

SouthWest Sage

July 2013 www.southwestwriters.com

Getting into SWW's eBook and Print Anthology

By Peggy Herrington

President Kathy Kitts' call for ideas to offset SWW's cash shortfall at the June 1 meeting brought author and pop-culture buff Jonathan Miller to his feet.

"Let's put on a show!" he said. Quickly adjusting to the moment, he added, "That's what they said in old movies when someone needed money. Now, I say: Let's publish an eBook!"

And the game was on.

As you may know, last winter the SWW office on Morris experienced a flood of antediluvian proportions causing a move to new quarters. Since then, two insurance companies (one representing SWW and the other, the building's owner) have been locked in a struggle over who should pay what. Thus, SWW's expenses from the flood and resulting move are yet to be reimbursed, causing an operating cash shortfall.

In an effort to provide relief, a committee of three—Jonathan Miller, Patricia Woods and yours truly—has defined the parameters of an anthology of writings and images by SWW members. While it doesn't yet have a name, this family-friendly electronic and printed tome will be available in eBook form on Amazon.com and as a printed book from SWW. We plan to price the eBook (readable on a Kindle or a computer/tablet) at \$4.99 and the printed book at \$10.00. All funds raised by this project including royalties will go directly to SWW.

This, of course, is where you come in.

Starting now, all SWW members are invited to submit up to 4,000 words for possible publication in this anthology. Submissions in electronic format (Word .doc or text) will be accepted until Midnight Mountain Time, **August 15, 2013** at SWWeBook@gmail.com. Our goal is to make both the printed book and eBook available before the holidays this fall.

The committee will evaluate all entries and inform the author/artists of their decision by e-mail. Copyediting (e.g. correcting grammar and spelling) will be provided at no charge, while submissions requiring more extensive editing will be charged a fee of \$25.00. Remember, all funds—even for editing—will go directly to SWW.

Six Reasons to Get into SWW's Anthology

Reason Number 6: Express Yourself. Write an original short story about your home town or last vacation, your writing endeavors or fabulous family, favorite dog, blog or website, a poem or the love of your life, etc. You can submit a chapter from your published book or short story (along with

permission to reprint from the publisher). We also want visuals so send us your well-commented art and photographs (in jpeg format, please) in color or black-and-white.

Reason Number 5: Get Published. Submit up to 4,000 words on any family-friendly topic—genre fiction or non-fiction—including a tribute, essay, op-ed, YA or children's story, and so on, even if you've never before been published. Just remember: good writing has a beginning, middle, and an end, and is always carefully revised and proofed before submission.

Reason Number 4: Professional Editing. If it's accepted, your submission will be professionally edited for a song, at the most \$25. All funds, even for editing, will go directly to SWW.

Reason Number 3: Be a Part of Something Big. Rub shoulders in print with published authors. You'll get tangible proof of the quality of your work in both the print and eBook.

Reason Number 2: Help SWW. SWW could charge a fee for inclusion in this anthology, but member benefits are what SWW is all about. When members submit to this anthology, you only give permission to print that work, not the copyright. Your submission still belongs to you, copyright and all. SWW will be rewarded with the proceeds of the eBook and print version to help cover the cash shortfall from the flood.

Reason Number 1: Maximize your Membership. Money's tight. Who else offers a bona fide chance to get published in a quality anthology just for the cost of membership? Join SWW (\$70) if you're not already a member and save \$50 a year if you only attend first Saturday meetings. Save a whopping \$160 if you take advantage of third Tuesday meetings, too. By being a member when you submit, you could get your work published for no cost whatsoever.

Send submissions and questions to: SWWeBook@gmail.com.

Committee Bios

Peggy Herrington is Associate Editor to *ABQ Arts & Entertainment* and a former technology journalist. Peggy also coaches writers and edits and designs books.

Jonathan Miller is the award-winning author of eight legal thrillers starting with *Rattlesnake Lawyer*. His latest novel, *Rattlesnake Wedding*, is set in Albuquerque. Jonathan currently practices criminal defense all over New Mexico.

Patricia Woods is an author, editor and former journalist. Patricia writes non-fiction books on practical topics and books on Christian faith under a pen name.



Yearly from 2010, VIDA, a women in literary arts organization, has conducted a study (<http://www.vidaweb.org/>) of how women fare versus men in publishing. They totaled the number of female and male literary reviewers, reviews and bylines in fifteen of the major literary venues from the *Boston Review* to *The Times Literary Supplement*. What they discovered is that men out-publish women nearly two to one.

Historically, counter arguments against sexual bias have suggested that women don't submit as often or they stop sooner after receiving their first rejections. Studies by Northern Illinois University showed that women initially submit as often as men, but do give up on average 1.4 submissions earlier. However, a study in *Science* showed that papers with a female first author received more harshly worded reviews than identical submissions with a male first author. This alone could account for the small difference in the total submission number.

The Association of Writers and Writing Programs (AWP) found that more women enter writing programs and graduate than do men, but that they disappear anywhere from 3-5 years post graduation. Where do they go? The National Science Foundation (NSF) asked the same question in a study begun over a decade ago (<http://www.nsf.gov/statistics/wmpd/2013/start.cfm>). They found that equal numbers of women and men graduate in the Geosciences as undergraduates, but by the tenured professor level, there are eleven men to every one woman. In the 1970s, the number peaked at one in ten, obviating the argument that women haven't had time to move up the ranks. Ultimately, the NSF found that it wasn't so much overt sexual discrimination but rather minute leaks along the entire length of the career pipeline.

