



# The SouthWest Sage

Vol. 22, No. 5

The Voice of SouthWest Writers

June 2006

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

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## Tips for Breaking into the World of Freelance Writing

by Lisa Abeyta

Ignorance is bliss.

Had I known that the world of freelance writing was filled with so many unspoken rules and mystifying hurdles, I may have thought twice before sending off my first query. Fortunately, it wasn't until years later that I discovered how rare it was to find a buyer on a first attempt. Thanks to some very patient editors and a few hard knocks, I eventually learned the unspoken rules of the freelance writing world.

If you want to write professionally, the most important skill, obviously, is the ability to write. All too often, I hear aspiring writerS say that grammar just isn't their thing. No engineering firm would hire someone who didn't have the proper skills, and no one would hire an accountant who just enjoyed working with numbers as a hobby. The same is true for writers. Electronic spell-checks can't replace a firm foundation in grammar. Writers need to have an innate knowledge of the nuances of language. Check and double-check your work; error-free writing greatly increases the chance of publication.

Magazines and newspapers are good venues for first-time writers, especially since thousands of publications accept freelance submissions. A myriad of publications, such as *Writers Market*, list magazines and newspapers nationwide. Your research before contacting a publication should include layout, recurring departments, and which areas accept freelance queries. Writer's guidelines usually appear somewhere in the publication or online, and often note the best departments for first-time writers. Your library is a good source for previous issues and a resource for How-To books.

Often a good way to break into a freelance market is writing about your own hobbies, interests, or day job. This doesn't mean you can't write about almost any subject, because journalists should be able to research a subject well enough to write with authority. But that means writing a technical review for a trade publication may not be the easiest way to break into writing, unless that trade is your background.

You also need to know how to craft an eye-catching query letter written in a professional tone. Queries are a lot like first dates: they are often your only chance to leave a good first impression. Once the query is in the mail (or e-mail), don't sit back and wait for the assignments to roll in. An editor's work is a lot like a mom's – it's never done. Your query letter is often last in the list of things to do, so follow up in a few days with a second email or a phone call.

Most magazines and newspapers use journalistic-style writing. It is up to the writer to make sure all of the pertinent information is included at the beginning of the story, including the proverbial *who, what, where, when, why, and how*. And don't just accept facts without doing your own research. Publications abhor printing retractions or corrections, so verify quotes and check facts before filing an article.

Want to know the single best way never to get another assignment? Miss a deadline. Editors rarely have the luxury of changing deadlines. If some unforeseen circumstance prevents you from making a deadline, let the editor know immediately.

Once you've found a buyer, it's time to talk contracts. Most publications, but not all, require a writer to sign a contract. *continued on page 3*

**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 SWWriters@juno.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](http://www.southwestwriters.org).*

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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!  
 You can now pay your dues securely online at [www.southwestwriters.org](http://www.southwestwriters.org).

Is it time for you to renew your SWW membership?  
 Check the website at <http://southwestwriters.com>.  
 It is now secure for online renewals and new memberships.

### Tips, contued from page 1

tract to protect both parties by detailing the agreement, including what rights are being purchased and payment arrangements. Some publications pay upon acceptance, others pay on publication. Before signing anything, read the details carefully.

Not many things are quite as satisfying as seeing your byline in print. But there is another reason to keep clips of your work. When querying new ideas, you can provide previously published clips with your query letter, often speeding up the process of acceptance. Many writers keep their electronic clips together on their website for e-mailed queries.

And, while it feels terrible to receive a dreaded rejection letter, it is important to keep a proper perspective. Rejections are part of the business. Sometimes it has nothing to do with skill or style and everything to do with the query not matching the specific needs of a publication. Unless all the rejections urge you to find some other line of work, don't take it personally. When possible, follow up to find out why the query was rejected. Always respond professionally and thank editors for their time, and never burn a bridge with an angry reply. It may be you need that editor in the future when finally stumbling across a perfect story for his or her publication.

While ignorance may be bliss for some, being properly prepared will go a long way towards successfully launching a career in freelance writing.

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*Lisa Abeyta freelances for several publications, including the Albuquerque Tribune, Albuquerque the Magazine and Su Casa. She sold the first article she queried with no previous writing experience and is very aware that good writing is not always enough to catch the eye of harried editors.*

## The SWW International Monthly Writing Competition

Even though the annual contest deadline has passed, SWW's International Monthly Writing Competition is still going strong! You don't have to be an SWW member to enter, but SWW members do enjoy a reduced entry fee.

### Easy Instructions

- Open to any writer in the world.
- All entries must be postmarked by the date listed.
- Original, unpublished work only.
- No cover sheets.
- Print the following information on first page: Name; Address; Phone; E-mail (if any); Category Name
- Manuscripts prepared in standard format: 1" margins, double-spaced.
- Entries are not returned, so there's no need for an SASE.
- \$5 entry fee for SWW members; \$10 entry fee for nonmembers.
- You may enter more than once, but an entry fee must accompany each entry.
- Decisions of the judges will be final.
- Prizes: \$50 1st Prize; \$30 2nd Prize; \$20 3rd Prize.
- Mail entries to:  
 SWW Monthly Writing Competition  
 3721 Morris St NE, Ste A  
 Albuquerque, NM 87111  
 (Print name of category under your return address)

### Deadline: 6/30/06: Pet Anecdote

Write a personal anecdote about your pet (any type of animal) for a magazine or newspaper in the style of a memoir, column, or non-fiction article. Length: up to three pages, double-spaced.

.....  
**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.



The SouthWest  
Sage



*Eileen Stanton is an award-winning author, co-founder and past president of SWW, and long-time teacher at three universities, including the University of New Mexico. She has honed her interviewing talents over 15 years on the radio and in thousands of articles. She brings this expertise to the Sage's Markets column each month.*

*Let her know what questions you want answered.*

*Her email is estanton@cableone.net.*

## Markets: HOW A WRITER/PUBLISHER JUDGES NONFICTION BOOKS

by Eileen Stanton

Stephen Blake Mettee, author of *The Fast Track Course on How to Write a Nonfiction Book Proposal*, is founder and publisher of Quill Driver Books. He originated the Santa Barbara Writers Conference and is judging the Nonfiction category in SWW's latest contest.

Having heard Stephen Blake Mettee speak at one of SWW's conferences, I can attest to the fact that he gives a terrific talk and has a marvelous platform. Quill Driver Books is recognized by *Book Marketing Update* as one of the top 101 independent book publishers in the United States and by *Writer's Digest* as one of the top 100 new-writer friendly book publishers in the U.S.

**Q.** You've written one of the best and most succinct books about writing proposals. What do you think are the most essential elements in a non-fiction book proposal?

