



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

Scare Me, I'm Bored

by Cecil Perry Clinton

The pretty young girl started at the noise beyond her door. A quick look of anger touched at her heart-shaped face, and as quickly vanished. She turned toward the window, the lamp glinting from her blond hair and silhouetting her perfect chin.

It was dark beyond the window, and she saw only the reflection of her well-formed face.

She strode to the door, turning the knob, then watching the door swing inward under an inexorable force she couldn't withstand.

She stared at the vampire in the hallway, noting the evil leer that surrounded its long fangs.

The undead horror lurched through the door, its evil hands outstretched like talons to grasp her.

Whoa. Hol' on a minute, cowboy.

Sorry, I don't read TV shows. I won't hardly watch them. You'd have to tie me in a chair to make me read one, and you'll never get my full attention.

I thought you wanted to attract readers. I'm one. Put a little honey on my imagination and attract me.

So, what's wrong with the words lying on your page?

Well, for one thing, that's all they're doing, just lying there filling out a word count to pad a paycheck.

You've got a good idea, and a scene inherently explicit with tension, drama, and tragedy. But you didn't put in any of that stuff that editors rave about. You thought up a good scene and buttered it. You're working on a great start to TV writing and buzzword horror. In fact, you might be able to change the tab settings and sell it to a TV producer for big bucks. But I won't watch it, and I definitely refuse to read it. My thinking the world of you and really caring about your feelings doesn't count.

You told me the girl was young and pretty. I'll buy the young part because you should know, you made her up. But I learned a long time ago that my ideas of feminine pulchritude don't seem to jibe with anyone else's. It leaves me a large field to admire that no one else seems to appreciate, but it also means you can't tell me she's pretty and expect me to believe you. I won't.

And buzzword writing is a real turn-off. I feel the author is standing at my shoulder and whispering, "You've seen movies and TV. You know what I mean. I'm going to cue you with a word and you're going to feel terror. Boo. Vampire. Feel that delicious tingle up your spine. Scared you, didn't I?"

Nope. I'm not afraid of words. Got four dictionaries within biting distance of my left elbow to prove it. They all contain the word 'vampire.' I can look up the definition of the word and never feel a tingle. And I don't curl up in bed on dark, rainy evenings with a dictionary to raise goose bumps. Although one of my dictionaries is heavy enough to use for arm curls.

Also, the scene is flat. No action. So far, the only thing your character has done is turn, stride, feel, and look. Your reader needs a little more than that. Drop the buzzword and she could be catching a bus.

Gee. He thinks my story is boring, drudgey, and somewhat preachy because he can't see what I'm showing. He doesn't like my writing or me.

Au contraire, I Bartimize.

I know you visualized a scene you thought scary enough to give me a chill. Show me what you saw, and let me be terrified. Use those words to put me in your vision and see it as you saw it. Let me know your character so I can care

Cont'd on page 5...

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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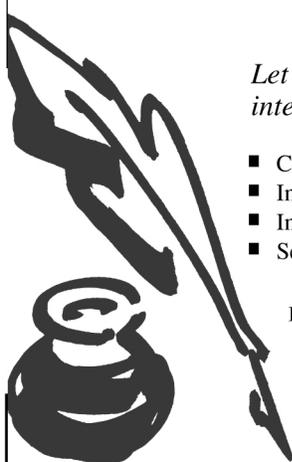
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From the Editor

by Tom Gibbons

We've all experienced it before. A beloved draft is returned with a photocopied letter of regrets. Either that, or an article appears with so many revisions that it's hard to recognize the original, which seemed to stand up so well to scrutiny when finished. No writer enjoys being humbled, even though one must recognize such experiences as being necessary to growth. In these moments of self-reproach, I find it best to go after the tried-and-true materials: books that teach the art of writing, from simple techniques to all-encompassing philosophies.

The Art of Styling Sentences, by Ann Longknife and K.D. Sullivan, recalls the textbooks of our college years—the chapters are short and simple, with exercises at the end of each. After one gets over the initial indignation of learning their basic grammar over again, many important lessons lie in wait. Whether it is the proper use of a semicolon or the difference between a direct and indirect object, this book offers a series of small primers to hone a writer's skill, and to sharpen dull edges. The exercises are fun as well, no matter what anyone says.

