.
- * **Santa Barbara Writers Conference** *June 17-24*. www.sbbc.org.
- * **Chenango Valley Writers Conference** Hamilton, NY. *June 19-25*. www.cvwv.net.
- * **Frontiers in Writing Conference** Amarillo, TX. *June 23-24*. www.panhandleprowriter.org.
- * **Jackson Hole Writers Conference** Jackson, WY. *June 23-26*. www.jacksonholewriters.org.
- * **National Society of Newspaper Columnists** Grapevine, TX. *June 23-26*. www.columnists.com.
- * **Croak & Dagger Distraction** 12700 Montgomery NE. *June 25, 1pm*. (505) 281-5765.
- * **Gary Mex Glazner** Spoken word, hip-hop, and classic poems on KSFR 90.7 FM, *June 30* at 6:30 pm.
- * **The Sin Fronteras/Writers Without Borders Journal** is soliciting writers for its tenth annual issue. *June 30*. (505) 521-7311 or (505) 522-1119.
- * **Pacific Northwest Writers Association Summer Conference** Seattle, WA. *July 7-10*. www.pnwa.org.
- * **Creating Dynamic Characters** Santa Fe, NM *July 9*. www.sfworkshops.com.
- * **2005 Taos Summer Writers' Conference** to be held *July 9-15*. Register online at www.unm.edu/~taosconf.
- * **The Art of Narrative Fiction** Santa Fe, NM *July 16*. www.sfworkshops.com.
- * **The Literary Nonfiction Writers Conference of the Southwest** Grapevine, TX. *July 22-24*. <http://mayborninstitute.unt.edu>.
- * **Writing from Where You Live** Santa Fe, NM *July 23*. www.sfworkshops.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.

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 6/25/05. 2005 Erie Horror Screenplay Competition. www.eeriehorrorfest.com.

Deadline 6/30/05. Delacorte Dell Yearling Contest for contemporary or historical fiction. www.randomhouse.com/kids.

Deadline 6/30/05. Musical Theatre Development Program. www.wcensemble.org.

Deadline 6/30/06. Siena Coll. International Playwrights Competition. www.siena.edu/theatre.

Deadline 6/30/05. Century City Screenplay Competition. www.centuryfilmfestival.com.

Deadline 6/30/05. Centre Stage-South Carolina! Playwrights Festival. www.centrestage.org.

Deadline 7/01/05. Henrico Theatre Company Playwriting Competition. www.co.henrico.va.us/rec.

Deadline 7/01/05. Maxim Mazumdar New Play Competition. www.alleyway.com.

Deadline 7/01/05. Muriel Craft Bailey Memorial Award. www.comstockreview.org.

Deadline 7/01/05. San Diego Film and Screenwriting Festival. www.sdff.org.

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. Scremfest Horror Film Festival and Screenplay Competition. www.scremfestla.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.

SouthWest Writers Critique Service

A thorough critique and assessment of your manuscript by published writers, teachers, or agents.

Books, articles, short stories, stage plays, and screenplays...even poetry.

Turnaround of approximately two weeks.

Query letter up to three pages: \$15

Synopsis up to three pages: \$25

All other manuscripts up to ten pages: \$35

Thereafter: \$3.50/page

Everyone Spread the Word to:

Writers, Publishers, Sales, Reps, etc.

SouthWest Writers has office space for rent.

\$250/mo. gets you/them NE business location with private lockable space, conference room, five cent copies, Internet access,

local number fax machine, kitchenette.

Call 265-9485, M-F, 9 am - noon.

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

Ira Rimson is celebrating several recent successes:

His essay "When Technology Fails" has been accepted for inclusion in the Handbook of Technology Management, to be published by Taylor and Francis in the Fall of 2005.

His guest contribution: "The Sky Isn't Falling," a critical rejoinder to a published exhortation for system safety engineers to become more aggressive in correcting purported environmental mismanagement, has been published in the March-April 2005 issue of the Journal of System Safety.

As a result of the above op-ed, he has been invited to become a contributing editor to the Journal of System Safety, alternating three columns per year in the bimonthly journal under the topic "Outside the Box." The column is subtitled with the following quotation: "Problems cannot be solved by thinking within the framework in which the problems were created. --Albert Einstein"

Dorothy Noe also let us know of a few successes:

New Mexico magazine published her profile of Mary Garrison in the May issue.

EQUUS magazine will publish her article about a Tukumcari farrier in June.

Dutchess magazine has accepted an article about Michael and Margaret Korda, the authors of "Horse Housekeeping."

Country Woman has accepted a piece about the Harding County Fair for the summer of 2006.

Kirk Gittings' new book Shelter from the Storm: The Photographs of Kirk Gittings will be out June 1st. For more informatin on book signings, email him at kirk@swcp.com.

Katherine B. Hauth had two poems published during poetry month. "The Catch" in All as One, Harwood Art Center's and VSA's annual poetry publication. "Spring is Like a Sometimes Slap" placed first in the Albuquerque Tribune's annual poetry contest, 4/15/05.

Toby Press announced that the Spanish Rights (Europe, South America) to Albert Noyer's latest novel The Cybeline Conspiracy have been sold to a Barcelona publisher.