**A.** A solid, fresh, idea. Good writing. Brevity in the sense of a high ratio of ideas to words. And the holy grail that all publishers are looking for: an author with a platform. A platform is something that the author can bring to the table to help sell the book. It might be that he or she is well-known in some way, runs a seminar company, speaks regularly, or maybe writes a column that runs in 100 newspapers. This seems like an impossible hurdle to most of us normal people, and it isn't always required, but it gets the attention of a publisher quicker. I'd suggest that, as you write your book, you work on building your platform. You might liken this to someone who is writing and publishing short stories to gain a following of readers before writing a novel.

**Q.** What is your publishing company, Quill Driver Books, publishing now?

**A.** This spring: *Dr. Gott's No Flour, No Sugar Diet* by Peter H. Gott, M.D. and *How to Talk to Your Doctor: Getting the Answers and Care You Need* by Patricia A. Agnew. It's interesting to note that Dr. Gott's platform is his column, which runs in 350 (!) newspapers daily, and that Patricia Agnew is a first-time book author without a platform. Next fall: *Please Don't Eat the Animals*, a book on the benefits of vegetarianism, and *Leadership Texas Hold 'em Style*, a comprehensive guide to leadership using poker as a metaphor. And, of course, our annual *The American Directory of Writer's Guidelines*, which is fast becoming the most-turned-to market guide for writers.

**Q.** What types of books are you looking for?

**A.** We are always looking for any solid nonfiction title, but are particularly interested in how-to and self-help books for those over 50 for our Best Half of Life series, career-building books, and health titles. QDB's writer's guidelines can be found at [QuillDriverBooks.com](http://QuillDriverBooks.com) (Where you can also sign up for a free e-mail newsletter on writing and getting published), but we occasionally publish an odd title, so I'd suggest anyone with a good proposal send it on, even if it doesn't quite fit what we say we are looking for. I am a proponent of multiple submissions, so send it 30 other places at the same time and let the quick triumph.

**Q.** How important is it for the author to have a legitimate speaking platform for promoting a book? (i.e., lecturing at colleges, writers groups, PTA's etc.)

**A.** It's not all-important. Witness Patrica Agnew, who has almost no platform. But it definitely can be the deciding factor in a publisher's decision. It might even be the only factor if the platform is big enough. (Oprah, if you're reading this, give me a call and I'll publish your grocery list.)

**Q.** In judging the non-fiction entries in our contest, what elements do you hope to find in the first chapter?

**A.** Writing so good that it makes me want to read the second chapter (and the rest of the book) even if it isn't on a subject I'm interested in. Bill Bryson (*A Short History of Nearly Everything*) writes like that.

**Q.** What turns you off when you begin to read a manuscript?

**A.** Weak leads. Banal writing. Wordiness. Information the reader doesn't need at this point.

### New SWW Email Address is Here

SouthWest Writers has retired its old AOL address and has replaced it with [SWWriters@juno.com](mailto:SWWriters@juno.com).

Please make note of this fact in your email address book.

## Location, Location, Location

by Tom Gibbons

Richard E. Peck researched the behavior of convicts by going to breakfast. At a coffee shop in Albuquerque's North Valley, Peck was able to listen in and talk to the real-life characters he encountered, and get to know them. Whether the personalities he encountered had, or should have been, imprisoned, apparently they worked in his story.

When a writer is accurate with his details, Peck said, the reader experiences a feeling of the exotic or the familiar, depending on the setting. "You have to introduce the place to give a feeling of where the story is going," said Peck.

On Tuesday, April 18, author Richard E. Peck entertained with a lecture on setting in fiction. He emphasized the *where* as a character in itself. Peck took a number of examples from his impressive body of work, as well as a few personal anecdotes, to convey the importance of establishing and maintaining a sense of place.

His first example, from his science fiction novel, *Final Solution*, describes a futuristic work camp with several well-placed descriptions of its conditions and inner workings. Even in a fantastic setting, the writer can use everyday details to persuade the reader that such a place could exist in the future. Peck read another example from his novel, *Dead Pawn*, which prominently features a trucker's restaurant, near the Big I, where Interstate 25 and Interstate 40 cross, in Albuquerque.

The setting is a familiar one to the reader, thanks to the details of real restaurants that Peck presents. There were "pieces enough of the restaurants (my brother) knew to persuade him," Peck said.

In attempting to persuade the reader, the worst thing a writer can do is to get the details wrong. Peck warned the audience: "If you don't know, don't say anything." Peck underlined the importance of in-depth research and shared a unique method for his novel, *Strategy of Terror*, which is set in Rome. While visiting Italy, Peck would stand at a random neighborhood intersection with a camera and make a panorama by shooting a roll of film while turning in a circle. He would also rip a few pages out of a public phonebook for reference on business names. In this way he could get a sense of the sights and details that would help him build a convincing setting.

Peck went on to explain how place is more than just a



Ex-UNM president Richard E. Peck speaking on location.

passive backdrop, rather, a place will often take an active role in the story. Like any character, place shares relationships with the other players, and has an active role in shaping their personalities and interactions. One example is the culture and traditions of a place, like those of the Pueblo Indians. In the sequel to *Dead Calm*, *Jackalope Casino* (a work in progress), antihero Bob Wince cooks up a story to sell the family restaurant as a legal gambling grounds, even though it is not. This example shows how setting, character, and story can be intertwined.

Finally, during question and answer session, an important question came up: what if a story takes place in the old Soviet Union, or a prison, or any other place or time that the writer won't

be able to experience?

Peck's solution was surprisingly easy: "Google is a writer's best friend," he said. If your book is about spies in 1950's Greece, type in "Greek espionage" and see what you get. When all else fails, it may be necessary to make up a few things. To serve a story set in a New Mexico prison, having never seen the jail he was describing, Peck conjured a red "no crossing" line on the floor in the jail cell. So far he has not received any letters from inmates seeking to correct him.

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*Tom Gibbons attended the University of Washington in Seattle and earned his Bachelor's Degree in English Literature. He is managing editor for Photo Journal, and has written for the magazines New at Home, CameraArts, and abqArts. He will go to graduate school one of these days.*

## One-Stop Workshoping

by Lee Ross

With a turnout of 143 eager writers, the April 29 UNM/SWW Writers Conference: From Start to Sales was a great success.

"Many attendees said it was their first conference, but all attendees said they thoroughly enjoyed themselves," said SWW president Larry Greenly, who represented SWW.

Workshops were taught by award-winning editors, authors and agents, and many of the presenters were hungry for work from up-and-comers, as well as established authors. Topics included cashing in on bilingual skills, breaking into magazines, plotting a novel, navigating the writer's world of agents, publishing options, taxes, and more.



