

# SouthWest Sage



The Voice of SouthWest Writers

Vol. 35 No. 6

June 2019



## REMINDER

Starting Tuesday June, 18  
Tuesday meetings will  
begin at 6:30 p.m.

photo by Kyrah Bewker

## In case you missed it...

*...notes from the May 4 meeting.*

With his tales of murder investigations, associations with corrupt politicians and lawmen, and how he now possesses an actual murder weapon, Don Bullus's *Adventures in Research* had members on the edge of their seats wishing he could regale them for at least an additional hour. Enjoy these Bullus quotes:

*"I reorganized my library about a week ago and haven't been able to find a book since."*

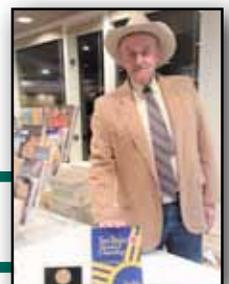
*"If you can't get the information you need from one source, look for another."*

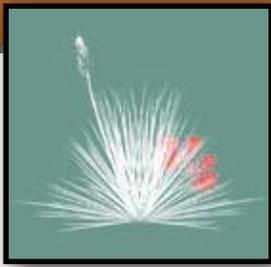
*"Set yourself a goal about what you want to write about."*

*"Because he was a liar, many lies were told about him—which he encouraged."*

*"If you get into research on any subject my recommendation is to keep it pretty narrow."*

*"The dead have no expectation of privacy. They can't sue you."*





## CONTENTS

**3** Meetings & Workshops

**5** Classes

**7** *The Galley Proofs*  
by Sherri Burr

**8** *Roots and Branches*  
by Lynn Andrepont

**9** *When Shit Hit the Fan*  
by Rose Marie Kern

**11** *Making Your Setting Memorable* by Kirt Hickman

**13** These Folks Just Joined!

**14** President's Corner

**16** Eliza Haywood Answers

**17** NMPW Conference ReCap  
by Laney Payne

**18** Conferences and Conventions

**19** Opportunities for Writers

**20** Contests To Enter Now

## WHAT'S INSIDE

SouthWest Writers is fortunate to have so many esteemed writers and leaders contributing to the pages of the Sage. For many months, Sherri Burr—academic, role model and prolific writer—has taken precious time to share her journey through completing her latest book, *Complicated Lives: Free Blacks in Virginia, 1619-1865*, which will be published in August 2019. This month, Sherri gives us a glimpse of how she juggles a full life and a milestone deadline (page 7).

After a couple months' absence from the Sage, Kirt Hickman has returned with tips on creating settings that make an impression (page 11), and Eliza Haywood answers why research and facts can be as important to fiction as to nonfiction (page 16).

Many SWW members will already be aware of the passing of Barbe Awalt, a “champion of local authors and books.” An excerpt from her obituary appears on page 15.

The Sage Challenge for June was not an easy one, but a couple people found interesting things to say about “the short and long of it” (pages 8 and 9). Just an aside: Writing for the Sage is the only way to get published in the next Sage anthology. So, take the challenge, write a Travelogue according to the guidelines, or propose an article that pertains to writing, advice for writers, experiences gained from writing, etc. Send your submissions or queries to: [sage@swwriters.com](mailto:sage@swwriters.com).

Saturday, June 1

Meeting 10 a.m. - noon

## 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.

### 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

Albuquerque Center for Spiritual Living  
Conference Room  
(immediately following the meeting)  
\$20 SWW members, \$30 nonmembers

Tuesday, June 18

Meeting 6:30 - 8:30 p.m.

## MEMOIR PANEL

with Judith Avila and Patricia Conoway

*Every life is a story...*

*...if you know how to tell it.*

Celebrating success is a story. Dealing with death is a story. Relating to your siblings or your partner is a story. Watching the hummingbirds at your feeder is a story. There are stories within stories within stories, like never-ending reflected images in a pair of mirrors.

Story is powerful. The hope of the world lies in understanding each other's stories. Through story we learn to care about people other than ourselves, other than our friends and family. It doesn't matter whether the characters we grow to love and to identify with are people we will ever meet. What matters is the compassion we gain from knowing them, the fact that we care about them and care about what happens to them.

Patricia Conoway grew up in Pittsburgh, PA and wanted a horse from the time she was five years old. She attended St. Mary of the Mount school for 12 years, and graduated from Indiana University of Pennsylvania with a BA in Psychology. She received a Master's in International Business from The American Graduate School of International Management (since renamed Thunderbird School of Global Management) in Glendale, Arizona. After 15 years in corporate America's advertising business, in Manhattan and Sydney, Australia, she settled in Santa Fe where she ran her own advertising consulting firm and was lucky enough to have found a rekindled passion for horses, places to ride and fellow riders. Presently she lives in Cerrillos, where she teaches horsemanship on her ranch, and wrote her award winning memoir, *Listening With My Eyes*. When she's not riding horses, she enjoys painting or traveling, often to exotic places for a horse-related adventure.

Patricia was a keynote speaker in August, 2017 at the New Mexico Conference on Aging, and November, 2018 at Caregiver Education Day sponsored by Memory Care Alliance, Northern New Mexico.

Dream, her horse companion, is now 26 and she and Patricia regularly ride bareback and bridle-less into the New Mexico sunset.



Judith Avila, a graduate of Duke University, discovered writing after working as an air traffic controller and a computer consultant.

In 2007, she met Navajo code talker Chester Nez and convinced him that his story needed to be heard. She recorded Chester's narrative for three years, then committed it to paper. The resulting work, *Code Talker*, was published by Penguin in 2011. The memoir has sold upwards of 150,000 copies. It won the New Mexico Press-women's Zia Award and the New Mexico-Arizona Book Award. National Public Radio selected *Code Talker* to read on-air.

Judith, a former SWW board member, has also completed five as-yet-unpublished novels.



photos by Kathy Louise Schuit and Kyrrah Bowker

## CLASSES ENROLLING NOW

# 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. 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.

Saturday, June 8

1 - 3 p.m.