Carola Sena had a book review published in Prime Time's May issue. She reviewed SWW member Jeffrey R. Hansson's "Artifact of Deception." Carola also recently published an article about "Olden Days" in German in a newsletter published in Augsburg, Germany.

Melody Groves' story "Llamas Love Life at Dorsey Mansion" appears in the June issue of New Mexico Magazine; her story "Big Bird" in Las Cruces appears in the May issue of Desert Exposure; and two articles about music appear in May's abqARTS. She also recently spoke on the Butterfield Stage at the Festival of the West in Phoenix, and the End of the Trail Festival in Edgewood. She has a new website: www.melodygroves.com

Lucinda Schroeder, a retired federal agent, sold her manuscript titled A Hunt for Justice, which is a narrative non-fiction about her undercover work in Alaska, to Lyons Press. A release date for her book has been set for April 2006.

Larry Greenly's book review "The Art of Enameling a Technical Tour-de-Force" and his profile "Stanley Schmidt: A Future Stradvarius?" were in the May abqARTS Magazine. His travel article "The Lure of Silver City" was in the May issue of Crosswinds Weekly.



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
riograndma@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

Fiction/Poetry:

Dianne Boles-Scott
(505) 299-0026
dboles-scott5@msn.com

Fantasy/Romance:

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

Any Genre in Santa Fe:

Mary Mazza-Anderson
cmmom@zianet.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

Ficition & Nonfiction:

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

Any Genre:

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



New SWW Members

- Valerie Lindsey
- Pamela Jensen
- Charles Powell
- Robert Evans
- James Blackshear
- Aster Blackshear
- Patricia Thomas
- John Doyle
- Loretto Bonos
- Gene Taylor
- William Johnstone
- Heather O'Shea
- Deborah Abeyta
- Hannah Wilder
- Gwenyth Oliver-Hathaway
- Roberta Summers
- Eileen Longsworth
- Joyce Linik
- John Sigler
- Daniel Smith
- Melanie Birk
- M. Louise Heydt
- Jennifer Arnsperger Ryan
- Suzette Sexon

**SouthWest Sage
Ad Rates**

**Worldwide Circulation
on the Internet**

The SWW website received
204,825 page requests
last month.

Business card size: \$16

1/8 page: \$24

1/4 page: \$36

1/3 page: \$45

1/2 page: \$75

Full page: \$100

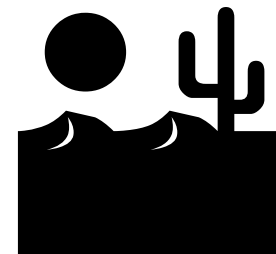
15% discount for 3 mos.

20% discount for 6 mos.

Deadline:

1st of each month
for the following month.
Payment due
with ad copy.

**Because SWW
is a nonprofit
organization,
we cannot accept ads
for financial
institutions,
insurance,
or real estate.**



For information
about benefits for
SWW members contact:

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

SWW Board Meeting will be held at the
SWW office on Tuesday, June 7, 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

- ◆ Speakers for the next several meetings are: Tom Chavez; Historian, Author, and Former Director of Hispanic Cultural Center. Nancy Berberick, Fantasy and Science Fiction Author. Nancy Miller, Hypnotherapist speaking on overcoming writers block. SWW Member and Author Lila Anastas speaking on How to Write How-To Books. Luther Wilson, Director of UNM Press. Carolyn Quinn, Editor of The Sage magazine speaking on memories and essays.
- ◆ The Board is transferring funds into an account that pays a higher interest than the current account.
- ◆ The SWW Writers Contest 2005 received 568 entries. The awards luncheon is September 3rd.
- ◆ Ad options for the SWW Sage newsletter were expanded. Authors are encouraged to place ads for their new books and book-signings.
- ◆ The SWW website is widely accessed; it received 204,825 page requests in April.
- ◆ The Board is nominating candidates for the 2005 Parris Award; election will be at July Board meeting.
- ◆ The Board meeting room at the SWW office at Morris and Comanche is available for workshops (at a reasonable fee) and can accommodate up to 16 attendees. At least one Board member must be present at the workshop for insurance purposes.

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.

Minutes of all Board meetings are available at the SWW Office during office hours: M-F, 9am-noon.

President

Rob Spiegel

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

VP/Office Coordinator/Parliamentarian

Larry Greenly

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

Secretary

Sandy Schairer

(505) 281-0546 · SandySchairer@southwestwriters.com

Treasurer

Loretta Hall

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Membership

Lila Anastas

(505) 797-5452 · LilaAnastas@southwestwriters.com

Public Relations

Melody Groves

MelodyGroves@southwestwriters.com

SWW Sage Editor/Website Coordinator

Cliff Gravel

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

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Edith Greenly

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

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

See your membership card or mailing label for renewal date. Renew to retain your membership benefits. You may now do this securely online.

Parking Lot Sale/Bazaar

New Life Presbyterian Church

5540 Eubank NE
Albuquerque, NM

Saturday, June 18th

8:30 am - 3:30 pm

(Entertainment and Food)

If you have items you can donate to this bazaar to support this church, the meeting place of SWW for 23 years, please bring them to the Saturday SWW meeting, June 4th. Unsold items will be donated to charity.