

SouthWest Sage



The Voice of SouthWest Writers

Vol. 35 No. 5

May 2019

So, you've gotten your copy of *KiMo Theatre: Fact & Folklore*, you've read it, and you've heard Jacqueline Murray Loring speak about the adventure of putting it together. Now it's time to launch our baby into the world. Join us at the KiMo Theatre for this event—one of the biggest in SouthWest Writers' history—sponsored by the City of Albuquerque. It's FREE and that includes garage parking directly behind and north of the theater.

KiMo Theatre: Fact & Folklore BOOK LAUNCH

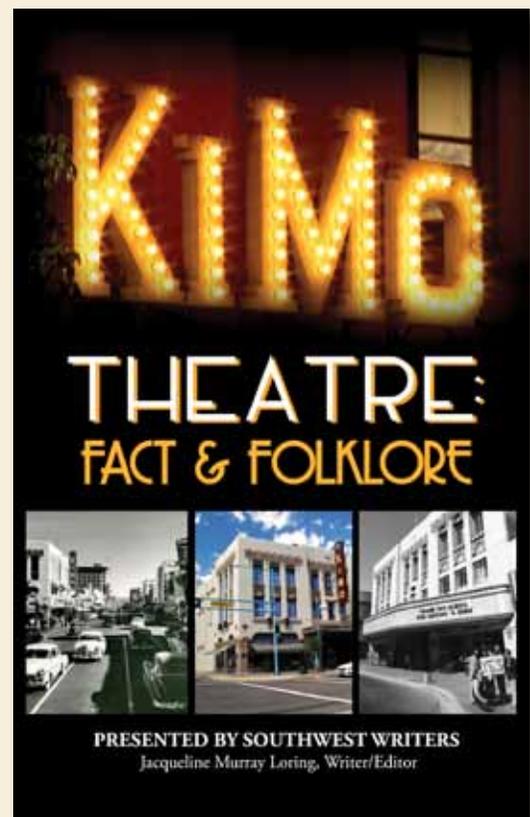
The book launch will include appearances by KiMo Theater performing artists including the Kalpulli Ehecatl Aztec Lead Dancer, the New Mexico Young Actors Guild, the NM Ballet Repertory and the Watermelon Mountain Jug Band. There will also be a silent auction of KiMo memorabilia and other items.

The KiMo theatre is a celebrated historic landmark in Albuquerque. KiMo Theatre: Fact & Folklore, presented by SouthWest Writers and writer/editor Jacqueline Murray Loring, is both a historical text and a collection of newly-told stories, articles, memoirs, insights, opinions, never-before-heard remembrances, and researched facts about the KiMo as a performing arts theatre and a movie palace. The book is a collection of stories written by people with loving, respectful relationships with the theatre: Past employees, elected officials, performers, and audience members share remembrances of the Bachechi family, the theatre's construction in 1927, the 1977 vote by Albuquerque citizens to buy and preserve the building, the theatre's closings for renovations, and its murals, art, and (disputed) paranormal activity.

KiMo Book Launch Silent Auction

The KiMo event is free to the public, but SWW is incurring some expenses, so we have come up with a plan to help defray the cost. We will be selling KiMo books at the event, but we also plan to have a silent auction and need saleable items—do you have anything valued over \$25 that you could donate to the organization? If not, have you written a book that you could donate? We plan to have three or four “Baskets of Books” at the auction.

If you can donate something, please bring it to the Saturday meeting, May 4, or drop it off at the SWW office by May 2. Thank you all!



Copies of the book will be available for purchase.

Wednesday, May 8, 2019, 6 p.m.
KiMo Theater

“I Owe My Career to SouthWest Writers”

by Chuck Greaves

I drove down from Colorado last weekend to attend the UNM Writers Conference in Albuquerque on April 13, where I taught a workshop, renewed some old SWW friendships, and made a few new ones. During the conference lunch hour, when career breakthroughs came up in conversation, I said to our table, “I owe my writing career to SouthWest Writers.” When word of that comment reached Rose Marie Kern, she asked if I’d elaborate, and once again share my breakthrough story with readers of the SouthWest Sage.

It’s the lot of aspiring authors to deal with rejection, of course, and the conference produced no shortage of stories in that vein. Darynda Jones, our keynote speaker, even entitled her presentation “How to Be an Overnight Success in Thirty Years or Less.” I’ve become a connoisseur of rejection stories, never failing to elicit a new one whenever I meet a successful author. They’re a little like baby photos in that each of us has them, but few want to share them with the world unless politely requested. But since Rose Marie requested . . .

I left the practice of law, and Southern California, in 2006 with a naïve vision of launching a second career in book-length fiction. Settling in Santa Fe, I proceeded to bang out two novels in quick succession; the first a lighthearted legal mystery called *Hush Money* and the second a literary true-crime novel called *Hard Twisted* based on a Depression-era double murder in southeastern Utah. Upon completing the first book in 2008, I inundated New York literary agencies with query letters (via snail mail in those days, with enclosed SASEs), and they returned the favor with form rejection letters – nearly forty in number, if memory serves. By 2010 I had two completed novels, no agent, no publisher, no prospects for either, and an increasingly-skeptical wife who forbade me to begin a third novel until I’d sold one of the others.

What was a recovering lawyer to do?

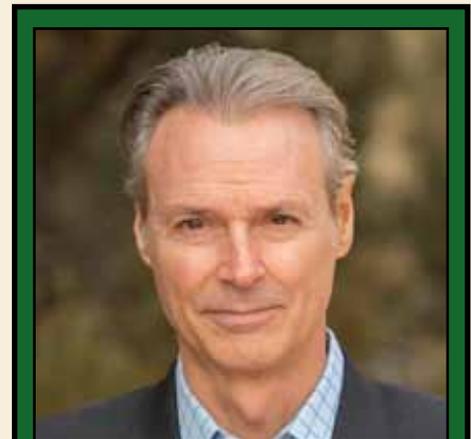
Enter SouthWest Writers. Or more particularly, its (now sadly defunct) International Writing Contest. Those who remember the contest will recall that it involved submitting the first twenty pages of your manuscript for consideration in one of fourteen different, blindly judged categories. The fourteen category winners were then blindly judged by an industry pro who selected a grand-prize winner to receive SWW’s coveted Storyteller Award.

The 2010 contest attracted over 680 entrants from across the country and around the globe, so you can imagine my delight upon being notified that both of my entries had been chosen as top-three finalists in their respective categories. Then at the 2010 awards banquet, *Hush Money* was named Best Mystery Novel and *Hard Twisted* Best Historical Novel, with *Hush Money* taking Storyteller Award honors in what judge Betsy James described was a near toss-up. Only later did I learn from Betsy that the toss-up was against *Hard Twisted*, and only then did she learn that both novels had been written by the same author.

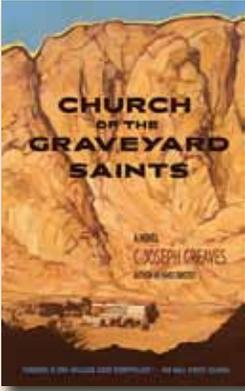
The day after the banquet found me back in Santa Fe sending emails to the few agents that still had one or both novels under submission. The emails read something like, “Just FYI, *Hush Money* was yesterday named the grand-prize Storyteller Award winner in the SouthWest Writers International Writing Contest. In case, you know, it’s still gathering dust in your slush pile?”

Fast forward a week or so. I’m sitting at my writing desk when the telephone rings. A young woman from the David Black Agency in New York is saying she’d be delighted to represent both my novels. And then, five minutes into that hour-long conversation – I kid you not – an email appears on my computer screen from a different, veteran New York agent with the subject heading “Agency Contract Attached.”