### Contest Connection

by Joanne Bodin

We made it! The May 1st deadline has passed and we had submissions from as far as the United Arab Emirates, Puerto Rico and Canada. All judges and critiquers should be receiving their packets soon. We will notify the winners by letter in the middle of August. You have done a fantastic job with mailing in your entries correctly. We only had to disqualify a few people who either forgot to send in a check with their packet, or who put their name on the manuscript somewhere.

For those who get an entry back after the contest winners are announced at the Awards Banquet will have a written reason for disqualification. Only a handful of the entrants forgot to include a SASE with the entry. For those who do not receive anything back, it is because you forgot to put in a return envelope. A few entrants did not include the correct amount of postage with the SASE, which is another reason for us not returning a manuscript. But, for the most part, everyone did a fantastic job.

Remember, those who were disqualified from judging WILL RECEIVE A CRITIQUE NO MATTER WHAT. Entrants whose manuscript was not returned can pick them up at our SWW office after the Awards Banquet.

**SAVE THE DATE: The Awards Banquet will be SATURDAY, SEPTEMBER 16, 2006. The time and place will be announced in our July newsletter. We will begin taking reservations on a first come first serve basis in July.**

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Joanne Bodin, Ph.D., is the 2006 SWW Writer's Contest Chair. She is a retired teacher of the gifted in Albuquerque. Her book, Step By Step Storytelling: A Narrative Language Curriculum, is used throughout the school district. She is currently working on a novel and is learning jazz piano.

### 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

### Hyphen Hang-Ups

by Bebara R. DuBois

A lot of ink is wasted on unnecessary hyphens because most people don't have a clue as to their use and abuse. Some rules do apply, but a writer must always be willing to check a dictionary for cases without rules.

**Rule #1:** Look up nouns because they don't follow any rule! For example, a *check-out* uses a hyphenate, but a *checkup* does not.

**Rule #2:** Hyphenate a compound modifier before a noun, such as a *well-known scientist*.

**Rule #3:** Do not hyphenate the compound modifier AFTER a noun, such as *the scientist is well known*. This rule is abused because people are used to obeying Rule #2.

**Rule #4:** Never hyphenate an -ly adverb, as in a *carefully prepared* paper. The -ly adverb always goes with its adjective, so the hyphen is superfluous.

**Rule #5:** Do not hyphenate a verb that may be separated, as in *to check out*. One may check a book out or check out a book. But hyphenate a verb that cannot be split, as in *x-ray*. One cannot x something ray, only x-ray something. Another example is my title: the noun *hang-up* has a hyphen in my dictionary; the verb form, as in *hang up the phone*, has no hyphen because you can hang clothes up.

**Rule #6:** Do not hyphenate a prefix unless the vowel repeats: *preamplifier*, but *pre-empt*; or unless a capital follows: *unusual*, but *un-American*; *nonnuclear*, but *non-Soviet*; or unless the word might be confused with a homophone: *re-cover*, meaning to put the cover back on, but *re-cover*, meaning to recuperate.

**Rule #7:** Do not hyphenate an adverb plus a compound modifier, *very well known scientist*.

**Rule #8:** Look up *co* words because they have no rule! *cooperate*, *coordinate*, *coworker*, but *co-author*, *co-education*, *co-opt*.

**Rule #9:** Hyphenate *self* compounds: *self-control*, *self-discipline*, but not words that are not compounds: *selfhood*, *selfish*, *selfsame*.

**Rule #10:** Use the suspension (or suspended) hyphen to avoid repetition: *one- or two-page* article, *one- or two-column* format, *top- or bottommost* character.

**Rule #11:** Be reasonable. Please do not fight for hyphens; we make exceptions for expressions that everyone is used to: *reentry*, *microorganism*. The most important rule is to help the reader!

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Barbara DuBois, MA, University of Michigan, is retired from teaching college English. Besides numerous articles about language and numerous travel pieces, she has published hundreds of book reviews and two books of poetry.

## Queen Sucia: a Conversation with Alisa Valdes-Rodriguez

At 24, Alisa Valdes-Rodriguez began writing professionally as a staff writer at the *Boston Globe*. While at the *Globe* she was nominated for a Pulitzer, and the SUNMAG organization recognized her as the best newspaper essayist in the nation. Her blog, *Queen Sucia*, was listed among the top writer's blogs on the internet in *Vanity Fair*. She also received high honors from *Entertainment Weekly*, *Latina*; *Hispanic Business*; and *Time* magazines.

A native New Mexican, Alisa was once active with the SouthWest Writers. She lives in an adobe home here in New Mexico. She is married to Patrick Rodriguez, and has a five-year-old son, Alexander. *Make Him Look Good* is Alisa's third novel and, in the fall, Little Brown & Co. will release Alisa's first young adult novel, *Haters*.

**Q.** Was success or getting paid for what you wanted to do an overnight thing for you?

**A.** I've written since I was nine years old. I wrote my first short story at ten, attempted my first novel at 15. I completed my first book when I was 21 years old, brazenly sent it out to publishers, got rejected. I worked as a reporter for newspapers for a decade. So, no, it never felt overnight. I was pleasantly surprised when my first decent novel sold for a good chunk of change, but I have never written with the goal of money in mind. I've always written because the process is enjoyable for me. It's the only thing I'm halfway good at in the world, and I'm one of those freaks who happens to really like doing it.

**Q.** What section of the library/bookstore do you linger in, or is there an author you snap up?

**A.** Lately, I linger in the travel section. I want to see the world, and books are a good place to start. Lonely Planet has some excellent travel guides, written well. My favorite author of all time is Dean Koontz, and I snap up everything he writes. He straddles the commercial and literary worlds, crafts phenomenal plots, and his writing sings. I love him.

**Q.** Do you use exercises or techniques to sharpen your writing or do you read books or magazines about writing?

**A.** The best thing a writer can do is read good writers. What's a good writer? That depends. It's different for each of us. But find writers who appeal to you, and read, read, read. You will never get to be a better writer by going to workshops. Sorry to say that. There are only two things on earth that will improve your writing: reading and writing. I do, however, think *Elements of Style* should be required reading for all writers. This book will beat cliché and passive voice out of you. Cliché and the passive voice are the enemies of good writing. There is no great plot in the world that can't be ruined by the passive voice and clichés. Those, and adverbs. Kill the adverbs.

**Q.** From your bio, it is clear that you know some of the places in your books well. Do you subscribe to the idea that authors should write what they know?