On the other side of the scale is *The Art of Fiction* by John Gardner. The first chapter is dedicated to—gasp!—literary significance, and Gardner's sometimes preachy tone is daunting for a writer suffering from self-doubt. You can feel free to disregard as much of what Gardner has to say about what really makes good writing, and instead take any chapter on its own and enjoy the solid advice he gives on his individual topics. Be warned, however—this book will make any writer grunt in disapproval or blush with embarrassment.

In times of near-despair, I find myself coming back to these books, as well as the respectable *Elements of Style* by Strunk and White. It may seem like going back to the chalkboard with its ABCs, but there is inspiration in it, I assure you. I liken it to a cold shower early in the morning—it may be uncomfortable at first, but it serves as a good wake-up call and can even energize a writer with new inspiration. Sometimes a new idea finds its way into my head, and other times I just want to prove Gardner wrong. At the very least, I can feel grateful that he isn't my editor.

Markets

by Mary Lynn

A conversation with literary agent Scott Eagan, Greyhaus Agency. Meet Scott at the November 19th SWW Romance and Mainstream Conference.

Q: Your background?

A: Education, focusing on teaching, writing, and literature. I hold degrees in Literature and Literacy. I'm also a writer and member of RWA. Currently, I have two books of poetry published and another in progress. I write Y/A fiction and have one due out February 2007. With this background, shifting careers to agenting seemed a natural fit.

When I first considered it, I discovered that many agents focused on a variety of genres. I realized that although many agents represented romance, none (that I saw) focused exclusively. Romance is thriving. In my opinion, it needed an agency devoted exclusively to romance.

Q: Outstanding titles to study?

A: Jo Beverly and Claire Delacroix weave fantastic stories within magnificent historical backgrounds and settings. In paranormal I love Emma Holly, Cathy Clamp and C. T. Adams, and Janet Chapman. Chapman has found a creative twist to time travel and has some fantastic, lovable characters. Also, Connie Brockway, Mary Lennox.

Q: Reference books you'd recommend?

A: Best research tools are authors you like. Study them. Look at the level of characterization, the role of secondary characters, scene building, readability (including sentence length, paragraph length), use of dialogue and narrative. Break it apart. Stay away from source books. A bit limiting.

Q: Explain how you sell.

A: I first make sure the writer and I are on the same page, knowing where we want to submit and for what reason. My stronger writers keep me posted about industry updates. It's a team effort. After that, I'll often just phone an editor, pitch the story, and the writer.

I meet with editors at conferences. I spend time networking with editors my writers will meet. I'll attend Spotlight sessions, find out what they're looking for. By doing this, my writers are essentially pitching 2-3 times instead of one quick 10-minute pitch.

Greyhaus will remain small and focused. I'm looking for writers who know where they want to go, are proactive and prolific. I need to know, when I talk to an editor, the writer can step up to the plate and produce the pitched work.

Q: Query letters?

A: Queries need to contain three things:

1. A brief introduction highlighting what makes this story unique.
2. A story line (1 paragraph or so).
3. An introduction of yourself: Who you are, where you want to head, what you have to offer.

You will also send a 3-5 page, full-story line synopsis and an SASE.

I'm not looking for cute or 'creative.' This is a business letter with proposal.

Submissions must be finished and professional. Expect any agency (Greyhaus included) to want to see the full manuscript when they ask for it.

Q: Changes in representation?

A: I need to sell editors on story and concept immediately. Many houses are taking only agented submissions since they don't have time to read. The agent's job is to make editors lives easier.

Q: Your dream submission?

A: For me it would be a writer who's taken a standard story and freshened it up with a new approach in her own unique voice.

Q: Your SWW conference presentation?

A: Students will learn what I look for and expect. They'll meet the face behind the agency. This is crucial. An author-agent relationship is personal and needs to be a perfect fit.

Thank you, Scott.

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.

Scare Me, I'm Bored

by Cecil Perry Clinton

...cont'd from front cover.

what happens to her. Let me feel and see what you and she felt and saw. Let me experience her emotions and sensations, touch at her fear until my nerves are rawed.

Put some story in that scene.

And yes, I know you can walk into any bookstore on any given day and pick up a dozen published novels written just like you've started out. So, whoever said everything that gets published is good?