So yes, I owe a debt of gratitude to SouthWest Writers, a fact that I gladly acknowledged when both



Chuck Greaves/C. Joseph Greaves is the author of five previous novels, most recently *Tom & Lucky* (Bloomsbury), a Wall Street Journal “Best Books of 2015” selection, Macavity Award finalist, and finalist for the 2016 Harper Lee Prize. You can visit him at: www.chuckgreaves.com.



novels were finally published in 2012 – *Hard Twisted* (as C. Joseph Greaves) by Bloomsbury and *Hush Money* (as Chuck Greaves) as part of a multi-book deal with St. Martin's Minotaur. *Hush Money* would be named a finalist for several national honors, including the Shamus, Lefty, Reviewer's Choice, and Audie Awards, while *Hard Twisted* would be a finalist for the Oklahoma Book Award in Fiction.

Today, as I prepare for publication of my sixth novel, *Church of the Graveyard Saints* (coming in September from Torrey House Press), I remain grateful to SWW for the doors you helped open and the dream you helped nurture. And yes, I'm still out there telling people, "I owe my career to SouthWest Writers."

CONTENTS

- 2** *I Owe My Career to SouthWest Writers*
by Chuck Greaves
- 4** Classes Enrolling Now
- 7-10** Upcoming Meeting and
Workshop Speakers
- 11** Sage Challenge: "This is the
short and long of it."
- 12** *Mr. Howard's Roses*
by Patricia Walkow
- 13** *In My Garden*
by S.A. Montoya
- 14** *The Flower Ladies of Lovell*
by Bud Vahse
- 15** *Twirl with Grace*
by Elaine Montague
- 16** Eliza Haywood Answers
- 17** *Strategies of One Critique Group*
by Chris Allen
- 18** *The "In Between"*
The Writing Life by Sherri Burr
- 19** Nominations Now Open
- 20-22** Conferences, Contests and
Writing Opportunities



Photos by Kathy Louise Schuit

In case you missed it...

...from the April 4 Meeting

Dan Wetmore's presentation, The Pros and Cons of Non-Prose, had members laughing, crying and inspired to write—prose or non-prose. He shared the following gems with Sage readers.

“There is a vitality, a life force, an energy, a quickening that is translated through you into action, and because there is only one of you in all of time, this expression is unique. And if you block it, it will never exist through any other medium and it will be lost. The world will not have it. It is not your business to determine how good it is nor how valuable nor how it compares with other expressions. It is your business to keep it yours clearly and directly, to keep the channel open. You do not even have to believe in yourself or your work. You have to keep yourself open and aware to the urges that motivate you. Keep the channel open. ... No artist is pleased. [There is] no satisfaction whatever at any time. There is only a queer divine dissatisfaction, a blessed unrest that keeps us marching and makes us more alive than the others”

-Martha Graham



Keep the Snack Table Stocked!

you **MIXED** it
or **MASHED** it
or **MINCED** it
or **MOUSSED** it

You shared it.

Thank You

CLASSES ENROLLING NOW

Make Money From Writing

with instructor Chris Eboch

Few people strike it rich with writing, but it is possible to make a living as a writer. Thinking of writing as a business means looking beyond the highly competitive fiction market. Writers share the real numbers behind earning a living wage—through original projects, work for hire, teaching, editing and speaking. I'll show exactly where the money comes from over several years, discuss what decisions led to an increase in income, and explore how to reach some of the less obvious markets.



This class is geared for intermediate and professional writers who are looking to make more income from their writing.

A children's book author, Chris Eboch is the New Mexico Regional Advisor for the Society of Children's Book Writers and Illustrators and a teacher for the Institute of Children's Literature. She is the sister of screenwriter Douglas J. Eboch (*Sweet Home Alabama*). Chris lives in Socorro, where she enjoys hiking, reading, and watching the sunset from the patio.

Saturday, May 18

1-4 p.m.

Location: SWW office, 3200 Carlisle Blvd NE, boardroom

Cost: \$49 SWW members; \$54 Osher; \$59 non-members

Register at a SWW meeting or call the SWW office at (505) 830-6034 (Mon.-Thu. 9-12).

Minimum class size: 6 No maximum

The Secret(s) to a Successful Book Signing

with Kirt Hickman

If you've ever tried to sell books at a signing, you've learned this: Selling a few books is easy; selling a lot of books is much more difficult. According to Guerrilla Marketing for Writers, the national average for books sold at a signing is four, but your signings don't have to be that way. There are secrets to selling books at signings (and they don't have anything to do with talking your family and friends into coming to the store to buy your book). In "The Secret(s) to a Successful Book Signing" you'll learn the secrets of when to sign, where to sign, what to bring, what to do (and not do), and what to say (and not say). Through this two-hour class, you can transform your signings from lonely and depressing, to fun and profitable.



Kirt Hickman, author of the award-winning science-fiction thrillers *Worlds Asunder* and *Venus Rain*, was a technical writer for fourteen years before branching into fiction.

Saturday, June 8

1 - 3 p.m.

SWW office: 3200 Carlisle Blvd NE, Suite 114

Cost: \$25 SWW members; \$31 Osher; \$25 non-members

Register at a SWW meeting or call the SWW office at (505) 830-6034 (Mon.-Thu. 9-12).

His methodical approach to self-editing has helped many make sense of the mass of advice available to the novice writer. He teaches self-editing classes through SouthWest Writers. He has been a mentor in the SWW mentoring program, has spoken at numerous conferences, and contributes a monthly column titled "Revising Fiction" to the SouthWest Sage. He has also written *Mercury Sun*, the fantasy novel *Fabler's Legend*, and two children's books. His writer's guide, *Revising Fiction—Making Sense of the Madness*, won a New Mexico Book award for Best How-To and was a finalist in the international Ben Franklin Awards.

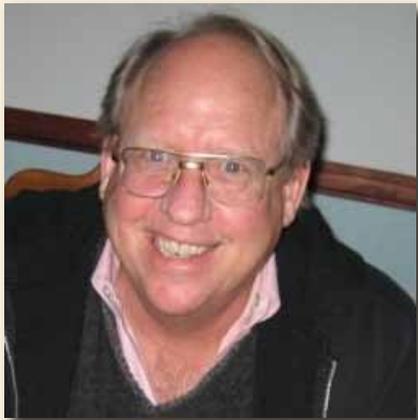
MORE!

CLASSES ENROLLING NOW

BRING YOUR MEMOIR TO LIFE BY USING STORYTELLING TECHNIQUES

with instructor Rob Spiegel

Your memoir will become much more vivid and engaging if you bring storytelling skills to your story. This class will look at successful ways to carve out your story and tell it in a compelling way. We'll look at plotting (yes, your life has a plot), scenes, dialog, managing sensitive information, and the ins and outs of the memoir market and self-publishing. If willing, students can share two-page excerpts from their memoir.



Rob Spiegel has been writing for 40 years making his living as a journalist, serving as senior editor for Design News, an international trade magazine. He has published fiction, nonfiction, poetry, and drama.

He has published six books with major publishers such as St. Martin's Press.

Rob has taught writing at UNM, CNM, Osher, and at dozens of writing conferences across the country. For 10 years, he owned a magazine (Chile Pepper) and a book publishing company. His weekly writing output includes journalism, blogs, webinars, fiction, poetry, and creative nonfiction.

Mondays, June 17, 24 and July 1
3-5 p.m.
SWW office: 3200 Carlisle Blvd NE,
Boardroom
Cost: \$79 SWW members; \$84 Osher;
\$89 non-members
Register at a SWW meeting or call the SWW
office at (505) 830-6034 (Mon.-Thu. 9-12).

Minimum students: 4 Maximum students: open-ended

..... ANNOUNCEMENTS

BRING A GUEST

Do you have friends or relatives who are interested in becoming authors or increasing the writing skills they already have? Bring them to our meetings!

Starting with the meeting on April 6, every time you bring a guest to a SWW meeting you will be able to enter a drawing for prizes to be awarded at the Saturday meeting in December. Prizes include one year's free membership to SWW as well as gift certificates for SWW workshops and to bookstores.

You cannot claim the same person as a guest more than once. Sponsored guests, along with their member/sponsors, must sign in at the Guest Table near the front door before attending each meeting.