**A.** No. Writers should write what makes them happy. There's no way J.K. Rowling "knew" the magical world in which Harry Potter exists. There's no way Diana Gabaldon "knows" what it's like to time-travel to Scotland. A writer should write as if they know what they're talking about, but this doesn't mean it has to be something the writer has experienced personally. How boring my books would be if that were the case.

**Q.** Is there a trick to weaving a page-turning novel?

**A.** Good planning. Outlines. Patience. When I was younger, I wanted to get everything out at once, and that didn't leave room for the reader to come to his or her own conclusions. You have to trust your readers to figure certain things out without you telling them explicitly. You also have to rid yourself of the idea that writing is some kind of highbrow art form. It's that for maybe five percent of the process. The rest of the time, it feels a lot like a job, with responsibilities and requirements that aren't always fun to do.

**Q.** It can be difficult to write so readers will believe. In that regard, do you have any techniques or advice to share with SouthWest Writers?

**A.** Voice is the biggest part of being able to convince a reader your work is real. Voice is kind of this amorphous thing that I don't know how to explain. It's partly attitude, and partly a relationship you have with your reader. They have to like your voice. And a likeable voice is a genuine voice. Nothing turns a reader off faster than a fake voice, which I most often see as a writer trying too hard to sound like a writer. I'm not interested in how many fancy words you know. Those are easily learned. I'm more interested in how deeply you understand people, the psychology of people, the ways they interact with one another. I'm of the Ernest Hemingway school of writing, which says a voice is best if it is simple, believable and direct.

**Q.** What is your favorite thing about being a writer?

**A.** Writing.

**Q.** What is the best thing about writing and why are you drawn to it?

**A.** I really don't know how to explain it other than to say writing is a compulsion for me, and the relief I feel in getting thoughts and feelings out of my head and body is intense. I feel things very deeply, and can't function until and unless they are purged from me. Writing cleanses my spirit.

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*Interview by Lee Ross*

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

### Events/Workshops

**\*6/6, 7pm: Robert Wolf** on collecting local history. His work will be in *Ayer y Ahora —Yesterday and Today: Stories from Santa Fe and Northern New Mexico*. Collected Works Bookstore in Santa Fe, 208 W San Francisco St, 988-4226.

**\*6/9, 5pm: Henry Shukman** reads and signs *Mortimer of the Maghreb*, a book of darkly comic travel stories. Collected Works Bookstore in Santa Fe, 208 W San Francisco, 988-4226.

**\*6/10, 3pm: Robert Torrez** reads and signs *UFOs Over Galisteo*, Torrez mined 36 articles from the state archives, from a Chinese balloon that made its way to New Mexico in 1880 to the arrival of stagecoaches, telegraphs, and a circus. Borders, 10420 Coors Bypass NW, 792-3180.

**\*6/10, 4pm: Ruth Rudner** reads and signs *Ask Now the Beasts: Our Kinship with Animals Wild* in a benefit for the Santa Fe Animal Shelter and Humane Society. Collected Works Bookstore in Santa Fe, 208 W San Francisco, 988-4226.

**\*6/11, 5:30pm: Society of the Muse of the Southwest** Reading, Dinner, Silent Auction. Fundraiser to support S.O.M.O.S. programs. \$100/person. 5:30 pm, Bavarian Inn & Lodge, Taos Ski Valley. 758-0081, <http://somostaos.org>.

**\*6/12, 6:30pm: Natalie Reid**, Writers to Writers Presentation: Writing in the Mythological Voice. Westside Hastings at the corner of Coors and Montano. Call David at 898-0624 or [dcorwell@hotmail.com](mailto:dcorwell@hotmail.com).

**\*6/14-7/19, 6:30pm-8:30pm: Deborah Finkelstein** teaches Writing Short Stories. Explore description, dialogue and more by reading and writing short stories. \$55. Register through Santa Fe Community College, [sfccnm.edu](http://sfccnm.edu), 438-1000.

**\*6/17, 9am: Master Gardner Patricia Klindienst** speaks and signs *The Earth Knows My Name: Food, Memory, and Justice in the Gardens of Ethnic Americans*. The Santa Fe Farmer's Market at the corner of Paseo de Peralta and Guadalupe. For information, call Collected Works Bookstore 988-4226.

**\*6/17, 3pm: Raphael Cristy** reads and signs *Charles M. Russell: The Storyteller's Art*. Russell, known for visual artwork of the West, also wrote humorous articles that delve into deeper issues. Borders, 10420 Coors Bypass NW, 792-3180.

**\*6/17, 6:30-7:30pm: Eliseo Torres** reads and signs *Healing with Herbs and Rituals*, about the practice of herbalists and *curanderismo* in the American Southwest and Mexico. Petroglyph National Monument, 6001 Unser Blvd. NW, 899-0205.

**\*6/16, 4 pm: Malcolm Ebright and Rick Hendricks** read and sign *The Witches of Abiquiu*. Collected Works Bookstore in Santa Fe, 208 W San Francisco, 988-4226.

**\*6/24, 3pm: William Davis** reads and signs *Miracle on the Mesa*, about the University of New Mexico since its founding in 1889. Borders, 10420 Coors Bypass NW, 792-3180.

**\*6/24, 10am-4pm: Deborah Finkelstein** teaches "Writing on the Trail." Focus on sensory awareness and other writing

### Events/Workshops

exercises. Hyde Park, Santa Fe. Register through Santa Fe Community College, [sfccnm.edu](http://sfccnm.edu) or 438-1000.

**\*7/08, 9am-4pm: Wordharvest** hosts best-selling author Margaret Coel in a day-long workshop, Write Dialogue Readers Love in Santa Fe, \$130, includes lunch. Appropriate for beginning and advanced writers. Classes limited to 15.

**\*Every Tuesday, 10-11:15am: Craft of Writing Workshops** Taught by author/essayist/poet Linda Sonna. \$10, Drop-ins welcome. Wired Café, Taos, 737-9092.

### AuthorsWanted

**\*Steffanie Gibbons** 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. [editor@newathome.com](mailto:editor@newathome.com)

**\*The Million Pound Story**, an online writing project, is seeking loose plot outlines for a story of the fantasy genre. The outline will offer writers a starting point and should define a timeframe, basic information on characters, world & environment and loosely define the story. Go to [www.millionpoundstory.com](http://www.millionpoundstory.com) for more information. Send submissions to [story@millionpoundstory.com](mailto:story@millionpoundstory.com).

**\*Photo Journal** is a monthly newspaper with distribution all over New Mexico. They are looking for reviews, interviews, and articles on fine art photography. Contact [tomg@photojournalsw.com](mailto:tomg@photojournalsw.com) for more information.

**\*A New Forum** for all things poetry is up at [abqslams.org](http://abqslams.org). Go there and poke around, join, and post.