OK. I like you. I'll check out the rewrite.

Liz sat on the couch, feeling the ache in her lower back and wishing once again she'd bought something with a higher back to lean against and relax. No one had ever told her that being a mannequin could be such hard work. Models checked their makeup and walked around with half-closed eyes to exude sex appeal and beauty. So why did her feet and back kill her every night?

She crossed her legs at the knees, rubbing her foot and noting how her calf fit tightly against the opposite shin with symmetrical smoothness.

Make it while you got it, she thought. When the looks go, you'll end up behind some counter selling cosmetics to fat, middle-aged women trying desperately to hang on to their rich husbands.

She heard the scratch on the door panel again.

Something hard, she thought. Like a button on a cuff dragging down the wood.

She brushed the stray curls of her blonde hair away from her cheek, taking a quick glance at the darkened window behind the lamp table.

Damn adolescent, teenage boys, she thought. Two in the

morning and they're playing peeping tom. I have to strut around and get ogled all day. I damn sure don't have to provide freebies to pizza-faced snots at night.

She stood, clenching her gown tighter to avoid any free peeks, and strode to the door with long, tight-hipped steps. When I finish cussing you out, you little snots, you wouldn't glance at me if I were dancing naked to the elevators.

She slid the chain from its slide, flipping the deadbolt with a quick snap and feeling a fingernail catch on the wood. She turned the door handle with her left hand, hearing the snick of metal as the latch cleared the catch.

The door slammed inward, the sharp edge of the wood jamming against her knee and shoulder. The handle drove into her lower ribs, shoving her back in a heap on the floor.

Horror stood framed in the doorway, hanging flaps of dried skin matching the tattered remnants of a cheap suit.

Liz stared at the lipless mouth. The dried gums exposed overly long, blackened teeth.

Pain tugged at her chest, throbbed with her pulse as her breath gagged and wheezed through her constricted throat.

The creature's hand reached toward her, creaking bones held together by dry strips of rot. Blackened fingernails curled like horrid talons at the ends of...

Yeah. Now you got my attention. That looks like a good first draft. Punch it up a little, and let your critique group gnaw some of the ego out of it.

I can't wait for you to finish it. I sure hope it's raining when you hit the bookracks.

I think you're going to give me a story.
And hurry. I'm still bored.

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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.

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'One reason the human race has such a low opinion of itself is that it gets so much of its wisdom from writers.'

Wilfrid Sheed

5 Ways to Promote Your Book Without Changing Your Lifestyle

by Patricia L. Fry

Some authors that I meet when giving presentations and during consultations are reluctant to go out of their way to promote their books. They say, in essence, "It's a good book, isn't that enough?" Sure, they want to sell a gazillion copies, but they resist the marketing process. They just want to write.

The truth is that, whether your book is self-published or you have a traditional publisher, you must participate in promoting it.

In my book "Over 75 Good Ideas for Promoting Your Book," I outline a collection of no- and low-cost marketing ideas. Granted, not all marketing techniques are for all authors. Each of us has our level of comfort. While I strongly urge authors to stretch beyond their comfort zone, there's nothing wrong with starting the process in familiar territory.

Here are five ideas for promoting your book while involved in the process of living your life.

1. Talk about your book everywhere you go. Show your book to your coworkers, clients, vendors, members at your gym, the waitress who takes your lunch order and your dry cleaner, for example.

I suggest that authors create a 30-second commercial—a spiel that describes their book in 100 words or less. Repeat this anytime someone at a business meeting, class reunion, the supermarket, the auto parts store or your child's school asks what you're working on now.

Your 30-second commercial should be concise, clear and clever. If you're not sure how effective your mini-speech is, rehearse it in front of friends. Your goal should be for people to walk away with a clear understanding of your book without feeling overwhelmed by too much information.

As an example, instead of saying, "I wrote a book about making wreaths," try this: "I just finished publishing a book featuring living wreaths. I explain how to make wreaths using succulents, small garden flowers and ivy, for example." If the listener seems interested, explain a little about how the wreaths are constructed. If your topic isn't this person's cup of tea, mention that it makes a great gift for someone who loves gardening.