SWW Directory of Professionals

The SWW office frequently gets calls from people who are looking for help with their stories, books, editing, websites and all the other elements related to the craft and business of writing. We know that many members do these things professionally, but we don't know who you are!

To this end, SWW is creating a Directory of Professionals with listings limited to "members only." This is in the initial stages so we are still putting together all the possible categories it could contain. If you are interested in having your services listed please fill out the form at this web address:

<https://goo.gl/forms/PXk4Sik0Ohs7rJWo2>

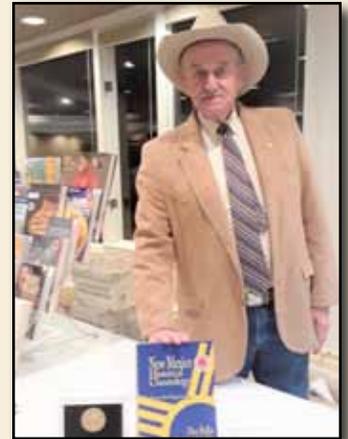
Once we have hammered out the requirements and format, you will be given an opportunity to advertise your services more completely.

Saturday, May 4

Meeting 10 a.m. - noon

ADVENTURES IN RESEARCH:

A HALF CENTURY OF DIGGING INTO THE PAST
with Don Bullis



Historian/historiographer Don Bullis will talk about the research he has done over the past 50 or so years while writing a score of books—historical tomes, newspaper and magazine columns and novels—and the surprises and disappointments he has experienced while doing it. He will offer a few suggestions regarding what writers should do in the quest for historical accuracy, and what they should not do. He will also discuss ways in which to interpret information developed from original sources, and which of them to discount entirely. He will talk about using the internet, personal interviews, and secondary sources. He will not, he promises, get bogged down in minutiae of accessing obscure sources. The talk is intended to help writers save some time in doing research, and have a bit of fun while uncovering useful material.

Don Bullis graduated from Eastern New Mexico University with a bachelor's degree in American History and American Literature in 1970. He attended graduate school at the University of New Mexico. He worked in public relations, educational projects and business before he began a career in New Mexico law enforcement which lasted until the early 2000s. He also worked as a columnist for the New Mexico Independent newspapers and served as editor of the Sandoval County Times-Independent. He writes a regular column for the Rio Rancho Observer called "Ellos Pasaron Por Aqui" and for the New Mexico Stockman. He also wrote book reviews and served as a political correspondent for the Observer and the Cibola County Beacon. His columns have appeared in New Mexico Magazine. He is President of the New Mexico Association of Westerners.

He lives in Rio Rancho with his wife Gloria.

donbullis@msn.com www.Donbullis.biz

Bullis was named New Mexico's Centennial Author by the New Mexico State Library in 2011. He was honored as Outstanding Alumni for 2013 from Eastern New Mexico State University. Bullis is also the recipient of the 2013

Rounders Award presented by the NM Dept of Agriculture. He has won numerous state and national awards. His latest book, New Mexico Historical Chronology won Best Reference book and Best of Show at the 2018 New Mexico/Arizona Book Awards in November, 2018.

He is the author of nine non-fiction books on New Mexico history and two novels, also set in New Mexico. They are:

New Mexico's Finest: Peace Officers Killed in the Line of Duty, 1847-2010 (first edition, 1991; Second edition, 1996; third edition 1999; fourth edition, 2010)

The Old West Trivia Book (first edition, 1993; second edition, 2009)

Bloodville (novel 2002)

99 New Mexicans...and a few other folks (2005)

Bull's Eye (a novel 2006)

New Mexico & Politicians of the Past (2008)

Duels, Gunfights & Shoot-Outs: Wild Tales from the Land of Enchantment, (2009)

New Mexico Historical Biographies, (2011)

New Mexico Historical Encyclopedia (2016)

Unsolved: The American Valley Ranch Murders and other New Mexico Mysteries (2013)

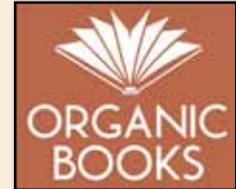
New Mexico Historical Chronology (2018)

SouthWest Writers members, "Writers Helping Writers," meet the first Saturday and the third Tuesday of each month at the Albuquerque Center for Spiritual Living, 2801 Louisiana Blvd. NE, Albuquerque, NM 87110 (just north of Manual, entrance is west of Louisiana). Most meetings include information, education and networking opportunities for writers. Visitors are welcome.

Workshop, 12:30 - 2:30 p.m.

Saturday, May 4

SUPPORT YOUR LOCAL BOOKSTORE... AND IT WILL SUPPORT YOU



JOHN HOFFSIS, Owner of **Treasure House Books & Gifts** in Old Town, teams with **STEVE BREWER**, Co-Owner of **Organic Books** in Nob Hill, to discuss ways for authors to get their publications into book stores. They'll discuss ways to work with local booksellers.

Want to do a reading or a book signing? These booksellers reveal what kinds of events do best with local readers.

They will cover:

- Getting to know the store
- How to sell your book/present yourself at a book signing event
- Keeping a good relationship with the store
- What a bookseller expects from you
- What you should expect from a bookseller
- What should the author do during a book signing to sell more books
- What the bookseller expects from the book itself

SWW workshops are held immediately following the Saturday meeting at the Albuquerque Center for Spiritual Living, 2801 Louisiana Blvd. NE, Albuquerque, NM 87110 (just north of Manual, west side of Louisiana).

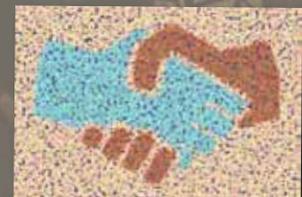
\$20 SWW Members, \$25 Osher Members w/Card, \$30 Non-Members

These Folks Joined SWW in March Reach Across the Table and Say Hello!



Amy Anixter Scott
Bob Worthington
Gerald Gaillard**
Kate Livingston
Kelly Eggert
Robert Speake
Jeffrey Candelaria
John Emery

**Thanks to Gerald Gaillard, for a donation to South West Writers at the time he submitted his membership.



Tuesday Night...It's More Than a Meeting

How to Copyright Your Book

Tuesday, May 21, 7 - 9 p.m.

Presentation by Rose Marie Kern

Whether or not you plan to send your manuscript to a traditional publisher or opt to self-publish, you are going to want to ensure that the legal rights to your story are protected. The U.S. Copyright office allows you to personally register your work—you do not have to go through any other entity.

During the meeting on Tuesday, May 21 we will go over how to do that and, if you have a book ready to be copyrighted, you can bring your laptop and we will do it right there!

The book does not have to be in final printed or electronic form, but once you pay for the copyright (\$55) you must send a finished copy to the Copyright office within a few months.

Rose Marie Kern has written and copyrighted four books of her own and several for other authors. She has written over 450 published magazine articles and stories. She is the President of South West Writers and has given presentations for universities and organizations across the U.S.



May 21st from 6-8pm
During the Tuesday Meeting,
located in the Center for Spiritual Living



Update your Headshot!
Exclusive Pricing for SWW members:
\$35/person includes one retouched image
Senior Discounted Rate just \$25
Quick and Fun!



Kate
KateThePhotographer.com

Anyone who thinks writers are boring people is definitely not hanging around THIS group. SWW members may occasionally get “numb butt” from hammering out their stories at a computer but, as a group, we are pretty awesome.

Look at how much is going on. The KiMo Book Launch, on May 8, is shaping up to be one heckuva party—we hope you can all participate and bring friends. It has engendered a great deal of attention by performing artists, architects, historians, and government officials. (That last is always a little scary.)

The President's Corner

We also have two special happenings at our Tuesday (May 21) meeting. Do you need a GOOD headshot or publicity photo? I am not talking using a cell phone camera to do a fisheye selfie here...we have a professional photographer—who usually charges people over \$100 just for the photo shoot and more for the final product—who will be set up to take headshots at the meeting for a third of that cost. Be sure to look your best for that one.