**\*The Writers Room** is for writers to write, read, use the free wireless internet or reserve the space for a class or event. Upstairs at 826 Camino de Monte Rey, between St. Francis and Pacheco in Santa Fe. 577-1125, [litcenter@recursos.org](mailto:litcenter@recursos.org).

### Odds and Ends

**\*Copier Technical Services** (aka JT Tech Services) repairs printers, copiers and typewriters, sells supplies and new or reconditioned equipment. The business participates in the SWW Membership Perk Agreement: members receive a 10% discount. They have temporarily moved to 2520 La Charles NE, Abq. Bruce, 296-6331.

**\*Seeking History of SouthWest Writers** The SWW Board is compiling a historical archive of the beginning and early development of SouthWest Writers. All members who can contribute information, please send email to [judyducharme@southwestwriters.org](mailto:judyducharme@southwestwriters.org) or [sandyschairer@southwestwriters.org](mailto:sandyschairer@southwestwriters.org).

**\*Sabra Steinsiek** is seeking suggestions for a column on gift books for the holidays. If you have a book you would like to be considered for the article send an e-mail to [writersabra@hotmail.com](mailto:writersabra@hotmail.com). Book must be in print by November 1, 2006. Send ONLY Title/Author/Publisher/Genre/Five line description by May 31, 2006. You will receive a response only if your book is requested for further information.

**\*Paul Tulenko** passed away March 27, 2006. He was a member of SouthWest Writers for many years.

The Board has approved the following amendments to the SWW Bylaws. A vote of the membership is hereby announced. All members are called to vote on ratification of the amendments at the business portion of the JUNE 2006 SWW Saturday Program on June 3, 2006.

### AMENDMENTS: SOUTHWEST WRITERS BYLAWS - JANUARY 2006

#### #1 – Current Wording:

##### Article V: Officers. Section 2. Eligibility.

B. To be eligible for the office of vice-president, a person shall have been a member in good standing for no less than one (1) year immediately preceding the date of nomination. [See Article V: Section 2. B.]

##### Proposed Amendment: Amend Article V: Officers. Section 2. Eligibility.

Insert: A. To be eligible for the office of vice-president, a person shall have been a member in good standing for no less than one (1) year immediately preceding the date of nomination **and shall have served one (1) year on the Board in the past five (5) years.** [See Article V: Section 2. B.]

##### If Ratified, Will Read: Article V: Officers. Section 2. Eligibility.

To be eligible for the office of vice-president, a person shall have been a member in good standing for no less than one (1) year immediately preceding the date of nomination and shall have served one (1) year on the Board in the past five (5) years. [See Article V: Section 2. B.]

**Rationale:** The vice-president should have the same eligibility requirements as the president.

#### #2 – Current Wording:

##### Article VI: Nominations and Elections. Section 3. Elections.

A. Ballots shall be mailed first class to each member between thirty (30) and forty (40) days prior to the annual meeting. These ballots shall be returned by mail to a teller's committee of three (3) members in good standing appointed by the president and approved by the Board. [See Article VI: Section 3. A.]

##### Proposed Amendment: Amend Article VI: Nominations and Elections. Section 3. Elections.

Strike Out and Insert: Ballots shall be mailed first class to each member between thirty (30) and forty (40) days prior to the annual meeting. These ballots shall be returned by mail to a teller's committee of three (3) members in good standing appointed by the president and approved by the Board. **A. Ballots shall be provided by either Sage ballot or E-mail to each member between thirty (30) and forty (40) days prior to the annual meeting. These ballots shall be returned to addresses provided by the teller's committee of three (3) members in good standing appointed by the president and approved by the Board.** [See Article VI: Section 3. A.]

##### If Ratified, Will Read: Article VI: Nominations and Elections. Section 3. Elections.

A. Ballots shall be provided by either Sage ballot or E-mail to each member between thirty (30) and forty (40) days prior to the annual meeting. These ballots shall be returned to addresses provided by the teller's committee of three (3) members in good standing appointed by the president and approved by the Board. [See Article VI: Section 3. A.]

**Rationale:** This will allow every member the opportunity to vote.

#### #3 – Current Wording:

##### Article XVII: Amendment of Bylaws. Section 1.

Any SWW member in good standing may propose an amendment to these bylaws by submitting a written proposal to the Board. The bylaws may be amended after notice at the previous regular Board meeting by a two-thirds (2/3) vote by the Board and then, after thirty (30) days notice, ratified by a two-thirds (2/3) of responding voting members. [See Article XVII: Section 1.]

##### Proposed Amendment: Amend Article XVII: Amendment of Bylaws. Section 1.

Insert: Any SWW member in good standing may propose an amendment to these bylaws by submitting a written proposal to the Board. The bylaws may be amended after notice at the previous regular Board meeting by a two-thirds (2/3) vote by the Board and then, after thirty (30) days notice, ratified by a two-thirds (2/3) of responding voting members. **Ballots shall be returned either by Sage ballot or E-mail to addresses provided by the teller's committee.** [See Article XVII: Section 1.]

##### If Ratified, Will Read: Article XVII: Amendment of Bylaws. Section 1.

Any SWW member in good standing may propose an amendment to these bylaws by submitting a written proposal to the Board. The bylaws may be amended after notice at the previous regular Board meeting by a two-thirds (2/3) vote by the Board and then, after thirty (30) days notice, ratified by a two-thirds (2/3) of responding voting members. Ballots shall be returned either by Sage ballot or E-mail to addresses provided by the teller's committee. [See Article XVII: Section 1.]

**Rationale:** This will allow every member the opportunity to vote electronically or via first class mail.

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 3, 10:00am to noon

## Creating Characters that Make Readers Roar for More

Is your fiction filled with animatrons? Clockwork characters can clog the cogs of your career.

Fine-tune your fiction by learning:

- Where to gather bones and flesh for characters
- How to give them life
- When and how to kill them off
- and MORE!

Kersten Hamilton is the author of articles and book reviews for adults, nine young adult novels, two mid-grade novels, four easy-to-reads, six picture books, one nonfiction book and various musicals, lyrics, poems and such. She is expecting a new picture book from Viking and a new mid-grade series from Standard to hit the shelves of a bookstore near you in 2007.

Tuesday, June 20, 7:00 pm to 9:00pm

## Adventures of a New Short-Story Writer

Bring the openings and closings of your own short stories to this discussion with Dennis Herrick, a fellow Southwest Writers member. Dennis will lead a discussion on how to begin and end short stories (the middle, he'll leave up to you), and also talk about the many short story contests.