SWW office: 3200 Carlisle Blvd NE, Suite 114

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

\$35 non-members

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

## Bring Your Memoir to Life by Using Storytelling Techniques

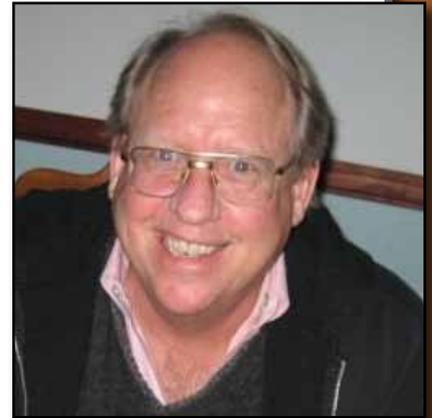
with instructor Rob Spiegel

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 No maximum

**MORE!**

**CLASSES ENROLLING NOW**

# *“I Have Paper and Pen. Now What?”* **HOW TO WRITE**

with Melody Groves

Do you want to write? Don't know where to start? Have you become “stuck?” Know what you want to say, just don't know how? What kind of story do you want to tell? Memoir can be fiction, too.

Never fear! This class will cover the beginnings and basics of fiction writing:

- Finding An Idea
- Creating Believable Characters
- Building Unforgettable Scenes
- Writing Realistic Dialogue
- Putting It All Together
- Revising Painlessly



Melody Groves is the author of six historical fiction novels, three non-fiction books. Her dozens of magazine articles appear in *Wild West*, *True West*, *New Mexico Magazine*, *Enchantment Magazine* and many more. Past-president of SouthWest Writers, she's also a member of Western Writers of America. And when not writing, she plays rhythm guitar (and tambourine) in the Jammy Time Band.

Two Mondays, July 8 and 15  
6 - 8 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: 3 No maximum**

# **Turn Your Memories Into Children's Stories**

with instructor Chris Eboch

What adventures did you have as a child? What kind of trouble did your children get into? What funny things have your grandchildren done? These memories could be the seeds that grow great children's stories. This fun workshop will give you an overview of children's literature, from short stories and articles to picture books and teen novels. Through hands-on exercises, we'll explore your memories to brainstorm ideas, and then start working on stories. Whether you want to share your memoirs with your family, or write for publication, this class will get you started!

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, July 20  
1- 4 p.m.  
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 students: 6 No maximum**



## The Galley Proofs

By Sherri Burr

When authors receive galley proofs from our publishers, we typically experience excitement and anxiety. We become thrilled to see our work typeset. Simultaneously, we experience apprehension because typesetting signals the book is closer to being printed.

My current project, *Complicated Lives: Free Blacks in Virginia, 1619-1865*, will be published in August 2019. The idea first came to me six years ago through a series of serendipitous events. My fear is that once the book is printed I will open a random page and find the one typo (hopefully only one) that I missed.

Because of that concern, I check all my citations to ensure all end-notes accurately quote sources, and on the appropriate pages. I check my sentences to make sure they make sense. I check for any indication of typographical errors. I want my book to be accurate.

That said, proofing galleys must be interspersed with real life. If I could, I would devote all my time for three weeks to checking copy. Instead, the galley proofs for *Complicated Lives* arrived in my inbox two weeks before the New Mexico Press Women (NMPW) annual conference. I wrapped up my handwritten notes and turned them over to an assistant to input on Adobe Pro Comments on the eve of the conference.

As anyone who ran conferences knows, no matter how much you prepare in advance, the unexpected happens and must be addressed. This time, the awards for eight NMPW 70th Anniversary Honorees, who combined to contribute 326 years of service, were not ready as promised on the Wednesday before the event. That led to two trips instead of one to pick up the items. The morning of the event, a panelist cancelled. I immediately contacted the moderator and asked if she would like to continue to moderate, with my stepping in as a panelist, or if she would like to join the panel and have me moderate. She chose the former and I became a panelist on a panel that I had convened last year.

Fortunately, much went right because NM Press Women had chosen an excellent venue. I was grateful to be working with the Canyon Club in Four Hills because it made NMPW look good with its quality of food and service.

The next day, I attended an over four-hour political meeting; after which tiredness did not begin to explain the cognitive draining I felt. With barely energy to drive, I transported myself to a relaxing environment. Since my cell phone barely worked, I turned it off. Between yoga, mindfulness and other classes, restoration began over forty-eight hours.

I returned to my office to find the galley proofs required more work. I mastered Adobe Pro Comments, a new software system for me. The pages were due on Friday, May 3, and I emailed them at 11:20 p.m. Once again, I made a deadline, a crucial element of the writing life.

No rest for the weary because on Saturday, May 4, I gave a luncheon keynote speech to a group visiting from around the Southwest. I drafted an outline and then spoke about the unsung female characters in my book to several rounds of applause.

The next day, I attended the wedding of two friends who had been together 18 years. What made these nuptials particularly poignant is that the groom, whom I have known for over 30 years, is being cared for by hospice. Ray Hamilton picked May 5, his mother's birthday, to marry Cecilia Webb. As he greeted me with a hug in a receiving line, Hamilton said, "I love you, even if you are a Burr!" Centuries-old family feuds live forever in our consciousness.

While working meeting deadlines are important, we must make time to rejuvenate and spend time with those who are dear to our hearts. For Ray Hamilton, his time on earth is winding down and I was fortunate to witness his love for Cecilia.

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.

# The Sage Writing Challenge

JULY

This month, the Sage would like to publish your short stories (no more than 1000 words) of military service and servicepersons.

Email to [sage@swwriters.com](mailto:sage@swwriters.com).

## 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. Submissions may be edited for accuracy, readability and length.

Please send all submissions as either standard text in an email or in a Word document with Times New Roman, Ariel, 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](mailto:sage@swwriters.com)



The Sage Challenge for June was to compose a short essay starting with "This is the short and long of it." (From Shakespeare, *The Merry Wives of Windsor*).