The Tuesday meeting also features an absolutely fabulous, tremendously exciting speaker with a blow out topic of interest to all authors. This person is, well...me. (hehehe)

If you need to copyright your work and need guidance, bring it and we will do it right there at the meeting. Bring a laptop if you have one and follow along. If you don't have one, I'll use mine to get your work protected legally during the meeting.

Inspiration meets information at our events with speakers and teachers like Don Bullis, Johnny Boggs, and Chris Ebock. Heck my head is spinning already!

Don't forget we have a big conference coming up in September. The top winners of our Short Prose and Poetry competition will be announced by mid June and the honors will be distributed at the awards dinner on Saturday evening, September 14. You can all reserve a spot at that party as well without having to attend the conference.

See you all soon!

Rose Marie

Saturday, June 1

JOHNNY D. BOGGS

Meeting Speaker and Workshop Presenter

Winner of a record-tying, seven Spur Awards from Western Writers of America, novelist Johnny D. Boggs has been praised by Booklist magazine as "among the best western writers at work today."

Boggs is also a prolific writer of short nonfiction with works appearing in more than 50 magazines and newspapers; has also written nonfiction books (including *Jesse James and the Movies*; and *Billy the Kid on Film, 1911-2012*); is a professional photojournalist; and has acted on stage in local theater.

Meeting 10 a.m. - noon

The Modern World of Publishing

Remember the days when writers sat at their desks, pounding on manual typewriters, killing trees by the thousands, mailing query letters with self-addressed stamped envelopes and filing away rejection letters; all the while praying that some editor would see talent and truth in those words written in blood and take a chance by offering a modest contract that, yes, would lead to Pulitzer nominations, bidding wars for multibook contracts and Hollywood options? (Take that, William Faulkner, for a sentence!) Well, all you can do is remember those days because they're all gone. Take an honest look at what's going on in today's publishing world, and what it means for writers and publishers.



Workshop, 12:30 - 2:30 p.m.

The Short Story: From Beginning To End

It is the hardest form of prose to write. It's also one of the toughest to get published. Yet writing short fiction can be the most rewarding. Here's a course on writing a short story, from developing an idea (and a title), the do's and don'ts, and how to find a market. Bring pencils. Bring a new writing tablet. And get used to rejection.

\$20 SWW Members, \$25 Osher Members w/Card,
\$30 Non-Members

Meeting and workshop location: Albuquerque Center for Spiritual Living, 2801 Louisiana Blvd. NE, Albuquerque, NM 87110 (just north of Manual, entrance is west of Louisiana).

Bobbi Adams



SWW learned in late April that longtime member Bobbi Adams has passed. Although we have no specifics as yet, Bobbi had been fighting cancer for several years.

Bobbi's funny memoir story, drawn from her years as an airline stewardess, was published in the SWW Storyteller Anthology. Just last November, Rose Kern, who writes for aviation magazines, asked Bobbi if she would like that story reprinted in *Fly-Low*, a national magazine for private pilots. Bobbi enthusiastically agreed and was delighted to see her story in the January issue.

Over the years, Bobbi helped SWW by serving on the board of directors. She was adept at organizing and running events, the last being a Memoir conference about six years ago. Many members will remember her toy poodle assistance dog, Coco, who attended meetings with her. When SWW finds out more information, including times and dates of possible services, we will post it in the weekly alerts.

SAGE CHALLENGE/SUBMISSION GUIDELINES

The SouthWest Sage newsletter welcomes submissions focusing on all aspects of research, writing, and publishing in any genre. See past issues of SouthWest Sage for the types of articles we publish.

You have four ways of possibly being included:

- Write an article for the Sage related to the craft of writing, getting published, etc.
- Enter stories, poems, or articles inspired by the monthly writing challenge announced in each Sage.
- Send in a short story/poem/essay of your own—on any topic (inclusion in the Sage is subject to the discretion of the editor).
- Enter artwork/photographs related to writing in general or accompanying your stories.

Payment is in bylines and clips. Deadline is the 15th of the month prior to the next issue. Article lengths from 300-1000 words (unless otherwise specified in the challenge). Submissions may be edited for accuracy, readability and length.

Send all submissions as either standard text in an email or in a Word document with Times New Roman, Ariel,

The Sage Writing Challenge

JUNE

Write a short story (500 words or less) that begins with these words from Shakespeare:
This is the short and long of it.
- from the *Merry Wives of Windsor*

email to sage@swwriters.com

or Courier New font in 12 pt. size. Single spaced. Do not get fancy with formatting or fonts—your best chance for publication lies in making it as easy for me as possible.

Send questions or submissions to:
Kathy Schuit, SouthWest Sage Editor,
sage@swwriters.com

Mr. Howard's Roses

by Patricia Walkow

Every year, old Mr. Howard shows up. Creeps into my brain. I have become accustomed to his cerebral visits and he doesn't leave until I am finished pruning my rose bushes—pink, white, red, and orange.

But never yellow.

I watched Mr. Howard peer into a shrub of white roses, his pruning clipper in hand.

He examined each open rose, as though to say "My, aren't you pretty!" He'd caress the blossoms' fragile petals and sniff their fragrance, not having to bend because the rose bushes were as high as his shoulders. Then he'd search for spent flowers, clip them, and place the debris in a deep cotton satchel he wore with a wide cross-body strap.

His beard draped halfway down his neck and was almost as white as his thick, curled hair. His skin was dark chocolate, contrasting with his hair. Some teeth were missing and his pants hung below his waist.

In warmer weather I would sometimes hang around the narrow garden on the side of my parents' house, adjacent to Mrs. Pearl's rose garden. No fence separated the houses. My kitchen window looked onto Mrs.



Pearl's garden, where I saw the elderly man labor among rows of yellow, white, and pink roses in every season except winter. His job was roses. Only roses. Mrs. Pearl's other gardening crew was forbidden to even think about roses.

Mr. Howard worked silently, like a ghost who appeared and then vanished. He made Mrs. Pearl's roses the most beautiful in the neighborhood.

He wasn't cordial. I was a little afraid of him, yet one day I garnered the courage to ask, "What are you doing, sir?"

Pruner in hand, he slid his glasses to the tip of his nose, raised his eyes up to me, and responded, "Fixin' roses."

I knew roses didn't need to be fixed, so I made a little joke: "Are they broken?"

He coughed a gruff laugh at my middle-grade horticultural ignorance, "No, girl. They ain't broken. Just tendin' to 'em. Now run off."

From then on, I always said "Good Morning,

Mr. Howard." Sometimes he'd acknowledge me.

About three years after I asked him if the roses were broken, he put his pruner down on an early summer morning. "What's your name, girl?"

"Patty."

"Well, Patty, why are you interested in roses, and how do you know my name?"

"Everybody knows your name. Everyone knows you are the best rose gardener there is."

He squeezed out a smile, "You like roses?"

"Yes. But they look like they're a lot of work."

"That depends."

"On what?"

"On whether you think they're worth the effort. Come here. Look at this flower."

I approached him as he cradled a fully-opened white rose between two fingers.

"Go ahead. Smell it. Give it a good whiff."

He bent the rose toward me and I inhaled its intoxicating fragrance.

"What do you think, Patty?"

"It smells beautiful."

He guided me to a yellow rose, then a pink one. I smelled each of them, realizing their perfumes were different.

"So, now do you think it's worth caring for roses?"

I nodded.

"Which smelled best?"

"The yellow one," I pointed.

"That's also my favorite." He paused.

"They're special." He took a deep breath. "Now I have to get back to work."

"Okay, Mr. Howard. Will you be here next week?"

"I'll be here. God willin'."

That summer he taught me about roses: told me people gave them as gifts, used them to make tea, and saved dried blooms for sachets. I learned about aphids and mold and fungus and Japanese Beetles.