2. Promote your book on the Internet. If you use the Internet to chat or conduct research anyway, why not do some promotion while you're there. Go to the sites that reflect the subject of your book and get involved in chats, leave notes on bulletin boards, offer excerpts from your book for the site. A literary site may feature your poetry

book on their author's page. A gardening site would probably be thrilled to post information about your book on living wreaths.

And when conversing with anyone via the Internet, don't forget to add a "signature." A signature is a little plug you can insert automatically at the end of your email communications. Include your book title and ordering information.

3. Join clubs and organizations related to your book topic. Attend meetings and show your book around. Offer to give presentations reflecting your expertise. Donate books for special events. Get even more exposure by volunteering for community service projects that these organizations promote.

4. Write letters to the editor. Watch your local newspaper for an article or letter that relates to the topic of your book. Then respond with information or opinions that reflect the content of your book. Be sure to include the title of your book in your letter. Read newspapers from other communities online or ask friends to send you articles that might inspire your feedback.

5. Sell books on the road. Anytime you travel, take a dozen or so books with you to sell along the way. Arrange in advance with a bookstore or specialty shop to have a book signing while there. Send press releases to local newspapers announcing your event. Make sure the store has plenty of copies of your books to sell.

If you don't have time for a book signing, make cold calls to independent bookstores and appropriate specialty shops in the area. Leave them with a copy of your book or a promotional package.

As you can see, you don't have to go too far out of your way to get exposure for your book and even to make a few sales. In order to increase sales, however, it's wise to challenge yourself to stretch outside your comfort zone.

Here's an idea: try at least one new marketing technique every month. Become a public speaker, for example, offer your book as a premium item, tap into the library market, create a promotional display to offer bookstores and specialty shops that sell your book or get added recognition for your book by entering it in contests.

Patricia L. Fry is a full-time freelance writer. She is the author of 22 books including *Over 75 Good Ideas for Promoting Your Book*, (Matilija Press, 2000) and *The Successful Writer's Handbook* (Matilija Press, 2003).
www.matilijapress.com

Pre-Writing: A Creative Tool

by Jerry R. Davis

Before I sit down to the computer to write an article or essay, I go through two very important steps. The first one, of course, involves carefully researching the subject matter. Once that initial step is completed and I have the necessary data well in mind I still go through one additional step prior to actually typing words on the keyboard.

That second step is called “pre-writing” and it is equally as important to the finished product as the research phase. Pre-writing was one of my frequently used creative tools long before I ever knew what it was called. I will be forever indebted to one of the SouthWest Writers’ guest speakers (I can’t recall which one) who described exactly what I had been doing and then provided a name for it. Pre-writing is the act of mulling over and over again in one’s mind all the information that is to be included in the final essay or article. It is a means of organizing the data in one’s mind.

Silently during the pre-writing process, I start to explore ways of presenting that information to the reader. I mentally form sentences and perhaps even entire paragraphs—some of which may be included in the completed composition—but most of which will end up in my brain’s own waste basket. As a part of that pre-writing phase, I select appropriate titles but throw out most of them; I dream up opening sentences and discard most of them also. Slowly the article begins to take shape in my mind and when I finally do sit down to the keyboard much of it is already written.

In case there is no finish deadline looming on the near horizon, I like to spend at least twenty-four hours in the pre-writing process. That certainly doesn’t mean that I concentrate only on the composition during that time. The nice

thing about pre-writing is that one may do other tasks while the process is afoot. I merely go on with my normal everyday activities and my mind goes into a type of automatic pilot. The day’s chores may include trimming the bushes, weeding the yard, watering the flowers or going out to get the newspaper or the mail, but all the while the information is being processed. Who says, “You can’t do two things at once.”? Yes, you *can* and I do it regularly.

Pre-writing is not only reserved for the daytime, but may be practiced nocturnally as well. Arthritis pain wakes me up several times each night. In order to ease the pain it is usually necessary for me to roll over on the opposite side. Generally it takes a while before I drop off to sleep again. During those moments whatever subject I have been pre-writing the day prior usually comes to mind and I continue with it until sleep overtakes me. Occasionally, a really good idea comes to mind and then I’m forced to get out of bed and write it down so that I won’t forget it. After that, sleep comes almost immediately.

Pre-writing is a valuable tool in your creative toolbox. It not only helps improve your writing but it is easy to do while going about your normal day, or night!