## Roots and Branches

by Lynn Andrepont

*This is the short and long of it...*

I'm obsessed with my own genealogy. I've spent hours researching and documenting layer upon layer of great-grandparents. Though some lines are short, going back only a few generations, most are rather long. If I were to write them all on a single, circular sheet of paper, with me in the middle and all my family-tree branches spreading outwards, their names might extend for yards.

I've trailed my longest branch back, like many others have, to King Charlemagne (to the Early Middle Ages, the 700s). More common are lines dating to when my forebears first arrived in the New World, many in the 1500s and 1600s, though I've also traced a few multi-times-great-grandparents to the 1100s in the "old countries."



Photo courtesy of Lynn Andrepont. "My Grandparents," taken in the early 1900's.

My predominate bloodlines are French, people who journeyed to Nova Scotia (back when it was Acadia), Quebec, and Montreal before migrating south and settling for generations on the prairies and along the bayous of central and southern Louisiana. I can claim Mi'kmaq and Algonquin tribespeople as family. Some 1600s' ancestors were the King's Daughters (in French, *filles du roi*) sent from

## ROOTS, con't.

France to marry Canadian fur trappers called “runners of the woods” (coureurs-des-bois). Others became founding fathers of Louisiana territory communities like St. Louis, Mobile, New Orleans, Lafayette, Church Point, Opelousas, Ville Platte, and even “big” Mamou.

Some European “gentlemen” on distant lines touted in their names “Sieur,” “Sir,” “Lord,” “Baron,” or “Knight.” Several intrepid French and German immigrants, many lured to Louisiana by the promises of John Law and the Company of the West, had progeny who fought in the American Revolution under then Spanish Governor Bernardo Vicente de Gálvez y Madrid. Unusual for my tree was a New England colonist who served in Lord Dunmore’s War in Virginia (1774), the Skipton/Oldtown militia in Maryland (1776), and the Indian Wars in Kentucky (1780). Afterwards, as captain of a flatboat, he descended the Mississippi River from Kentucky to Natchez with a cargo of lime, salt meat, tobacco, and salt, later taking the oath of allegiance to Spain, acquiring land, and building his home on Louisiana’s Vermilion Bayou. Incidentally, he also appears to be a distant cousin to Abraham Lincoln.

I grew up “short”-sighted, thinking my pedigree was based solely on poor, uneducated cotton sharecroppers, ridiculed, at least back in those days, as being illiterate Cajuns. I knew I descended from Acadians, who were exiled by the British from Nova Scotia, and arrived, pitiable and miserable, in Louisiana in the 1700s. However, the truth (or the “long of it”) is that I’m bred from a diverse and long line of prominent, influential, and historic individuals, including Acadians, known for their strength and industry as well as their *joie de vivre* (joy of life) and prowess as exceptional cooks.

I celebrate all of my predecessors’ mysteries, with branches that continue to sprout and grow, as I record for future generations the long and short lineages and stories of our ancestors’ remarkable lives.

Lynn Andrepont holds a Master’s Degree in English from the University of Southwestern Louisiana (now the University of Louisiana at Lafayette) and has enjoyed a long and successful career as a teacher, marketer, communicator, writer, and editor. She’s won various poetry and business writing contests and awards, and one of her one-act plays was performed at the Quai Theater in New York City. She’s currently working on a collection of fictional stories set in the 1700’s and based on her genealogy research. She hopes her finished first novel, *Escape from Moon Village*, finds its way into publication soon. It’s about a flourishing community that mysteriously disappeared 3,000 years ago at the archaeological site today known as Poverty Point in northern Louisiana.

## When Shit Hit the Fan

by Rose Marie Kern

*This is the short and long of it.* Before I was transferred from Albuquerque by my job, I’d landscaped my front yard into a quietly comfortable personal grotto. It had a small lush grassy area, healthy, colorful flowers, shrubs and vegetables.

My daughter agreed to housesit for what would be an unknown length of time. There would be casualties—Melissa has a black thumb—but I figured if 50 percent of my garden survived I’d be lucky. Admonishing her to water regularly, I moved from my beloved desert to the former swampland that is our nation’s capital.

After a decade I returned to Albuquerque. My

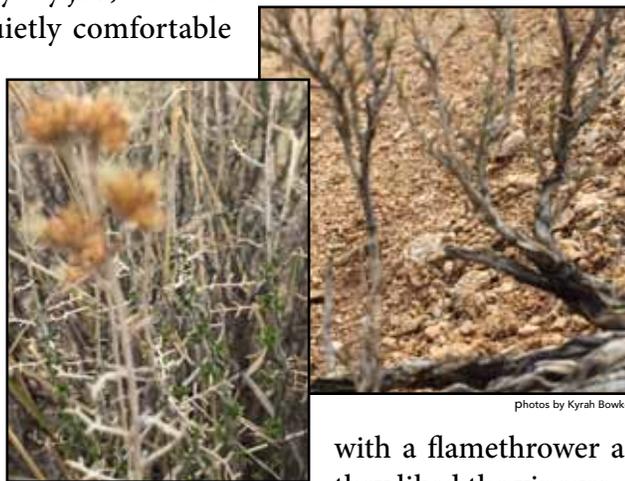
front yard heartbreakingly barren. The lilac bush and Afghan pines were not dead...barely. The two young pecan trees pulled easily from the ground. The lawn was...not. A few scraggly blades of grass

pushed up in bare sandy patches or struggled to stay hidden in the shade of the hardier weeds.

I had two challenges: 1. How to bring back the grass, and 2. How to get rid of the pig-weed, goat’s head and London rocket. I’m still working on the weeds. I’ve hit them

with a flamethrower and pure vinegar—I think they liked the vinegar.

I roamed the streets scavenging bags of leaves destined for the landfill and raided Starbucks for coffee grounds, then bopped over to Home Depot



Photos by Kyrak Bowker

HIT THE FAN, con't  
for bags of steer manure.