While I silently assisted him with pruning a yellow rose bush one almost-autumn morning, he blurted: "I had a little boy once. Toby. Planted a yellow rose bush over his grave. I add a new one each year or so. My yard is brilliant yellow now. I ain't supposed to have Toby buried at home. Against the rules. Should've used a proper graveyard. But he's at home, just outside my back door. Everyone thinks he's resting forever over at Stuyvesant Cemetery. But he ain't. He's with me."

ROSES, con't

Mr. Howard looked at me. I'm sure my eyes nearly popped out of my head, as though I had been hit with a hammer or something, but I remember thinking how it made perfect sense to bury someone you loved in your own back yard.

His words were the longest sequence of sentences he had spoken to me and it was the most personal bit of information he shared. I suspected not even Mrs. Pearl knew.

"Nobody knows about this but you and me, Patty. It's our secret. My wife knew, but she ain't around no more. Left me."

"I'm really sorry about Toby, Mr. Howard."

"Remember, it's our secret."

"Okay...our secret."

We were solid friends from then on.

Years later, when I was leaving my parents' home to move to another state, I said goodbye to Mr. Howard. We hugged each other. I figured by then he was probably about eighty and I might never see him again.

"Now Patty, if you ever have a rose garden, remember everything I taught you." Then he gave me two of Mrs. Pearl's yellow roses.

A fixture outside my mother's kitchen window, Mr. Howard must have worked on those roses for at least twenty-five years. It seemed they were as much his as Mrs. Pearl's.

Maybe more so.

As I prepare to prune my own roses, I am satisfied there are no yellow blooms among the bushes. Their omission was planned, for I believe their absence makes space for Mr. Howard to be present in my garden.

Each time I care for my roses, I hear his voice, see his hair, and remember the day he taught me it is worth tending roses. I envision his backyard, probably owned by someone else now, filled with yellow rose bushes.

If anyone asks me why I don't have yellow roses, I tell them about Mr. Howard, about how yellow belongs to him and his son.



In My Garden

by S.A. Montoya

I am not a survivalist. Goodness knows, I don't want to be the last living human on earth.

Personally, though, I love having plants and trees around me, and planting trees is one way of creating a vibrant microclimate surrounding a house.

Years ago, when we returned to New Mexico, I planted an edible garden around our home. I imagined my family "living off the land," albeit in a small way. For shade and food, we planted a MacIntosh apple tree which, 11 years later, is now over 15 feet high. We also planted a Keiffer pear tree, which is more columnar and anchors one side of our home. The other side shelters a Wonderful Pomegranate—that's the variety, not its production. It has yet to produce "wonderful" fruit. Must be the gardener's fault—although I did become a Master Gardener under the county's Extension Agent's program.

On the side of the house, I planted a Mexican Elderberry, in part as a windbreaker. I also planted what I thought was a peach tree. This mystery tree was mislabeled at the nursery. It's actually a "peachcot," a mix of peach and apricot, a small, very sweet and mushy fruit you must eat off the tree as it ripens.

With the garden now producing a bounty, I took a canning class and learned the pleasure of grandma's ways of surviving—preserving fruit in jars. Then, I bought a dehydrator and practiced drying the fruit into ribbons of desiccated treats. Having watched my garden grow through the seasons, I worked with nature's ways, avoiding pesticides.

Both the MacIntosh and the Keiffer are old varieties of fruit. With what's left after the worms, the MacIntosh make great tart apple slices, canned applesauce and delicious pies. The Keifers were grown at a time when farmers couldn't make it to market quickly. They put the pears in their root cellars because they ripen off the tree and last longer than today's pears. I learned that the hard way—pun intended. When there's a blush on the pears, they are ready to pick—even though they are hard as gravel.

As healing and refreshing teas, I grew the elderberry and some spearmint—known in Hispanic households as yerba buena, the good herb. A small 2-foot-by-5-foot area for salad greens completes my edible garden. There is nothing as good as a homegrown cherry tomato—from Sun Gold to the Super Sweet 100, cherry tomatoes can be eaten off the vine and made into salads, mixed with Arugula or Swiss Chard. Yum!

Besides the culinary pleasures of being surrounded by an edible garden, being close to nature has a calming influence. Not much beats kickin' back and listening to the rustle of the breeze in the trees and the buzzing of bees and watching hummingbirds dart in and out of the flowers.

Can't wait for May's warming days to see my garden grow again!

The Flower Ladies of Lovell

by Bud Vahse

Anticipating a pleasant 400-mile trip to Denver on the morrow, following along the Big Horn River on Wyoming's "Yellowstone Highway" through Greybull, Worland, Thermopolis and Shoshoni to Casper, we stopped in Lovell, Wyoming for the night. Lovell, astride US Highway 310 (State 789) is about 15 miles from the Montana border. It is a smallish place, with apparently little to attract many summer tourists. They were probably hurrying west to reach Yellowstone National Park, north to Montana's largest city of Billings, east to the Big-horn Canyon National Recreation Area, or south to Wyoming's Capital, Cheyenne.

Lovell's railroad station, well away from the main street, had been daily served by the Burlington Railroad's passenger and mail train, known to folks along the line as "the Night Crawler." Riding this train between Denver and Billings, about all one could see of Lovell's 2,288 residents was the station agent, the postmaster waiting to exchange mail with the train and one or two thrill-seekers down to enjoy the hustle and bustle of train time. But since September, 1969, the mail unceremoniously arrives by truck.

Lovell was quiet the afternoon we arrived, probably true of most afternoons in this small ranch-country community. With a couple of hours before dinner I decided on a stroll through the business district. The main street was not visible from the train, and while I had also driven through here a number of times, there never seemed to be a reason to stop. You know how it is when you drive; you are focused on the road and your destination. You rarely pause to seek the serendipitous delights concealed by the façade of the ordinary. But Lovell prides itself on being one of the "Most Beautiful, Charming Small Towns in Wyoming."

While Lovell did not suffer from rush-hour traffic jams, there were a few vehicles and some other people out for a warm afternoon's constitutional. A handful of strollers promenaded the sidewalks, and half a dozen boys careened about on bicycles. A few blocks down Lovell's main street, a huge mural spread across the entire wall of a building. Next to it was a park, previously occupied by another building, which must have been torn down some years ago. A number of smaller murals were painted on the walls of other buildings. Very patriotic red, white and blue displays adorned many store windows. The quiet was tickled by water spouting

from three fountains. And—there were the Flower Ladies.

As I turned back toward the motel, a venerable yellow crew-cab pickup came rattling slowly down the street and pulled up at the corner. Three doors creaked open and three diminutive but sturdy looking gray-haired ladies slid off their high seats and down onto the pavement. On the doors, and on a sloshing hundred-gallon plastic tank in the pickup's bed appeared in a large script, "The Flower Ladies." Each had her job and fell to it with gusto. One directed the long-handled nozzle of a hose attached to the tank onto the beds of flowers. The other two, rakes and trowels in hand, knelt to attack any weed so misguided as to appear in their flowerbeds.

Vaguely aware of some flowers by the large mural, it was only then I began to pay attention. The entire downtown was neat as a pin. The undulating expanses of grass, the precisely trimmed edges of the rich dirt of the flowerbeds were carefully manicured. Artfully spaced and arranged flowers



grew in profusion, not only in the reclaimed vacant lot next to the large mural, but along the edges of the curving sidewalks through the postage-stamp sized park, in brick-lined beds at the corners of the blocks, and in baskets hanging from light poles. A riot of color, vibrant reds, blues, yellows and whites vied silently for attention. A gentle breeze spread

FLOWER LADIES, cont

the perfume of the flowers through the air. Insects and birds flitted around the blossoms.

The Flower Ladies had done their work well, and as the long shadows of the evening stealthily began to creep across the street, they chatted amiably among themselves. They went about their work, brightening the day for others even as they brightened the evening for themselves.

Big cities exert a gravitational attraction, continually accumulating more residents eager to partake of their cornucopia of offerings; the multiplicity of business, recreational, educational, gustatory and social options generated by a swelling population. There are so many options from which to choose that one can never fully sample them all. However, small towns offer menus of possibilities either unavailable or unnoticed in big cities. The pace is slower and people do take time to “smell the flowers.” They certainly did there in northern Wyoming, thanks to the Flower Ladies of Lovell.