Jerry is a retired Michigan school teacher. He has written two books: *Home on the Farm: Essays on a Michigan Childhood* (2003) & *Tales of the Road: Essays on a Half Century of Travel* (2004). He is a freelance writer for *Posh New Mexico*, for an on-line pet magazine called *Baku’s Zine*, and had an article in the national magazine *The Good Old Days*.

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‘The dubious privilege of a freelance writer is he’s given the freedom to starve anywhere.’

S.J. Perelman

Don't Put a Candle on Your Mantle, and Can a Book Have a Backward?

by Jeanne Shannon

In recent years I've inadvertently developed a new pastime: searching published books, magazines, and newspapers for homophones gone awry. Well, no, searching is not the right word. Those errors jump off the printed pages regularly even though I'm not looking for them. Because I can't ignore them, recording them has become sort of a hobby.

The Grammar Bible (by Michael Strumpf and Auriel Douglas, Owl Books, 2004) tells us that homophones are words that are pronounced alike and that have different meanings, but that may or may not be spelled the same. (When I was in school an age ago, we called them homonyms.) For instance, "hangar," a place where airplanes are kept, and "hanger," used to hang clothes or other items. And "quail," the name of a bird, spelled the same as a word that means "to falter."

In almost every book or magazine I peruse, I find an author or copyeditor who has forgotten the difference between, for instance, "mantel" and "mantle" or between "peddle" and "pedal." Recently a pet products catalog told me that cats like "the elevated lookout offered by a fireplace mantle." I tried to picture a fireplace wearing a cloak and a cat atop the cloak, but my imagination failed me. And a decorating magazine advised placing "colorful candles on your mantle." Yes, I thought, the flames that would erupt if the garment caught fire from the lighted candle would surely be colorful too.

Not long ago a short story in a distinguished university literary magazine described a man "peddling his bicycle down the street." I wanted to inquire, "How much was he asking for it? Was he able to sell it?"

I fantasize that because people no longer wear mantles and merchants who peddle their wares from door to door are rare, "mantle" and "peddle" are out there in the ether, lonely, feeling neglected, begging to be readmitted to our everyday lexicon—and the only way they can do that is to sneak in under cover of their matching homophones. If that's the case, they've certainly succeeded in sneaking past a lot of copyeditors. (When I got up the nerve to point out the "pedal/peddle" confusion to the author of an Albuquerque Journal article, she assured me that she had written the correct word and a copyeditor had changed it.)

I've run across a fair number of airplane hangers. I wonder what a hanger large enough to hold an airplane would look like?

I'm determined not to be fazed by the number of times I see that word confused with "phased." I recently found this one in a best-selling novel from a major publisher. And I'll forgo the pleasure of discussing how frequently this word is confused with forego.

The distinction between "principal," as in the principal of the school or the main idea, and "principle," as in the Golden Rule as a guiding principle, is one that escapes detection frequently. Other frequently confused words are "poring" and "pouring," "straight" and "strait," and "lightning" and "lightening." I find people pouring over books (pouring what? coffee? tea?), and confined in straightjackets instead of straitjackets. However, straightjacket is now an accepted spelling of straitjacket, a demonstration of the fact that errors that appear repeatedly eventually become accepted as correct. So I guess I'll have to embrace the idea of lightening up and not feeling as if I've been struck by lightning when I find yet another misused homophone in a major publication.

Then there's "Forward" and "Foreword," which aren't even homophones. I cringe when I open a book from a not-so-minor publisher and find that it contains a "Forward." Incredibly, I found this glitch in a well-known magazine for writers, where the "forward" of a book was described in a review. I couldn't resist the impulse to e-mail the editor and ask him if the book also had a "backward." He e-mailed back that his face was a deep shade of scarlet.

Well, mine has also been deep scarlet more than once, when I have let a glaring error get past me. Writers and editors are human, after all. And those tricky words that sound alike bring that fact home to us more often than we would like.

Jeanne Shannon has published poetry, short fiction, and memoir pieces in numerous small-press and university publications. She is editor/publisher of *The Wildflower Press* in Albuquerque and worked several years as a technical writer.

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

SouthWest Writers Financial Report
Loretta Hall, SWW Treasurer

In accordance with Article V, Section 5, Paragraph D7 of SWW's Bylaws, I hereby submit the Financial Report for the six months ended June 30, 2005, to be published in the September 2005 newsletter.