The challenge was to mix this all together and spread it evenly over the front lawn area. At this point I had a brilliant idea—let my chipper/shredder do the work. This enthusiastic rattletrap loved masticating yard trash. After a bit of maintenance I pulled the cord and she fired right up.

Usually, I put a bag on the end to capture the mulch. This time, I left the bag off figuring it would scatter the mix all across the yard. It worked great! I set the unit up to shoot in a certain direction, then dumped in a bag of leaves, a bag of coffee grounds and a bag of manure. Rotate the machine 20 degrees and do it again. It spread out about fifteen feet—I was set up 30 feet from the house.

About half the yard was done when my daughter walked out of the house and pointed at the floor-to-ceiling window on the east side of the sunroom. Apparently, there was a very small rock in the bag of manure I'd just emptied into the shredder, that was thrown a lot farther than fifteen feet.

From an artistic point of view, the extensively cracked glass reflecting the sunlight was lovely.

From my husband's point of view, it was expensive.

Of course, my daughter had to call my Mom and tell her what happened. My 76-year-old mother laughed so hard she cried, then proceeded to call all five of my siblings to tell what happened to Rose when the shit hit the fan.



**MAKE A DONATION!**

**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.



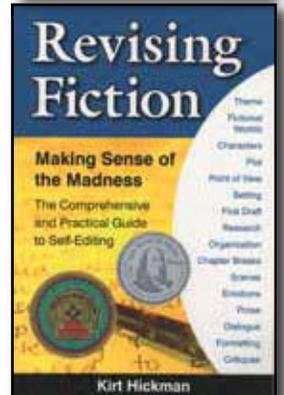
*Keep the Snack Table Stocked!*

**you CRUMBLED it  
OR CARVED IT  
OR CODDLED IT  
or CANNED it  
You shared it.**

*Thank You*

# Make Your Setting Memorable

By Kirt Hickman



Every scene you write will take place somewhere. In other words, every scene will have a setting. You must transport your readers to that setting. How do you do that effectively?

## Determine Setting Elements

First, ask yourself: What impression do I want to make? That the place is desolate? Opulent? Filthy? Dangerous? Foreign? Something more subtle? Choose details that can be experienced by each of the five senses, and that will promote the impression you want to make. Work these details into the action of the scene.

Second, find ways for your setting to *meaningfully* affect your characters and plot. I'm not talking about having your character sit on the beanbag chair, lean on the granite countertop, or walk across the plush, forest-green carpet. These are superficial interactions. I'm talking about using the fountain pen on the desk as a murder weapon, encoding a message that your hero must decipher into the wall tapestry, or shooting a hole through a window that looks out upon the vast vacuum of space while your characters are standing nearby. These kinds of elements will force your characters to interact with their setting. It will make the setting an integral part of your story.

## Describe the Setting

When a character first walks into a setting, don't stop the action to describe every nuance of the place. Better yet, don't stop the action at all. The original prologue of my science fiction novel, *Worlds Asunder*, could have begun:

The traffic control room was small. It had two rows of computer terminals. Behind them sat the traffic controllers, facing a central holographic display that showed the current traffic patterns. Two federal agents stood behind Director Snider. The smell of sweat hung in the air. Suddenly, an alarm sounded.

This isn't a bad description—the reader can get a sense of the place—but it's completely static. There's no motion at all. Find a way to work these details into the action of the scene:

Director Jack Snider pulled at the collar of his jump suit in the sweat-fouled air of the traffic control room. He would have paced the aisle behind the second tier of computer terminals if it wouldn't have betrayed his nervousness. As it was, he felt trapped. The federal agents who stood behind him, looking past his shoulders, made him uneasy, claustrophobic.

"Something's wrong," Chavez, the controller, said. Her voice, edged with tension, carried in the small room.

Snider's heart surged. Trajectory traces crisscrossed the holographic display that dominated the front of the room. The muted voices of the controllers speaking into their comm links died into silence as the trajectory displayed for the *Phoenix* turned red and separated from the green line of the ship's assigned flight path. An alarm sounded, reverberating off the walls and ringing in Snider's brain.

## Differentiate Your Setting from the Reader's Here and Now:

Find opportunities to show how the day-to-day life of your character differs from that of your reader, who wants your story to carry her away from her mundane world. Bring out the setting elements that are specific to your setting's time period, country, or culture. If your story takes place in the present day, show setting elements that are specific to your character or his situation. If he's a cop, show him cleaning his gun or escorting handcuffed prisoners through the police station. Make him sweat in his Kevlar vest. Include the sounds of sirens and the clanging of iron doors, and have him say something only a police officer would say. Now the reader has a sense of what your character's world is like.

## MEMORABLE SETTING, cont

Consider this excerpt from the opening scene of *Worlds Asunder*:

Chase sucked the last of the coffee from his seal-pak mug, then checked the date for probably the fifth time that day. Just two more weeks to retirement. Then he could go home to Earth and what was left of his family.

In this paragraph, Chase holds not just a mug, but a seal-pak mug. The reader doesn't know exactly what this is, but with a reference to the slight lunar gravity a few sentences later, she can fill in the blanks. The reader also knows from this paragraph that Chase is not on Earth, which certainly makes his setting different than the reader's here and now.

### Describe from your Character's Viewpoint

Finally, make sure you've described your setting in a way that reveals the viewpoint character's attitude and emotional state. Is the room cramped, or cozy? Is it cluttered, or lived in? Are the furnishings antiques, or are they just old and outdated?

Describe setting elements that your character would notice. If he likes architecture, he would notice the buildings. If he's into cars, he would notice those. If he's a police officer looking for a suspect or informant, he would focus on the people.

Do all of these things and you will immerse your reader in your character's world, which is where she needs to be if she's going to buy into your story.

Advertise your writing-related products and services.

Advertise your writing-related products and services.

Advertise your writing-related products and services.

## Place Your Ad Here

Business Card Size, Only \$20.00

1/4 page, vertical: \$40

1/3 page, horizontal: \$50

15% discount for 3 months/20% discount for 6 months.