Twirl with Grace Elaine Montague

Spits of light green spring forth with tiny fingers to reach, extend, and blow. New shoots twirl as far as imaginable without separating from earth's fountain of nutrients, luring others into a gentle embrace, uniting by bridges across conquerable spans. Small colorful heads peek from unexpected places and fill spaces with anticipation and excitement. They cry out to be examined one by one. Vines and flowers burst forth with new life. They share the secret of lush color to come in season, of plump clusters or open trumpets tooting for bees—glorifying God in spring and summer.

Honeysuckle doubles in size, but so does Virginia creeper as it overtakes everything on its march. No matter how pretty the green of spring, with its promises for autumnal red, the creeper subjugates each rose or stalk in its path, gulps every nourishing drop of moisture. Even bindweed has lovely white flowers but is not welcome because the vines creep silently over other low plants. Their slenderness belies their strength as they rise to strangle life unlike their own.

That's the way it is with vines. The lush purple wisteria, pruned and shaped will grow into a stately masterpiece. Left alone, tendrils shoot askew to clutch and become caught in the closest tall juniper or twist with the neighbors' grapes—enmeshed, out of control, untended, distinct identities hiding amidst the jumble.

Supple ones extend to ride gentle breezes. A soft touch scoops them up to sway gracefully. No need for more, just a touch. Extend and twirl with grace. Reach toward Sun's face. Youthful and spry, eager young vines bind one another, much as lovers. Tender tendril tips with miniature fronds interlace in beauty.

They kick with the wind. Hang on, hang on, enjoy the roller coaster of summer's storms. Outlast explosions of wetness to twist and ensnarl another member or dance away lightly in triumph. Which will it be?



Wisteria photo courtesy of Elaine Montague

Below them are stoic elders gnarled in place, solid as trunks. A foundation for generations, weathered and triumphant. Wized, with pretzel-like appearance, forever encasing the old wagon wheel hub which once decorated the clothesline's metal post. Long ago forgotten underpinnings now encased in arm-thick vines artistically twisted with an air of permanence.

One day, the young climbers shall join those already set in place but, for today, they are free and twirl with grace through a golden age of spring and summer.

Opportunities to fly appear within grasp until a sudden snap threatens. Vines thicken with maturity, strong but not so limber. They stiffen and feel the sharp blast of winter. Even if one snaps, partners escape to twirl with grace and pull closer to ancestral base to find a spot of rest, secure in the arms of their elders.

Eliza Haywood



ANSWERS

Dear Eliza,
What is the difference between a critiquer, an editor, and a proofreader?
Wally Wonderer

Dear Wally,

It sounds like you've got your manuscript finished, and you're considering where to go next. Congratulations!

The terms *critique*, *edit*, and *proofread* are often interchangeable, which can make it hard to find the help you want. When you find someone to give feedback on your work, always take the time to talk about your expectation and theirs. Different people will call different services by the same name or have other ways of labeling their feedback. Make certain you are both on the same page. That said, here are some of the common types of feedback. Worry less about their names than about the type of comments you need.

Critique (also called a Manuscript Evaluation)

A short form of feedback with general impressions of your manuscript. This is helpful if you feel that your writing needs work but you're not sure where to focus or what direction to go in. Your critiquer may comment on plot, characterization, pacing, voice, originality, general enjoy-ability, and reader's first impressions. They will not tell you how to fix things; they're just going to point out the major elements in your story, both good and bad. Workshops, competitions, and conferences may offer this type of critique, or you may find an editor who does critiques.

Developmental Edit (also called a Structural Edit, Content Edit, Heavy Edit, or Critique)

This feedback looks at the large-scale aspects of your work. It's what you want if you're having trouble with story-crafting or organization: pacing, voice, narrative structure, characterization, story arcs, and layout or information structure in nonfiction. Developmental editors will give you more detail than a short-form critiquer, as well as suggestions on how to fix things. They are not going to make large-scale changes to your manuscript themselves (they aren't going to write your story), but they will give you fairly detailed suggestions of how to change things.

Copy Edit (also called a Line Edit or Critique)

Here your editor looks at the smaller-scale structure of your manuscript, things on the sentence or paragraph level. This is what you want if you have a solid story but you're worried about the mechanics; or if you're confident in your story but it's just not grabbing people. Copyediting will look at things like word choice, flow, dialogue, clarity, pacing on the scale of individual scenes, and plot consistency. There may be some overlap with developmental editing, and this is the most in-depth look at your manuscript. Copyeditors will often directly make changes for you to approve, as well as suggesting places to re-write.

Proofreading (also called Copy Editing)

Proofreading is the last stage of editing before your manuscript is done. Proofreading looks at the details of your work for typos, miss-spelled words, consistency in capitalization, consistency in formatting, etcetera. After working at your manuscript awhile, your own eyes will tend to skip over these mistakes; a proofreader will carefully comb through your work to find them.

Generally, talk to your potential editors about exactly what you want help with, and go with whatever they call it. Good luck with your manuscript!

Signed,

Eliza

Eliza Haywood Answers is written by SWW member Sarah Rowe. Sarah is an independent book editor specializing in science fiction and fantasy.

Email her at Sarah_Rowe@outlook.com

Strategies of One Critique Group

by Chris Allen

Corrales Writing Group began in 2013. While individual members have come and gone, the group typically maintains a membership of five to six people. A year after its start, CWG formed an LLC and began publishing award-winning anthologies of the group's stories. To date, we have published five anthologies and are currently working on a sixth.

The group meets every two weeks, usually at a restaurant, following a structure obtained from Rachel Hillier, a professional writer who advised the group during its formation. Authors submit their piece by email in Word at least three days in advance. The work can be any type of writing: short stories, newspaper articles, or chapters from a book. If the latter, authors are encouraged to keep their submissions to about 3000 words. Your participation is expected at every meeting. If you are unable to present your review, you must designate someone to present on your behalf.

One person accepts the role of facilitator, and the critiques follow a five-question format designed to begin on a positive note:

1. Find at least two examples of what's really working.
2. Find one place where I'm not sure what is happening.
3. Find a problem repeating in the text.
4. Summarize what the story is about.
5. What does this story want to be about?

The last two questions provide a check between what the author intends, and what the reader perceives.

Authors may also ask for input on specific points such as character development, setting, tone, etc, or open the discussion to general impressions. Likewise, members often comment on sentence structure, grammar and punctuation, especially if it creates speed bumps while reading the piece.

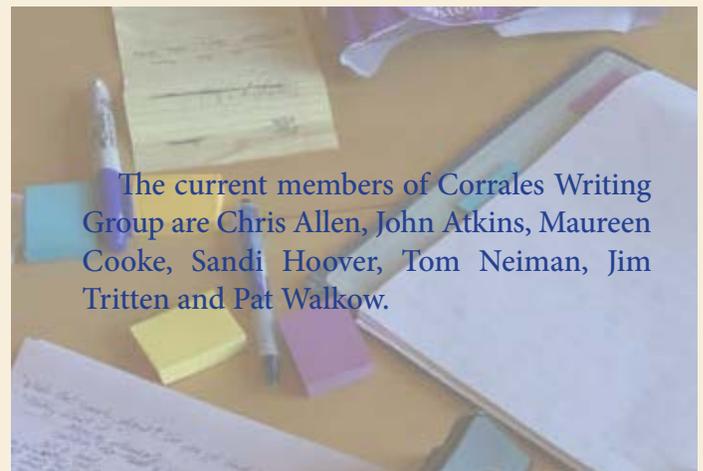
CWG also follows two unwritten rules. The first

is authors' control their work. Critiques are offered to help the author improve, but everyone has complete discretion to take the advice or not. It is important that members understand and accept this to avoid the feeling your input has been arbitrarily disregarded. It is not unusual to see one reviewer like something that makes another reviewer uncomfortable. On the other hand, if more than one critique identifies the same problem, the author should take notice and consider modifying the piece.