Statement of Financial Condition
(Balance Sheet)
January 1, 2005, through June 30, 2005

ASSETS

Current Assets:

Bank of America Checking	\$10,022.60
AG Edwards Money Market	35,446.02
Postage Bulk Mail Fund	<u>635.47</u>

Total Current Assets \$46,104.09

Property and Equipment:

Furniture and Fixtures	9,673.43
Computers	5,434.03
Building Improvements	45.10
Accumulated Depreciation	<u>(5,107.00)</u>

Total Property and Equipment 45.56

Total Assets \$46,549.65

LIABILITIES AND CAPITAL

Liabilities:

Taxes Payable	\$220.19
Future Year Dues	<u>5,150.00</u>

Total Liabilities 5,370.19

Capital:

R/E, Restrict, Scholarships	185.00
Unrestricted Retained Earnings	21,288.57
Current Year Funds Increase	<u>19,705.89</u>

Total Capital 41,179.46

Total Liabilities and Capital \$46,549.65

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, September 3, 10 am-noon

How to Interview People for Magazines or Books

A panel consisting of SWW President Rob Spiegel, Vice-President Larry Greenly, and Treasurer Loretta Hall will discuss techniques to make your interviews less frightening and more efficient, and how to use the raw material to your best advantage. A Q&A will follow.

Tuesday, September 20, 7-9 pm

Copyright Issues and Law for Writers

Rod D. Baker, partner and chief litigator for Peacock Myers, P.C., intellectual property attorneys will discuss: What is copyright? Who can claim copyright? What can, and cannot, be protected by copyright? How to secure and register copyrights. Whether and how to provide notice of copyright. Transferring copyrights. When do you need a copyright attorney?

Saturday, October 1, 8:30 am-10 am

New Member Continental Breakfast

Members and prospective members are invited to a free breakfast on Saturday, October 1st at 8:30 am at the New Life Presbyterian Church (5540 Eubank NE). This event honors our new members and is sponsored by Cheri Eicher of Independent Means, SWW's insurance provider. This is an opportunity to meet other writers and learn about the benefits of being a member of SWW. The regular meeting follows at 10 am. Speaker and topic to be announced.

Saturday, October 1, 10 am-noon

To Be Announced

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

SouthWest Writers Critique Service

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

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All other manuscripts up to ten pages: \$35

Thereafter: \$3.50/page

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.

- * **Antoinette Johnson** is currently looking for inspirational women writers to submit their short stories. www.womenspeak.net.
- * **Readwest's Adult Literacy Tutoring Program** is seeking volunteers. www.readwest.org.
- * **New Mexico Screenwriters Speaker Series** www.nmscreenwriters.com.
- * **Land of Enchantment Romance Authors** meets *second Saturday of each month* at noon. Potential members can attend 3 meetings to see if they would like to join. www.leranm.org.
- * **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. steffanieg@aol.com.
- * **Norma Walker** is now coordinating the Dial a Poem program (505-342-5797), in which local poets from four co-sponsoring poetry groups read their own poetry.
- * **Kathy Andrew** would like help organizing and editing a couple of books. lifestories1@netzero.com.
- * **The CUP OF COMFORT ANTHOLOGY** is seeking stories about expectant mothers, and children with Autism. www.cupofcomfort.com.
- * **Andrea Somberg**, literary agent with Harvey Klinger Inc., is actively seeking new clients. andrea@harveyklinger.com.
- * **Cynthia Walsh** is seeking a ghost writer or co-author for a book about a Native American US Army Nurse who served in WWII. Her history and a taped interview of her veteran experiences are available. nizhoni22@cableone.net.
- * **Co-op Holiday Bookstore** Cottonwood Mall. Sign up by October 10. http://www.nmbookcoop.com.
- * **Sixth Annual Storytellers Festival** Feat. Susan Klein, Derek Burrows and Karahkwahawi. Taos, NM. *October 21-22*. www.somostaos.org.
- * **Glorieta Christian Writers Conference** Glorieta, NM. *October 26-30*. www.classervices.com.
- * **2nd Annual Western Kentucky Book Expo** *Saturday, October 29*. psmith@ucadvocate.com.
- * **Tony Hillerman Writers Conference—Focus on Mystery** Santa Fe, NM. *November 3-6*. www.sfworkshops.com.
- * **Nimrod International Journal** is currently accepting quality fiction, poetry, and creative non-fiction for publication in the spring 2006 issue. Deadline for submissions is December 15, 2005. Send to: Nimrod, The University of Tulsa, 600 S. College Ave., Tulsa, OK 74104.