Contact Kathy Schuit: [sage@swwriters.com](mailto:sage@swwriters.com)

## ACCEPTING NOMINATIONS

### ◆◆◆◆◆ Parris Award ◆◆◆◆◆

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](mailto:info@swwriters.com).

The nomination period ends on June 4, with the convening of the June board meeting.

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

### ◆◆◆◆◆ Executive Committee ◆◆◆◆◆

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](mailto:pr@swwriters.com)), Paul Shank ([pkshankj@pkshank.com](mailto:pkshankj@pkshank.com)) and Dan Wetmore ([tampadan1@gmail.com](mailto: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](mailto:president@swwriters.com)); Vice President - Melody Groves ([melodygroves@comcast.net](mailto:melodygroves@comcast.net)); Secretary - Patricia Walkow ([walkowpc@earthlink.net](mailto:walkowpc@earthlink.net)); Treasurer - Kent Langsteiner ([klangsteiner@yahoo.com](mailto:klangsteiner@yahoo.com)).

## These Folks Joined SWW in April!

Extend a hand and a *Howdy*.



*Special thanks and congratulations  
to*  
**Leonie Rosenstiel**  
*who opted for a*  
**Lifetime SWW Membership**

John Curtis Dailey  
Robert (Bob) Moslow  
Diane Eichelmann  
Elizabeth Benjey  
Adrienne Allen  
Cynthia Wiggins  
Ericka Luna  
Michael McLean  
Brian Smith



### 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.

### Bring A Friend

Membership Drive and Prize Drawing

Do you have friends or relatives who are interested in becoming an author 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.

### *Make Your Membership COUNT*

SouthWest Writers sponsors  
four types of ongoing educational experiences:

1. All meetings feature **SPEAKERS** who offer, free of charge, new insights into the art of writing.
2. **WORKSHOPS** are one-time events that take place after the Saturday meetings. These offer more extensive presentations and/or hands on experiences.
3. **CLASSES** are held at the SWW office and offer in-depth information useful to authors who are serious about getting published.
4. **CONFERENCES** are hosted twice a year and bring in big name writers, artists, screenwriters, and sometimes publishers or agents.

# The President's Corner



What a fabulous group of people we have! In May, we finally had the KiMo Book Launch. Led by Jacqueline Loring, the book itself was the result of efforts by eleven SWW members. The book launch was very well advertised thanks to our PR team, Sarah Baker, Elizabeth Layton, and Su- Ellen Lierz. Dianne Layden set up book reviews by local magazines. Elizabeth directed our last minute volunteers at the event as they showed up. Gayle Lauradunn and Franchesca Stevens set up and monitored the silent auction, Marsha DeKeno and Linda Jaramillo sold tickets to the 50/50 drawing and Sam Moorman ran the reception. Our office manager, ReVaH Loring, along with Jennifer Black, Kent Langsteiner and Kathy

Wagoner set up the book sales table.

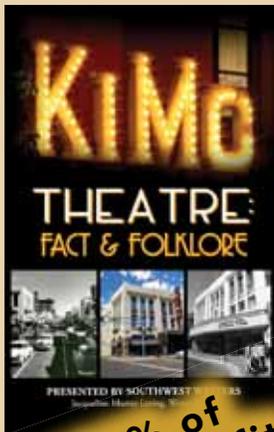
Paul Shank worked long hours for several days with the KiMo's technical staff. Melody Groves and Dante Layton helped me backstage. Dan Wetmore, Dino de Leyba, and several others showed up at the theatre and helped with the event set up. If I don't list everybody here it is because I was on stage helping the performers get ready, but I want to thank ALL of you!

Now on to the next big thing. Our writing conference is coming up in September and we are heavily into preparations for it. Jim Tritten is acting as liason between our organization and the Military Writer's Society of America and he reports that the agenda is finally set. YEA! It should be posted soon so you can see that this will definitely be a unique experience. In addition to some great individual speakers, we have orchestrated quite a few panels of acclaimed writers who have achieved professional status and are willing to share their insights with the rest of us.

If you have a book published and are coming to the event you are invited to bring copies to our book sales table. SWW will handle the book sales for anyone there, but we will charge 10% to cover costs. More information available online: [southwestwriters.com](http://southwestwriters.com).

**Albuquerque Mayor Tim Keller proclaims May 7, 2019 as KiMo Theater: Fact and Folklore Day.**

## KiMo Theater: Fact and Folklore

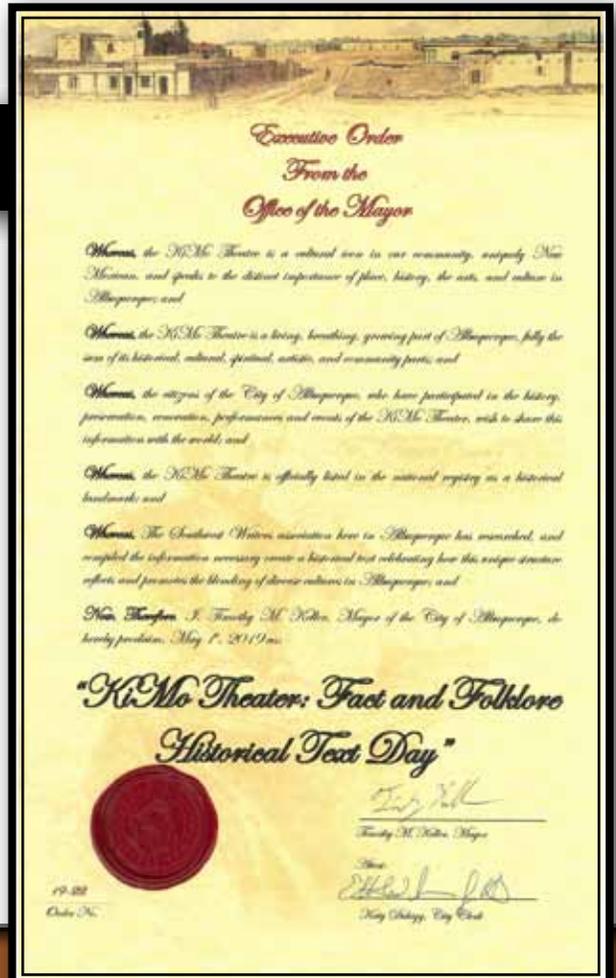


**100% of sales benefit writers!**

Meets all the criteria for a great gift for Dad or anyone on your list:

- Interesting
- Useful
- Can be shared with others
- Educational
- Fun!