After the first submission, members email their critiques and marked up text back to the author. The author then can revise and submit for a second review.

After critiquing, CWG has a business meeting with a designated member keeping minutes. Discussion includes book signings, reading dates, contest submissions, and progress on the next book publication. Lastly, the schedule of submissions for the next several meetings is set.

CWG works because members care about helping each other improve while respecting the style and voice of the individual author. Periodically, we create opportunities to meet outside the critique sessions for lunch or dinner so we can relax and enjoy each other's company in a nonwork setting. A nurturing environment such as this is invaluable, and we encourage all of you to find or form a similar group. It can go a long way to helping you succeed.



The current members of Corrales Writing Group are Chris Allen, John Atkins, Maureen Cooke, Sandi Hoover, Tom Neiman, Jim Tritten and Pat Walkow.



The “In Between”

By Sherri Burr

Recently I wrote about my plan to write every day during the month of February, in 90-minute segments until my book was finished. I turned the book in to the publisher on February 27, and promptly got sick. That made me start thinking about the necessity of breaks—the daily, weekend, and vacation ones. To paraphrase a Biblical phrase: humans were not meant to survive on work alone.

We need the “In Between,” those times when we can catch our breath. Between those 90-minute segments, I took walks in February. Sometimes, on a sunny day, I golfed. The problem was that I worked the weekends and did not take the long weekend naps that have in the past helped recharge my writing mind.

Writers need spa breaks and vacations. We need massages and relaxing time spent with friends. We even need to take time to attend funerals of friends for such rituals remind us that life can be short.

At Jan Browning’s funeral in April, her husband Jim mentioned a premonition she had that their time together was running short. She thought it meant something might happen to Jim and urged that they spend more time together. For their 40th anniversary in August 2018, they vacationed in Paris. At her funeral, photos of them together were shared on the big screen.

Isn’t that the challenge of our hectic lives? How to carve out time for ourselves to recharge and for our relatives to build memories that will last the rest of their lives no matter how long they live?

As a writer, the publishing “In Between” is the time I relish. I have turned in a manuscript and know that it won’t be back for a month or more. That’s the time

I can clean the spaces in my home that I’ve missed. It’s the time for naps and massages to relax tense muscles. It’s the time to take the spa vacation that I’ve been dreaming about. A massage every day sounds about right. A dip in hot springs several times a day sounds heavenly. We don’t know how long it will take to ascend to that place where the angels sing so we might as well create as much of the imagined feeling now.

The “In Between” is too short. Before I can blink, the galley proofs have been returned with directions. This time, the publisher requested that I put all the comments in Adobe Pro. What? I don’t have Adobe Pro? Time to find it, download it, learn how to use it. There’s always more.

As I reviewed the galley proofs and all the endnotes, it occurred to me that these need to be shorter. Also, some chapters are too legalistic. Who cares about all those laws, I think to myself. What my readers will want to know is how these laws affected people. How did the incessant rule-making transform their lives?

Given what happened in February when I got sick after working every day for a month, I challenged myself to work on these galley proofs and not burn out, not subject myself to becoming sick, not ignore family and friends. I remind myself that I must work no more than three 90-minute sessions a day. Once the priority task is complete, I must quit. Sounds reasonable until I receive an email that I forgot to turn in my column.

Then three 90-minute sessions becomes four on the day of my friend’s funeral. But this time I adopted a hard deadline. I must quit work by 8:15 p.m. Better to start over fresh in the morning than to burn out and be totally useless the next day.

That’s the “In Between,” the time to heal, recharge, and learn from the last encounters with overworking. It’s the time to play Mexican Dominos with family and friends for fun, not just to learn strategy. It’s the time to relax because more work will show up in my Inbox before too long. This column was sent at 8:10 p.m.!

*Sherri Burr is the author of 26 books, president of New Mexico Press Women, and Third Vice President of the Aaron Burr Association. She holds degrees from Mount Holyoke College, Princeton University, and the Yale Law School. Her next book, *Complicated Lives: Free Blacks in Virginia, 1619-1865*, will be published in August 2019 to coordinate with celebrations of the 400th anniversary of Africans arriving on the shores of Virginia.*

..... ACCEPTING NOMINATIONS!

Parris Award Nominations

Nominations are now being accepted for the annual Parris Award. This is a one-time-only award to an SWW member having a published body of work, a record of extraordinary effort in furthering the organization, and a pattern of showing encouragement to other writers.

Parris Award candidates must be proposed by a board member. Members who would like to forward a specific candidate must go through a board member. Members of the board can be contacted via the SouthWest Writers office email at info@swwriters.com.

More information about Parris Award eligibility and nominating protocols can be found on pp. 22-23 of the SWW Policies & Procedures.

Executive Committee Nominations

Nominations for next year's SWW Executive Committee are now being taken. These are the offices of President, Vice-President, Secretary, and Treasurer.

All candidates must have been members of SWW in good standing for at least one year immediately preceding election. Additionally, candidates for President and Vice-President must have served on the board of directors for a year.

Any member of SWW can nominate, to include self-nominations.

Submit names of candidates to the Nominating Committee: Sarah Baker (pr@swwriters.com), Paul Shank (pkshankj@pkshank.com) and Dan Wetmore (tampadan1@gmail.com) by June 30, 2019. Elections will take place at the Annual Meeting—first Saturday in October—with the elected beginning their terms on January 1, 2020.

For details on the duties of each position, contact the Nominating Committee or current officials: President - Rose Marie Kern (president@swwriters.com); Vice President - Melody Groves (melodygroves@com-cast.net); Secretary - Patricia Walkow (walkowpc@earthlink.net); Treasurer - Kent Langsteiner (klangsteiner@yahoo.com).

Volunteers Needed

For some months, SWW Office Manager, ReVaH Loring, and President, Rose Kern, have been cleaning and sorting files at the SouthWest Writers office, but there's still a lot to do and they could use some help. If you'd like to get more involved and have experience with the business end of a feather duster, call ReVaH at (505)830-6034 or send her an email: info@swwriters.com

Your donation to SWW (a nonprofit, tax exempt 501 (c) (3) organization) is a tax deductible gift that benefits writers!

Ways to give:

- Earmark a donation for a specific cause like the scholarship fund (enable a writer who may not otherwise afford membership), or to the Bob Gassaway Student Writer Grant (give a boost to a motivated high school or college student who would like to become a member),
- leave a bequest or instructions for friends and loved ones to remember SWW in lieu of flowers when they remember you,
- donate to celebrate birthdays, holidays or for no reason at all!

Donations are accepted at the SWW office, 3200 Carlisle Blvd. NE, Suite 114, Albuquerque, NM 87110, or online through the SouthWest Writers website, SouthWestWriters.com, click the donation tab and fill out the form to process your donation.



CONFERENCES

AND CONVENTIONS

Business Bootcamp for Writers

HOSTED BY: The Santa Fe Authors Guild Foundation

DATE: May 19

A FREE one-day program for early-to-mid-career writers. It will cover publishing topics from traditional to independent in many genres.

INFORMATION AND REGISTRATION: <https://www.authorsguild.org/whats-new/seminars-member-events/business-bootcamps-for-writers>

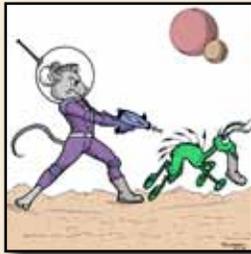
Bubonicon 51: The Future Is Now (2019 Is History)

Has science fiction become alternate present-day history?

DATE: August 23-25

PLACE: The Albuquerque Marriott Uptown,
2101 Louisiana Blvd NE (Louisiana & I-40)

INFORMATION AND REGISTRATION: bubonicon.com and
follow the tabs



Moving up the Ladder: From Writer to Author

HOSTED BY: SouthWest Writers and Military Writers Society of America

DATE: September 12 -15

PLACE: Hotel Albuquerque

INFORMATION AND REGISTRATION:

<https://www.mwsadispatches.com/events/2019/conference#signup>



Kauai Writers Conference

DATE: November 4-10, 2019

PLACE: Kauai, Hawaii

INFORMATION AND REGISTRATION: kauaiwritersconference.com

SouthWest Writers members receive a 20% discount by entering the code WG789 when registering.