Dennis wrote for newspapers in a career as reporter, editor and publisher spanning 40 years and now teaches journalism at the University of New Mexico. His first attempt at fiction won the 2004 Tony Hillerman Mystery Short Story Contest, and with two short stories published in 2005 he has been hooked on fiction ever since. Besides his short stories, he also is the author of a university-level textbook, *Media Management in the Age of Giants: Business Dynamics of Journalism*, published 2003.

Saturday, July 1, 10:00am to noon

## What Writers Need to Know About Publishing

In this intensely competitive publishing environment, it is absolutely critical that writers understand what goes on from acquisition to the day a book goes on sale, but major trade publishing houses do not want writers to know what goes on behind the scenes. Jerry Simmons will reveal the secrets of these publishers and explain why decisions are made, and how they can negatively impact the career of an unsuspecting writer.

Jerry Simmons has worked on books by James Patterson, Nicholas Sparks, Michael Connelly, Robert Kiyosaki, Alice Sebold, Sandra Brown, David Baldacci, Nelson DeMille, Scott Turow, Robert James Waller, and Jack Welch, all New York Times best-selling authors. He has also worked on such multi-million copy selling titles as: *The Bridges of Madison County*, *Rich Dad, Poor Dad*, *Scarlett*, and *Lovely Bones*.

Tuesday, July 18, 7:00pm to 9:00pm

## How I Lost and Found My Voice: The Road Less Traveled to Publication

Dewey Johnson has long been a story teller, but the loss of his voice to spasmodic dysphonia fueled an interest in turning stories into a novel. Learning how to structure a novel at the Iowa Writers Festival, he then crafted a novel set against a real-life event, Roswell's winning the Little League World Series in Williamsport, PA. The talk has to do with personal experiences, plot, voice, and scene crafting.

Johnson's first novel *Summer of Champions* was published this past November by Texas Tech University Press. Dewey grew up in Roswell and has lived in Albuquerque since 1978. He has a bachelor's degree in mathematics, a master's degree in theology, and is the pastor of Sandia Presbyterian Church.

## SouthWest Writers Workshops

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

Saturday, June 3, 1-4 p.m.

### Spring Clean-Up: A close up look at editing and Revision Techniques

Instructor Judy Fitzpatrick will teach you how to find and fix what isn't working in your narratives and strengthen what is there to build compelling, successful stories. **Everything in a story has to function in terms of the story.** Learn how to find focus and balance in your narrative and how to read for revision. When your writing is in need of editing, where's the best place to start?

This workshop will offer some easy-to-follow, logical steps that will help develop the necessary skills and discipline you need to not only correct what is wrong with your stories, but identify and enhance what is right in your work. If you have a three to five page narrative you believe needs editing, send it to SouthWest Writers along with your workshop fee. Your manuscript may be used to illustrate and teach techniques such as cutting, reorganizing, and proofreading; here's how to avoid sags, stalls, and side-tracks found in early drafts. Class size is limited, so sign up early.

Judy Fitzpatrick was Associate Publisher/Editor for *Young Voices Magazine* for ten years and edited poetry, fiction and non-fiction for Four Seasons Publishing in Olympia, Washington. She has been a writing instructor at Pierce College, in Tacoma, Washington, and has taught classes for both *Sage Ways* and *SEED* since moving to the Southwest in 1986. Her articles on writing have appeared in *Prime Time* and also in the *SouthWest Sage*. Ms. Fitzpatrick has been teaching writing-as-a-process workshops for over twenty years; she is also a published author and script supervisor with two award winning films to her credit. Currently she is at work on a novel.

This workshop is \$20 for members and \$30 for non-members.

Saturday, July 1, 1 pm to 4 pm

### SWW Workshop: Screenplay Confidential

Learn the secrets to writing the great screenplay. Discover the seven essential elements of a good scene and where to begin and end those scenes in your script. Find formatting fundamentals, target three-act structure and its major turning points, understand good film speak and how to create it, and learn what makes a page-turning first scene. Finally, discuss ways of solving the age-old problem: how to market your script.

Rick Reichman's students have sold to Fox, Warner Brothers, HBO, Showtime, all the major networks, and to such TV shows as *Roseanne*, *Home Improvement*, *Buffy The Vampire Slayer*, *Xena: Warrior Princess*, and *Strong Medicine*, to name just a few. His first book, *Formatting Your Screenplay* has sold over 13,000 copies and his new book *20 Things You Must Know To Write A Great Screenplay* is due out this fall. Reichman has written several documentary and training films and his screenwriting articles have appeared in *Creative Screening* and *The Writer* magazine.

This workshop is \$20 for members and \$30 for non-members.

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

### Intellectual Property Services for Writers

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*Note: This information is provided as a convenience. Before entering, be sure to check the listed website at the end of each listing for submission guidelines and information or write the sponsors to make sure a contest is right for you.*

**Deadline: 6/1/06 (postmark).** Novel. Rocky Mountain Fiction Writers 23<sup>rd</sup> Annual Colorado Gold Contest. Prizes: For each of four categories, \$100 first place, \$25 second through sixth. The top six entries in each category are judged by an acquiring literary agent. The focus is on commercial novels in the four categories of general fiction, mystery, romance, and speculative fiction (SF/Fantasy/Horror). Entry fee: \$25 or \$50 for entry a critique. [www.rmfw.org](http://www.rmfw.org).

**Deadline: 6/15/06.** Short Fiction. Main Street Rag's Short Fiction Contest. Prizes: \$250 and 10 copies of published anthology for first place, \$100 and 5 copies for second place, \$50 and 5 copies for third place. Up to 10,000 words. Theme: "Encounters with Famous People," no content, style or subject restriction. All entries receive a copy of the anthology and are considered for publication. Up to 5 finalists will be invited to submit a book-length manuscript for publication consideration. Entry fee: \$10.  
[www.mainstreetrag.com/contests.html](http://www.mainstreetrag.com/contests.html)

**Deadline: 6/15/06.** Poetry. New England Writers 19<sup>th</sup> Annual Free Verse Contest. Prizes: \$300 first place, \$200 second place, \$100 third place. Publication of winning entry. Limit entries to 10-30 lines of free verse poetry. Entry fee: \$5 for 3 poems. [www.newenglandwriters.org](http://www.newenglandwriters.org)

**Deadline: 6/17/06.** Poetry, short fiction, and short nonfiction. New Millennium Writings. Prizes: \$1,000 each for best poem, best fiction, and best nonfiction and publication. No style or content restrictions. Fiction and nonfiction entries should be no more than 6,000 words. Poetry entries may include up to 3 poems and are not to exceed 5 pages total. Entry fee: \$17/entry. [www.newmillenniumwritings.com/awards.php](http://www.newmillenniumwritings.com/awards.php)