Copies available at the meeting book table or at the South West Writers office:  
3200 Carlisle Blvd NE,  
Suite 114  
Albuquerque, NM 87110



## New Mexico Loses a Champion of Local Authors and Books

**Barbara Jane Awalt** [Rhett], co-owner of Rio Grande Books and LPD Press and co-founder of the New Mexico Book Co-op, died at age 67 on May 13 in Albuquerque. She had been diagnosed with Stage IV pancreatic cancer just two months prior. She was in the public relations and book publishing business for almost 40 years.



Barbe Awalt was a warrior for local authors and books and a champion of the “buy local” movement. Herself the author of more than two dozen books, ranging from Hispanic devotional art to a series of titles for everyone’s “bucket list,” to bilingual picture books for Navajo and Hispanic children, she helped guide hundreds of local authors in their pursuit of getting published and distributed to local stores and readers.

READ MORE at <http://nmsantos.com/Barbe-Awalt.html>.

## BE A PART OF THE TEAM

### *SWW BOD May Form Advisory Board*

The SWW Board of Directors is considering the establishment of an Advisory Board.

Potentially, Advisory Board members will have the opportunity to work directly with current BOD members on SWW business and organization, to prepare for eventual BOD positions and to reap the satisfaction of participating in the vibrant and successful SWW objective, “Writers Helping Writers.”

Advisory board members will not vote, but could possibly participate in organizational business discussion and activity.

If you have an inclination toward future board membership or an inkling to stick a toe in the water and see how it feels, contact the SWW office: 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110.

Phone: (505) 830-6034 Email: [info@swwriters.com](mailto:info@swwriters.com)



**2019 SouthWest Writers Board of Directors, January 2019 meeting.**

BOD meetings take place the first Tuesday of every month at 6 p.m. at Chez Axel restaurant (on the northeast corner of Montgomery and San Pedro). Members are welcome to attend.

## JOINT SWW/MWSA WRITING CONFERENCE: THE NEXT BIG EVENT

Thursday, September 12 through Sunday, September 15, 2019

SouthWest Writers (SWW) and the Military Writers Society of America (MWSA) will co-host a joint writing conference in Albuquerque. The conference will highlight the strengths of both organizations in a series of classes and workshops designed to help writers learn from specialists they wouldn’t normally encounter. Dozens of experts on a variety of topics have proposed presentations for the event and organizers are in the difficult process of selecting who makes the final cut. The agenda will be finalized and posted to both organizations’ web sites as soon as the presentations are chosen. Find the conference overview at: [southwestwriters.com](http://southwestwriters.com); click on the CONFERENCE tab.



Dear Eliza,  
My story involves a topic I don't know much about, but it's fiction anyways.  
Do I need to fact-check?  
Signed,  
Too Busy to Research



*Dear Busy,*

Ursula K. Le Guin, in the forward to her novel *The Left Hand of Darkness*, makes the case that fiction writers, in our best moments, sculpt complex lies with the purpose of telling the truth. We make up people, places, and events that never existed; with them we describe existence. Fiction writers essentially have to ignore the facts if we want our stories to go anywhere. The question is, then, which are the facts we need to ignore for the truth in our stories, and which are the ones we need in order to bring a sense of reality to our work?

There are some genres where fact checking is expected—historical fiction and period romances come to mind. Part of the draw of these genres is the chance to learn history in an entertaining manner. Doing the research to make your story as accurate as possible is important for these stories. For other genres, though, the lines get blurrier.

*The Left Hand of Darkness* by Ursula K. Le Guin—winner of Hugo and Nebula Awards.

The first thing to consider is how facts affect your reader.

For all the lies of fiction, your readers are inclined to believe you. You are guiding them for the length of the story; you are the person in authority, and they will assume you know what you are doing. Especially for fiction set in a world that closely resembles reality, it can be hard for readers to pick out the story from the facts. Oh, they know on a conscious level that you are writing fiction, and will be able to pick out your more blatant untruths. But the subtle things, the background of the world? It seeps into the mind, unquestioned unless reality rises up to challenge it. It is how we learn; we pick up behaviors from family and friends, we watch and listen to how the world works. The media we consume seeps into our brains in the same way that the lives around us shape our outlook. So do we, as authors, shape the society that shapes us.

Sometimes, it can be relaxing for your reader to sink into a world where the darker parts of reality do not exist. But major inaccuracies can be jarring. Does your story take place in a hospital? Be prepared for your readers who are familiar with hospitals to be askance at your mistakes or stop reading entirely. Be prepared for inexperienced readers to take your version of a hospital with them to their first hospital visit, for better or for worse.

But also important is how facts affect your story. Pacing and themes can be made or broken with facts. Should your heroine stop every six shots to load her revolver, or will that ruin the speed of the fight? Will cops following proper procedure underline your theme of benevolent bureaucracy, or sap the venom from the arrest?

Finally, there is how facts affect the author. Do you want to spend your time in a world that reflects a given aspect of reality? Do you want to spend your time researching instead of writing? It is all a balancing act, but do not forget to treat your own enjoyment as important.

Research and fact-checking will almost always make your story feel more real to the reader. But do not sacrifice your story or your joy in the pursuit of being correct.

*Sincerely,*  
*Eliza Haywood*

*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](mailto:Sarah_Rowe@outlook.com)*

# NMPW Conference an “Amazing Roundup”

by Laney Payne.