A Celebration of Writing

HOSTED BY: Albuquerque Museum Foundation

DATE: November 8

PLACE: Albuquerque Museum,
2000 Mountain Road NW,

INFORMATION AND REGISTRATION:

writing@albuquerquemuseum.org

505-842-0111

OPPORTUNITIES FOR WRITERS

CALL FOR ANTHOLOGY SUBMISSIONS

New Mexico Remembers 9/11 (Working Title)

Publication date 9/11/2021 - to be published on the 20th anniversary of 9/11/2001

Looking for submissions of poetry and non-fiction prose about the terrorist attacks of 9/11/2001.

Did the events affect your job? Were you separated from those you loved and unable to get back to them for a few days? Did you know someone who perished in the terrorist attacks? Did the events change your life in a significant way? Did the aftermath renew your patriotism as an American? Did it plunge you into depression? Did you or someone you know join the military as a result of the attacks?

ELIGIBILITY REQUIREMENTS: You must be a member of SouthWest Writers.

SPECIFICS, PROSE: no more than 3,000 words; no more than 2 entries

SPECIFICS, POETRY: Any form, but no longer than 100 lines (long poems with only a few words on a page will not be selected); no more than 2 entries

DEADLINE: Deadline to submit work is June 30, 2019. (Other groups may be approached for submissions before that date, but SWW members heard it first!)

SUBMISSION GUIDELINES: Full submission guidelines will be sent via e-mail to those who express an interest in participating in the anthology.

FREE COPIES: Authors whose work is selected for publication will receive one free copy of the book and the opportunity to purchase some at a reduced rate. You'll have bragging rights, too.

INTERESTED? Patricia Walkow e-mail: walkowpc@earthlink.net

phone: 505-897-9926 or 505-235-3703

SWW Meeting: contact Pat directly or take an entry form from a table

Write to the Finish 2019

Online Course for Writers Working on a Book Project

Led by award-winning writers Sean W. Murphy & Tania Casselle

Starts May 4 - taking registrations now - early bird discount through April 5

A nine-month, online course by email & phone. You can take part wherever you are. Nobody can write your book for you, but you don't have to be alone in the process. Write to the Finish supports you through the challenge of writing a book with craft, community, focus and feedback. Includes a full manuscript critique, online seminar days, craft lessons and writing exercises, coaching calls with published authors. (Support on marketing too if you're at that stage.) Open to fiction and nonfiction/memoir writers whether starting your book idea from scratch or finishing a work in progress. This small group course only runs once a year - now in our 14th successful year of helping people write their books.

Info and testimonials by previous participants at Tania Casselle's website:

<http://tinyurl.com/murphycassellewritetothefinish>, and at National Endowment for the Arts Creative Writing Fellow & frequent SWW presenter Sean Murphy's website: <http://www.murphyzen.com/events.htm>

Or email wordworkers@juno.com for course outline and all details.

CO-AUTHOR/RESEARCHER WANTED

Un-Fake News is the working title of a photographic chronology documenting media coverage of the rise of Donald Trump to and through his presidency.

Seeking a co-writer and researcher to help with text and the establishment of timeline accuracy.

If you are a Democrat who feels strongly about revealing the truth, who can provide samples of nonfiction writing skills, and who enjoys research, **email Vivien: vivien9@q.com**

MORE!

OPPORTUNITIES FOR WRITERS

New Authors Journal

Quarterly publication, accepts the work of new, previously unpublished, writers. Submit short stories (1500 words or less), poems, articles (1500 words or less), editorials, etc. are welcome. Snail mail submission with cover letter that includes you bio, contact information, a photo of yourself (optional), and SASE (if you want your material returned). Good taste is presumed; offensive or crude language or subjects will not be considered. Currently accepting submissions for Fall 2019 edition.

CONTACT: Mario Farina, (518) 274-2648, mario@mariofarina.com



Writing Contests You Can Enter NOW

New Mexico-Arizona Book Awards

Deadline: July 1, 2019

Entry details:

<http://nmbookcoop.com/BookAwards>

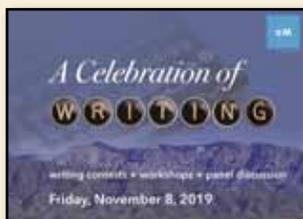


53-Word Story Contest

53 words, no more, no less

Deadline: 21st of each month

Entry Details: press53.com



A Celebration of Writing

Albuquerque Museum Foundation

Competition open to unpublished and published authors in fiction and non-fiction, and to published authors in poetry. Open to all New Mexico residents.

Deadlines: Published Poetry — 6/1/19, Published Fiction and Non-fiction — 6/1/19

Unpublished Fiction and Non-fiction — 8/31/19

Entry Details: albuquerquemuseum.org 505-8942-0111

2019 Arizona Mystery Writers Annual Jim Martin Memorial Story Contest.

Mystery, suspense, or thriller, 2500 words max. Blind judging.

Entry Details: www.arizonamysterywriters.com.

Past winners are on the website. AMWA is an independent, non-profit club supporting mystery writing in Arizona.

Contest is open to all.

Contact: amwcontest@gmail.com

Deadline: June 1, 2019.

Entry fee: \$15

Prizes: 1st=\$200, 2nd=\$100, 3rd=\$75.





SOUTHWEST WRITERS WELCOMES HOPEFUL AND PUBLISHED WRITERS

Annual membership includes:

- 23 meetings annually with opportunities for large-scale networking as well as presentations by acclaimed writers, editors, or publishers.
- Your personal author page on the SWW website.
- A link on the SWW website to your personal homepage.
- The SouthWest Sage Newsletter – in addition to providing organizational news to members, it also offers writing challenges and opportunities to be published.
- Discounted prices for writing-related conferences, classes and workshops sponsored by SWW.
- Opportunities on both the website and in meetings to make announcements about your successes or personal, upcoming writing events.
- Discounts at selected local businesses.

GIVE TO OTHER WRITERS:

- Invite a guest to a meeting.
- Encourage guests to become members so they too can enjoy the many benefits SWW offers.
- Give annual SWW memberships as gifts to the writers you know.
- Donate an annual SWW membership or partial membership to the SWW scholarship fund.

Annual SouthWest Writers Membership

Individual: \$80

Student: \$25 (requires proof of student status)

Outside U.S.: \$75

Lifetime Membership: \$750

SouthWest Writers Board of Directors

Rose Marie Kern, President
Melody Groves, Vice President
Kent Langsteiner, Treasurer
Patricia Walkow, Secretary
Sarah Baker, Media/Public Relations
Jennifer Black, Finance
Elizabeth Layton, Digital Media
Dino De Leyba, Membership
Sam Moorman, Facilities Manager
Kathy Schuit, Sage Editor
Paul Shank, Meeting Media and Video
Franchesca Stevens, Volunteer Coordinator
Jim Tritten, Conferences
Kathy Wagoner, Website
Dan Wetmore, Historian/ Awards/Scholarships

The SWW Board of Directors meets on the first Tuesday of each month from 6 - 8 p.m. at Chez Axel restaurant located on the northeast corner of Montgomery and San Pedro. Members may attend.

The May BOD meeting has been changed to Tuesday, May 14

SWW Office:

3200 Carlisle Blvd NE, Suite 114

Albuquerque, NM 87110

phone (505) 830-6034

email: info@swwriters.com

website: www.southwestwriters.com

SouthWest Sage

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

Articles and stories are copyrighted by the author. Sending them to Sage implies the Sage has permission to print. Facts, views and opinions expressed are those of the authors and do not necessarily reflect the viewpoints or opinions of the SouthWest Writers organization. SWW does not necessarily endorse the advertisers.