**Deadline: 6/30/06 (postmark).** Poetry and Haiku. Penumbra Contest sponsored by the Tallahassee Writers' Association. Prizes of \$200, \$60, and \$40 for poetry and \$100, \$40, and \$20 for haiku. Poetry up to 50 lines, any style or subject. 3-line haiku (need not conform to strict syllable count). No simultaneous submissions, previously published works, or works that have received awards. Entry fee: \$5 per poem, \$3 per haiku. [www.tallahasseewriters.net](http://www.tallahasseewriters.net)

**Deadline: 6/30/06.** Short Memoir. The Writer Short Memoir Contest. Prizes: \$1,000 first place, \$300 second place, \$200 third place. First place also published in *The Writer* magazine. Entries must not exceed 1,200 words and should be about a meaningful personal experience. Must be over 18 to enter, and entries must be original and unpublished. Entry fee: \$10/entry. [www.writermag.com/wrt/](http://www.writermag.com/wrt/)

**Deadline: 6/30/06 (postmark).** Short Story, Children's Short Story, Memoir, and Poetry. The Society of Southwestern Authors 2006 Writing Contest. Prizes for each of 4 categories: \$300 first place, \$150 second place, \$75 third place, \$25 honorable mention. Short Story (2,500 words max), Short Story for Children 6-12 (1,500 words max), Personal Essay/Memoir (2,500 words max), Poetry (40 lines max). Entry fee: \$10 per entry. Entries must be original and unpublished, no simultaneous submissions. [www.ssa-az.org](http://www.ssa-az.org)

**Deadline: 6/30/06.** Poetry. *Brick and Mortar Review*. Prizes: \$1,000 first place, \$250 second place, \$100 third place, and contest winners are featured on the Brick and Mortar website, along with biographical information of each author. No line limit, but be reasonable (less than 4 pages is a good target). Any subject matter and style, but they prefer non-rhyming. Previously published is okay if you have rights. Entry fee: \$15 for 1-3 poems. \$25 for 4-10 poems.  
[www.bmreview.com/contest\\_submissions.htm](http://www.bmreview.com/contest_submissions.htm).

**Deadline: 7/15/06.** Short story. *Glimmer Train's* Fiction Open. Prizes: \$2,000 first place, publication in *Glimmer Train Stories*, and 20 copies of that issue. \$1,000 second place. \$600 third place. Entry fee: \$15/story. Open to all writers, all themes, all story lengths (under 20,000 words), but no children's. Please use online submission procedure.  
[www.glimmertrain.com/fictionopen.html](http://www.glimmertrain.com/fictionopen.html)

**Deadline: 7/31/06.** Very short fiction. *Glimmer Train's* Very Short Fiction Award. Prizes: \$1,200 first place, publication in *Glimmer Train Stories*, and 20 copies of that issue. \$500 second place. \$300 third place. Entry fee: \$10/story. Original, unpublished very short (not to exceed 2,000 words) stories. No children's. Please use online submission procedure.  
[www.glimmertrain.com/vershorficaw1.html](http://www.glimmertrain.com/vershorficaw1.html)

**Deadline: 7/31/06.** Novel. The Dahlenega Literary Festival Prize in Literature. Prizes: \$500 and recommendation to a top NY agency for first place, \$300 second place, \$200 third place. Any genre of a finished, unpublished, novel between 50,000 and 150,000 words. Entry fee: \$35.  
[www.literaryfestival.org/07novel.htm](http://www.literaryfestival.org/07novel.htm).

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*Keith Pyeatt is the new conference chair at SouthWest Writers, and a paranormal author. He refuses to clarify what's paranormal—him or his novels.*

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

**Lisa Abeyta** won second place for *Night Call* in a national essay contest held by the Women Writers of the Desert, based in Phoenix, Arizona.

**David J. Corwell** completed his first fantasy novel/masters thesis and turned it in to his readers, who passed the manuscript on all counts. He was also invited to submit a plot sketch for another novel by an editor at Wizards of the Coast, publisher of the *Dungeons and Dragons* game and novel lines based on the various games.

**Scott and Paula Merrow** won the Governor's Cup Short Screenplay Competition for *A Piece of Pie*. Each of competition's four winners receive \$5,000 for their film, use of state equipment, trainees, and other perks. Shooting for *A Piece of Pie* is scheduled for June and screening at the Santa Fe Film Festival will be in December.

**Sabra Brown Steinsiek** was named a 2006 Eppie Finalist for her novel, *'Til The End Of Time*, published by Whiskey Creek Press, 2005.

**Diantha Wilde** (pseudonym for a SWW Member) has sold an erotic romance e-book *Forever Marian* to Silk's Vault for release in late August or early September. The senior editor requested to see her second story *Port and Starboard*.

**Jeannine D. Van Eperen's** novel *Highway to Love*, a contemporary romance, will be published on June 1, 2006 by Whiskey Press Press. She has signed a contract for another romance, *Willow Spring*, to be published August 2007.

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 SWWriters@juno.com. Don't miss this unique chance for free publicity and fame...and your right to brag!

Need a new book?  
Save Money and Support SWW!

Go to [www.southwestwriters.org](http://www.southwestwriters.org)  
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You save money &  
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*and*  
*Other Support Services*

**Critique Groups**

Submit addition or deletion requests or changes to SWWriters@juno.com.

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

- \*Any Genre , Las Cruces:**  
*Barbara Villemez*  
522-5734
- \*Any Genre , Santa Fe:**  
*Mary Mazza-Anderson*  
cmmom@zianet.com
- \*Any Genre , Rio Rancho:**  
*Winnie Keith*  
771-8059  
w.leone@tableone.net
- \*Fantasy/Poetry:**  
*Janet Belovarsky*  
891-9529  
royalbloodseries@aol.com
- \*Fantasy/Romance:**  
*Heidi Punke*  
271-9772  
heidiamitch@yahoo.com
- \*Historical Romance:**  
*Leah Dodd*  
890-0210,  
patandleah@peoplepc.com
- \*Poetry:**  
*Billy Brown*  
401-8139, welbert@aol.com
- \*Sci Fi/Fantasy:**  
*Joel Holt*  
265-1938, loki265@hotmail.com
- \*Writing-for-fun:**  
East Mountains near  
Edgewood.  
*Sandy Schairer*  
sandsyschairer@southwestwriters.com
- \*Short Nonfiction:**  
*Suzann Owings*  
(505) 867-0567