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.

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

Deadline 9/30/05. Screenwriter Showcase Screenplay contest. www.screenwritersshowcase.com.

Deadline 9/30/05. Lena-Miles Wever Todd Poetry Series. www.cmsu.edu/englphil/pleiades.

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

Deadline 10/1/05. Queens International Film Festival. www.queensfilmfestival.com.

Deadline 10/17/05. The Screenwriter Dig. www.thescreenwriterdig.com.

Deadline 10/21/05. Hellfire's Short Horror Screenplay Competition. hellfires.netfirms.com.

Deadline 11/15/05. Bancroft Prize. www.columbia.edu/cu/lweb/eguides/amerihist/bancroft.html.

Deadline 12/31/05. Sydney Taylor Book Award. www.jewishlibraries.org

ByLine Magazine's Silver Anniversary Celebration

Limited time special offer for SWW members. One year (\$24) is now just \$18 in the US. 2 years (\$42) is now just \$33.

To subscribe, send a check to ByLine, PO Box 5240, Edmond, OK 73083-5240. Provide your name and mailing address.

www.bylinemag.com.

Expires October 31, 2005.

'If you can't annoy somebody, there's little point in writing.'
Kingsley Amis

'Soap and education are not as sudden as a massacre, but they are more deadly in the long run.'
Mark Twain

'A certain ruthlessness and sense of alienation from society is as essential to creative writing as it is to armed robbery.'
Nelson Algren

'There is a great discovery still to be made in Literature, that of paying literary men by the quantity they do not write.'
Carlyle

'I am King of the Romans, and above grammar.'
Emperor Sigismund

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.

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

Tekla Dennison Miller's first novel *Life Sentences* has been released by Medallion Press. Susan Koonce, PhD raves, "Tekla's intimate knowledge of the prison system and those who inhabit it grabs and moves you quickly into a story that isn't easily put down. Her attention to details of her character's behaviors make the story not only believable, but intensely human. A great read about a phenomenon which is as fascinating as it is incredible."

Pari Noskin Taichert's second mystery in her Agatha Award nominated series *The Belen Hitch* is now available in your favorite stores. In its review on July 25th, Publishers Weekly says, "...Taichert provides all the ingredients for a bang-up regional cozy."

Barbara Jacksha's flash fiction story "For Luck" won second prize in Talking Stick's 2005 Fiction Competition and will be published in Talking Stick 14 this fall. Barbara's other recent flash fiction publications include: "Sixty Days" published by *Skive Magazine*, "This Explains a Lot" published in *Long Story Short*, and "Consider the Living" published by *Tattoo Highway*. Her prose poem "Never Enough" appeared in the 2005 edition of *Mindprints*.

Jeanne Shannon had a poem in the Spring 2005 issue of *Saint Elizabeth Street*, a poetry magazine based in Brooklyn, New York. A book of her poetry, *Angelus*, will be published in Spring 2006 by Fithian Press in California.

Shirley Raye Redmond's nonfiction books *Lewis & Clark: A Prairie Dog for the President* and *Tentacles! Tales of the Giant Squid* have each surpassed 100,000 copies sold.

Ken Hudnall has just had his 21st book published by Omega Press.

Karen Villanueva, book publicist and freelance writer, is a regular interviewer for New Mexico's *Living Natural* magazine and has just been given her own PR advice column *Publicity Forum* with the international website: www.fwointl.com (Freelance Writers Organization International) in their e-zine *Inkwell Newswatch*.