The New Mexico Press Women (NMPW) celebrated their 70th anniversary April 26 and 27 at the Canyon Club in Four Hills. The conference offered an amazing roundup, with a salute to the New Mexico Film Industry and a focus on Westerns.

The Friday evening reception started with a panel discussion highlighting the history of Western movies. The panel included: Loretta Hall, moderator, author of *Out of This World* and current NMPW Treasurer; David Morrell, author of *First Blood, Brotherhood of The Rose*, and several contemporary Westerns; Don Bullis, historian and author of *New Mexico Historical Chronology*; and Ollie Reed, Albuquerque Journal features writer. Each panelist discussed the history of the Western, highlighting 20 movies from 1903–1969 they deemed most influential to the genre.

Saturday’s session kicked off with another panel: From Journalist to Author. Moderating was Ann Lerner, previous liaison to the Albuquerque Film Office. Participants included: Sherri Burr, current NMPW President and author, with an upcoming-book release *Complicated Lives: Free Blacks in Virginia, 1619-1865*; Steve Brewer, author of *Lonely Street*, scripted into a comedy in 2009; and Craig Butler, screenwriter of *The Wicked & The Righteous*, a heist-gone-wrong Western filmed in New Mexico. Topics centered around the current climate of the New Mexico film industry and how it’s changed the landscape of our state.

Trailing Saturday’s panel was guest speaker Lisa Lucas of the New Mexico Film Office. Lisa highlighted her career as a professional writer, producer and actor, with accolades: the ABC series, *The Bachelor*, and PBS documentary *A Thousand Voices*.

The Zia Award Luncheon followed. Natasha Cuylear, the Zia Awards Chair, presented, spotlighting this year’s two winners: Mare Pearl and Sue Boggio, authors of *Long Night Moon*; Honorable Mentions went to Anne Hillerman, *Cave of Bones*, and Melody Groves, *She Was Sheriff*. NMPW scholarship recipient was Nicole Trujillo, a student at Eastern New Mexico University.

An afternoon workshop, First Impressions, facilitated by Anne Hillerman and Loretta Hall helped attendees gain insight into how to make a



NMPW President Sherri emcees for the organization’s annual conference and 70th anniversary celebration on April 26 - 27.

good first impression with guided lessons on query and synopsis, and honing the first few paragraphs within the first chapter.

Saturday evening’s reception was paired with a silent auction, as guests were greeted by the soothing sound of Afro-Native Flutist, Johnny Alston: <http://johnnyalston.hearnow.com>. All proceeds from the auction support future scholarships within NMPW.

Emcee, Sherri Burr, introduced keynote speaker, Judith Van Gieson, author of 13 mystery novels. Judith discussed her path to having three books optioned for film. The event culminated with the recognition of long-time members of NMPW, whose combined years of service in the organization totaled 326 years with the average being just over 40 years!

The conference was well organized, the food fantastic, and the mountain views spectacular, while offering attendees an array of networking options.

NMPW invites anyone who wishes to participate to attend the Albuquerque Chapter of NMPW and Friends the second Monday of every month at 11:30 a.m. at Mimi’s Restaurant.

Visit: [newmexicopresswomen.org](http://newmexicopresswomen.org) or [facebook.com/NewMexicoPressWomen](https://www.facebook.com/NewMexicoPressWomen) for more information.

## CONFERENCES

## AND CONVENTIONS

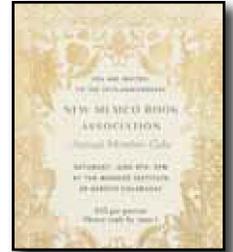
### New Mexico Book Association GALA

DATE: June 8

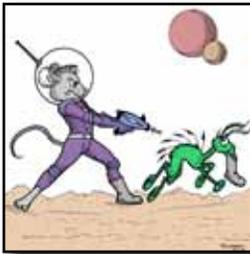
PLACE: The wonder Institute, 28 Arroyo Calabasas, Santa Fe

INFORMATION AND REGISTRATION: [nmbookassociation.org](http://nmbookassociation.org)

Highlights include a brief history of the book association as well as the South-west Book Design Award winners. Members will also have a chance to elect board members.



### 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](http://bubonicon.com) and follow the tabs

### MOVING UP THE LADDER: *From Writer to Author* 2019 SWW/MWSA JOINT WRITING CONFERENCE



DATE: September 12 -15

PLACE: Hotel Albuquerque

*Early bird registration ends July 15.*



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

### 2019 Colorado Gold Conference

DATE: September 6-8, 2019

PLACE: Denver Renaissance Stapleton Hotel

Denver, Colorado

INFORMATION AND REGISTRATION: <https://rmfw.org/conference>



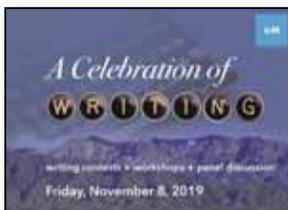
### Kauai Writers Conference

DATE: November 4-10, 2019

PLACE: Kauai, Hawaii

INFORMATION AND REGISTRATION: [kauaiwritersconference.com](http://kauaiwritersconference.com)

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



### 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](mailto:writing@albuquerquemuseum.org)

505-842-0111

## OPPORTUNITIES FOR WRITERS



### WRITEAWAYS Workshops & Retreats

*Take a writing vacation.*

#### Writeaway in New Mexico, Abiquiú, New Mexico

*Homemade tamales, a visit to Georgia O'Keeffe's home, and 22 acres of woods & gardens on the Rio Chama.*

#### Writeaway in France, Champtoce-sur-Loire, France

*Croissants for breakfast and four-course dinners, visits to local wineries and a farmers' market.*

#### Writeaway in Italy, Bucine, Italy

*An Italian cooking class, a bread delivery truck with a driver named Fabio, limoncello and vin santo, and an orange cat with attitude.*

Information: [www.writeaways.com](http://www.writeaways.com) or contact us at [writeawaysinfo@gmail.com](mailto:writeawaysinfo@gmail.com)

### 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 your 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](mailto:mario@mariofarina.com)



## 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](mailto:walkowpc@earthlink.net)

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

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

**MORE!**

**OPPORTUNITIES FOR WRITERS**

# Travelogue

sww



Have you ever chosen to travel to a specific destination just because you read about it in a work of fiction or because a favorite author had some connection to that place?