**Groups Seeking  
Members**

- \*Albuquerque Nonfiction:**  
Meets weekly at the old  
Albuquerque Press Club  
*Marianne Powers*  
892-4990, drifty@aol.com
- \*American Theater  
Ensemble Screenwriters  
and Playwrights:**  
Meets 1st and 3rd Tues-  
days of the month, 7pm  
Puccini's Golden West, 620  
Central Ave SW  
242-2353  
elreytheater@qwest.net.
- Any Genre:**  
Meets once a month on  
Sunday afternoons  
*Michael Franco*  
MDLindell@aol.com

**Groups Seeking  
Members**

- \*Any Genre, including childrens,  
Albuquerque:**  
Meets the first Wednesday of the  
month, 7-9pm,  
Hastings Superstore, Wyoming  
and Montgomery  
*Sabra Steinsiek*  
260-1837
- \*Any Genre, Moriarty:**  
Meets the second and fourth  
Thursday of the month, 6pm  
Moriarty Library  
*Tina Ortega*  
832-2513, jleksutin@hotmail.com
- \*Any Genre, Rio Rancho:**  
*Alice Harpley and Bob Harpley*  
867-1408,  
riversedgebob@cableone.net or  
riograndema@cableone.net
- \*Fiction & Nonfiction:**  
*Paula High*  
271-0837, plhigh@abq.com
- \*Land of Enchantment Romance  
Authors:**  
Meets the second Saturday of  
each month at noon.  
Potential members can attend  
three meetings to see if they  
would like to join.  
leranm.org.
- \*Mystery/Sci Fi:**  
*Fred Aiken*  
856-2145  
FredAiken@southwestwriters.com
- \*Novels/Short Stories:**  
*Janeen Anderson*  
899-5624, janeen@janglya.com
- \*Novels/Short Stories:**  
Meets Saturday afternoons  
Albuquerque Main Public Library  
on Copper  
*Jack Phelan*  
292-0576 or 256-3500
- \*The Santa Fe Screenwriter's  
Group:**  
*Susan Burns*  
474-8268, thursday51@aol.com
- \*Westside Scribes, Screen-  
writers:**  
Meets every other Thursday  
Flying Star on Rio Grande Blvd.  
*Marc Calderwood*  
897-6474,  
skatingkokopelli@hotmail.com

**New SWW  
Members**

- Shirley Abbott
- Nina Adams
- Barbara Botch
- Joshua Bryant
- Betsy Cunningham
- Ranjana Damle
- Winifred Fernandez
- Deborah Finkelstein
- Zita Fletecher
- Dave Hagan
- Richard Hazel
- Elizabeth Henry
- Dolores Holliday
- Teresa Healy Janssen
- Jenna King
- Lester Libo
- Karen Mastrippolito
- Janet McConaghy
- Melinda Mullins
- Sarah Otts
- Ann Peter Paul
- Peggy Schott
- Andrew Shipley
- Carl Thelin

For information  
about benefits for  
SWW members contact:  
**Cheri Eicher**  
INDEPENDENT MEANS  
Group Benefits  
(505) 299-5919  
(800) 883-4310  
independentmeans@comcast.net

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**Deadline:**

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

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

SWW Board Meeting will be held at the SWW office on Sunday, June 11, 2006, at 6 pm (changed from July 4)

Here we are:

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

## Recent Board Meeting Highlights

The vote for members to ratify the proposed changes to the by-laws is Saturday, June 3 at the SWW program during the business portion of the meeting. The proposed changes were placed in the *Sage* newsletter for three months. The vote will be done in accordance with both SWW Bylaws and Robert's Rules of Order.

Bonnie Hayes was welcomed as a new board member. She is the new hostess of the workshops being held after the monthly meetings. Rob Spiegel has booked workshop presenters for the next several months. Workshop presenters are given an honorarium and 50% of all fees received over \$500. The workshops cover a variety of topics related to the craft of writing and have proved to be very popular.

Loretta Hall, SWW Treasurer, reported the financial stats for the month; The current balance is \$34,707.82, as of end of March. (Report is attached to the official copy of the Minutes and filed in the office.) SWW Membership stands at approximately 598 members as of the end of March and over 600 members by the end of April.

*Sage* editor, Lee Ross is looking for announcements for the *Sage*, or articles. Write to leeross@southwestsage.com. With the *Sage* now on the SWW website, it receives national and even international interest.

The Annual Writing Contest was closed for entries on May 1. By the numbers of entries received so far, it appears that the 2006 contest is a great success. Thanks to Joanne Bodin who is the chairperson for the contest.

The raffles for the purpose of fund-raising have not seen adequate attention and will be discontinued until further notice. Members are receptive to the door prize drawings, which will continue at all regular programs.

SWW Historian, Judy Ducharme, is collecting and filing newspaper clippings about SouthWest Writers as well as early remembrances from the members of SWW.

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/Office Coordinator

Larry Greenly  
(505) 293-8550 · SWWriters@juno.com

### Vice President

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

### Secretary/Parliamentarian

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

### Treasurer

Loretta Hall  
(505) 764-9906 · LorettaHall@southwestwriters.com

### Membership

Larry Greenly  
(505) 265-9485 · SWWriters@juno.com

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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

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

## Spring Clean-Up: A close up look at editing and Revision Techniques Instructor: Judy Fitzpatrick Saturday, June 3, 1-4 p.m. at New Life Presbyterian Church, 5540 Eubank NE, Albuquerque

Learn how to find and fix what isn't working in your narratives and strengthen what is there to build compelling, successful stories. **Everything in a story has to function in terms of the story.** Learn how to find focus and balance in your narrative and how to read for revision. When your writing is in need of editing, where's the best place to start?

This workshop will offer some easy-to-follow, logical steps that will help develop the necessary skills and discipline you need to not only correct what is wrong with your stories, but identify and enhance what is right in your work. If you have a three to five page narrative you believe needs editing, send it to SouthWest Writers along with your workshop fee. Your manuscript may be used to illustrate and teach techniques such as cutting, reorganizing, and proofreading; here's how to avoid sags, stalls, and side-tracks found in early drafts. Class size is limited, so sign up early.

Judy Fitzpatrick was Associate Publisher/Editor for *Young Voices Magazine* for ten years and edited poetry, fiction and non-fiction for Four Seasons Publishing in Olympia, Washington. She has been a writing instructor at Pierce College, in Tacoma, Washington, and has taught classes for both *Sage Ways* and *SEED* since moving to the Southwest in 1986. Her articles on writing have appeared in *Prime Time* and also in the *Southwest Sage*. Ms. Fitzpatrick has been teaching writing-as-a-process workshops for over twenty years; she is also a published author and script supervisor with two award winning films to her credit. Currently she is at work on a novel.

This workshop is \$20 for members and \$30 for non-members.