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



Critique Groups

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

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

Poetry:

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

Short Nonfiction:

Suzann Owings
(505) 867-0567

**Any Genre,
Rio Rancho area:**

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

**Any Genre,
Rio Rancho area:**

Alice Harpley
riograndema@cableone.net

**Any Genre,
Rio Rancho area:**

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

Historical Romance:

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

SF/F:

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

Fantasy/Romance:

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

Any Genre in Santa Fe:

Mary Mazza-Anderson
cmmom@zianet.com

Fantasy/Poetry:

Janet Belovarsky
(505) 891-9529
royalbloodseries@aol.com

Groups Seeking Members

Any Genre:

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

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

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

Novels/Short Stories:
Saturday afternoons at
Albuquerque Main Public
Library on Copper

Jack Phelan
(505) 292-0576
(505) 256-3500

Albuquerque Nonfiction:

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

**Westside Scribes,
Screenwriters:**

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

Mystery/SF:

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

Novels/Short Stories:

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

Fiction & 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

Dennis Herrick

Elaine Schwartz

Luther Wilson

Christina Ortega

Marilyn Stablein

Karen Rae Klett

Richard Benke

Sonja Evans

Susan Snyder-Sponar

Cearlwyn Fleming

Samuel Hall

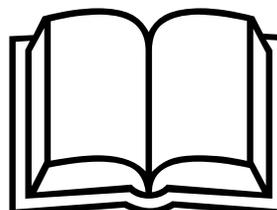
Jamie Erin Henry

Sandra Kay Veith

Sharon Metcalf

Dollie Williams

Cathy Wilson



**SouthWest Sage
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**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, September 6, 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

- ♦ The Service Award(s) were voted on. The award goes to a member of SWW that has given extra attention and service. The winner(s) will be announced at the Annual Meeting on October 1.
- ♦ The August 20th conference is proceeding and even though sign-ups are slow, the committee is confident it will be successful due to the popularity of Sean Murphy. The November conference will feature more than romance authors and speakers; it is geared to writing fiction and will be beneficial to beginning writers.
- ♦ Guests to the board meeting brought feedback about the format of the Tuesday evening SWW meetings. After discussion, the board decided that the meetings are well-attended—more than previously—and any changes would not be necessary at this time.
- ♦ The revised budget was presented bringing the income and expenses into alignment with current financial activity. The board thanked the committee—Edie Greenly, Judy Ducharme, Keith Pyeatt and Loretta Hall. All the board information, including Minutes and Financial Records are on file in the SWW office for members to review.
- ♦ The new member breakfast is prior to the Annual Meeting October 1st, which is the same date that the regular October meeting was scheduled.
- ♦ The contest winners will be announced at the awards banquet September 3. Winners not present will be notified by the contest chairs. Discussion about holding a monthly contest received approval.
- ♦ The ballots for the 2006 board election were mailed August 20. Board is expecting a big participation this year judging from the enthusiasm observed at meetings.
- ♦ Ideas for membership incentives were discussed. Several board members will follow up on these ideas. Melody Groves, Publicity Chair, is publishing a SWW published author booklet. Deadline to get information to her is October 18th. Details and forms are available at meetings.
- ♦ Workshops are a new feature of SouthWest Writers and more will be presented in the 2006 lineup. They are held either at the SWW office or after the Saturday meeting at the meeting hall.

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

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

President

Rob Spiegel

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

VP/Office Coordinator/Parliamentarian

Larry Greenly

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

Secretary

Sandy Schairer

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

Treasurer

Loretta Hall

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

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Lila Anastas

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Public Relations

Melody Groves

MelodyGroves@southwestwriters.com

Critique Service

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

SWW Sage Editor

Tom Gibbons

(505) 977-4937 · gibbons.t@gmail.com

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.

You Don't Say!

Whether it's a matter of getting the most current information or enlivening your research with anecdotes and personal insights, you're going to have to interview people sooner or later. This three-hour workshop will teach you how to interview like a pro. Learn what to do before, during, and after the interview—and what *not* to do. Find out how to

- tailor the interview to suit its purpose
- interview in person or over the phone
- deal with difficult interviewees
- be prepared to answer *their* questions

Instructor Loretta Hall is the author of four nonfiction books and 200 articles. She is a member of SouthWest Writers, the Construction Writers Association, and the Society for Technical Communication.

When: Saturday, October 1, 2005; 1:00 – 4:00 pm

Where: New Life Presbyterian Church (5540 Eubank NE)

How: Call the SWW office at 265-9485 (M-F, 9-12), or register at the door

How Much: \$20 for SWW members; \$30 for non-members