Write a travel article about where you went, what you did, which book or short story inspired you to go there (make sure you tell us who wrote it), and how the trip met, exceeded or failed to meet your expectations.

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

Please send all submissions as either standard text in an email or in a Word document with Times New Roman, Ariel, 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. Read and follow ALL the guidelines.

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

*Include pictures if you've got 'em!*

# When Dreams Come True

Spring 2020 Anthology

Kids at Heart Publishing is excited to announce a mixed-genre anthology exploring dreams that come true. Sometimes our dreams don't seem to make sense, but other times dreams point to a future event or circumstance that takes place and has meaning in our lives. Whether your specialty is poetry, fiction, or nonfiction, we want to know about dreams that come true and the impact they have on your lives.

**Cost: \$15 Per Entry**

Checks payable to

Kids At Heart Publishing, LLC  
215 W. Main St.  
Cambridge City, IN 47327

**Deadline: October 1st, 2019**



kidsatheartpublishing2010@gmail.com  
http://www.kidsatheartpublishing.com/  
765.478.5773

## Submission Guidelines

- Submit original, unpublished works of 3000 words or less.
- Up to three poems may be submitted per entry.
- Use Times New Roman font, 12 pt.

**Poetry, Fiction, Creative Nonfiction**

# Writing Contests You Can Enter NOW



## New Mexico-Arizona Book Awards

Deadline: July 1, 2019

Entry details:

<http://nmbookcoop.com/BookAwards>

## 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 - CLOSED

Published Fiction and Non-fiction -  
**DEADLINE EXTENDED to 7/15/19**

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

**Entry Details:** [albuquerquemuseum.org](http://albuquerquemuseum.org)

505-8942-0111

## UNO Publishing Lab Prize

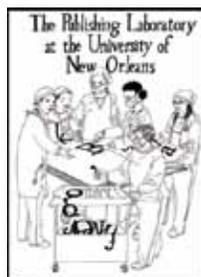
The University of New Orleans Press

Full-length fiction manuscripts, either novels or short story collections.

**Deadline:** August 31

**Information, Submittable Link and Entry Details:**

<http://www.unopress.org/lab.aspx>



*The selected author will receive a ten thousand dollar (\$10,000) advance on royalties and a contract to publish their winning manuscript with UNO Press.*

*The work does not have to be regionally focused. There is no word limit. There is no limit on subjects covered.*



## 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 north-east corner of Montgomery and San Pedro. Members are welcome to attend.



## YOUR AD HERE WILL CIRCUMNAVIGATE THE GLOBE!

A new issue the SouthWest Sage appears online every month and instantly flies around the world to thousands of pairs of interested eyes!

### BE PART OF THE PHENOMENON!

Deadline is the 15th of the month for the following month's issue. Payment and camera-ready copy (email as jpg file) are due prior to deadline.

### RATES PER ISSUE

Business Card Size: 2 x 3.5 - \$20

1/4 Page: 4.75 x 3.5 (vertical) - \$40

1/3 Page: 3.25 x 7.5 (horizontal) - \$50

15% discount for 3 months, 20% discount for 6 months

Contact: Kathy Schuit, Sage editor,  
sage@swwriters.com.



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 Critique Service

An experienced critiquer, picked from a panel of professional writers and editors, will be matched with your genre and will critique your manuscript for a reasonable price below the usual market rate.

The SWW Critique Service accepts all genres, including:

• Query letters		<u>Cost</u>
• Synopses	• Mainstream/literary fiction	\$15 - Poetry of no more than 3 pages
• Articles	• Genre fiction	\$15 - Query letter of no more than 3 pages
• Essays	• Children's Middle-grade	\$25 - Synopsis of up to 3 pages
• Nonfiction books	• Young Adult	- additional pages are \$3.50/page
• Book proposals	• Screenplays/stageplays	\$35 - Minimum charge for up to 10 double-spaced manuscript pages
• Short Stories	• Poetry	- additional pages are \$3.50/page

SWW critiquers follow genre-specific guidelines. But feel free to include specific questions you want answered and any points you want the critique to address (such as point of view, plot structure, etc.). Guidelines and information on submitting your manuscript to our critique service can be found on the SWW website: [SouthWestWriters.com](http://SouthWestWriters.com)

## SouthWest Writers Meetings Visitor/Guest Policy

SWW encourages new people to come and look over our award-winning writers' association. However, since it is our membership dues that pay for the outstanding speakers, we request that visitors or guests limit their attendance to no more than three meetings, after which we hope they will choose to join the organization.

Visitors are requested to sign in with name, email and/or phone number and wear a name tag. They will be invited to stand, introduce themselves and tell what kind of writing they do so that other writers in that genre can network with them during breaks in the meeting.

The "Successes and Announcements" made at our meetings are limited to SWW members. As always, we encourage visitors to join SWW—a bargain at only \$80 per year.

### *Do You Have a Published Book?*

The SouthWest Writers Website scrolls member book covers across the Homepage. If you'd like us to add yours to the group, feel free to send it to [sage@swwriters.com](mailto:sage@swwriters.com). No more than one book cover per author. Can be updated as your next book comes out. Send a small picture file .jpg no more than 140dpi. The book covers will be a bit larger than icon sized. Webmaster reserves the right to edit to fit.

### **SWW Office:**

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### *SouthWest Sage*

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### **Book Table Policy**

At each of our meetings, a table is provided where members may display their books for purchase. Melody Groves and Gayle Laurandunn volunteer to sit at the table and accept payment for books sold.

Following the meetings, when authors go to the table to retrieve their unsold books, they will receive cash payments for all of their books that were sold. Cash or check only. No credit cards unless the author provides their own card reader. If you would like to be a book table volunteer, please talk to Melody Groves.