This pipeline metaphor reflects the female experience in publishing as well. The first leak originates in Hollywood. The blockbuster mentality/economic model has effectively neutered the types of stories the big five publishers accept. The subject must appeal to everyone and offend no one. Subsequently, publishers discourage stories that target women because they won't appeal to the entire audience. Taking this argument *ad absurdum*, middle grade boys don't read; therefore, Rowling's *Harry Potter* books should not be published because there will be no market.

The next leak occurs in education. The AWP reports few writing programs accept genre writers and women are actively discouraged from writing genre-based fiction. I suspect this stems more from a bias against all genre-based writing. Regardless of the exact cause, writing programs shunt women away from writing.

As for informal education, the NSF study found the military/competitive model of mentoring, specifically of weeding out the weak (or in writing: to maintain the idea that if writers can be discouraged, they should be because writing isn't for them)

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SouthWest Sage Advertising Rates Worldwide Internet Circulation

The SWW website receives thousands of page requests every month.

Business card size: \$20 1/4 page, vertical: \$40 1/3 page, horizontal: \$50
15% discount for 3 mos. 20% discount for 6 mos.

Deadline: 1st of each month for the following month.
Payment due with camera-ready ad copy in .jpg format.

Annual Membership in SouthWest Writers

Individual: \$70 (\$65 renewal if paid two months in advance)

Student: 18 and over, \$40; under 18, \$25

Requires proof of student status

Outside U.S.: \$75, Lifetime Membership: \$750

Download the Sage from www.southwestwriters.com

Join us first Saturday, 10 am-Noon and third Tuesday, 7-9 pm
New Life Presbyterian Church, 5540 Eubank NE,
Albuquerque, New Mexico



South West Sage

*Published monthly by the Board of Directors
of South West Writers, a nonprofit,
tax-exempt 501(c)(3) organization.
Subscription is a benefit of membership.*

President Kathy Kitts
kkitts@kkitts.net
Vice-President Larry Greenly
SWWriters@juno.com
Secretary/Historian Susan Alexis
sjalexis@msn.com
Treasurer Terry Hicks
earthreflection@aol.com
Class Coordinator Patricia Woods
swwClasses@gmail.com
Conference Coordinator Lee Higbie
LHigbie@Scribl.com
Contest Chair Andy Mayo
swwContest@gmail.com
Fundraising Terry Hicks
earthreflections@aol.com
Member-at-Large Dino Leyba
Dleyba@asrt.org
Membership Cynthia Boyd
St.Boyd@comcast.net
Newsletter Editor Kathy Wagoner
JustWriteSWW@gmail.com
Public Relations Sandra Serrano
shrimpeight@yahoo.com
Social Media Robyn Ruff-Wagner
swwSocialMedia@gmail.com
Special Projects Bob Gassaway
bgassaway@gmail.com
Volunteer Coordinator Robin Kalinich
rmkalinich@gmail.com
Webmaster (Interim) Kathy Wagoner
JustWriteSWW@gmail.com
Workshop Coordinator Lee Higbie
LHigbie@Scribl.com
E-lert Mistress Gail Rubin
Gail_Rubin@comcast.net

SWW Office:

3200 Carlisle Blvd NE, Suite 114
Albuquerque, NM 87110
phone: (505) 830-6034
e-mail: SWWriters@juno.com
website: www.southwestwriters.com

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Members Seeking Critique Groups

Fantasy/Sci-Fi

Linton Bowers, lbowers27@gmail.com
prefers: online/email group

Mainstream Fiction Only

Stephen Gregg, sgregg5@cableone.net
Albuq./Bernalillo/Rio Rancho
Flexible: day/time

Mainstream Fiction (and Other)

— and Genre
Mike Zimmerman, mikeyzman@gmail.com
Albuq./Rio Rancho
Mon.-Thu. evenings

— and Memoir

Kate Leistikow, Call 867-9586
kathleenleistikow@gmail.com
Albuq./Corrales/Placitas/Rio Rancho
No evenings, flexible time

Memoir

Terry Wright, Terry_w38@yahoo.com
anywhere near Montgomery Blvd
11:00 am, Mon.-Fri

Young Adult Fiction

Damita Butler
deneemarieb@yahoo.com
any day, after 4:00 pm

Critique Groups Seeking Members

Children's/MG/YA

See Albuq. Area Writing Groups, below

Fiction/Nonfiction

Wally Gordon, wallygordon@q.com or
Chris Enke, enke@unm.edu
Erna Fergusson Library
Second Wed. each month, 4-6:00 pm
With interest, can change day & time

— no Poetry or Screenplays

Pat Sutton, kpsutt@aol.com
Penny Durant, pennydurant22@msn.com
New Life Church
2nd and 4th Tues., 9:00 am

Genre, Novel Length

Lee, Lee@seki.com
Second Tues. each month, 7:00 pm
Reviewing ready-to-query novels

Mainstream Fiction

Online Critique Group
Christie Keele, ckeele10@hotmail.com

Sci-Fi

Send name/writing experience to:
Cosmic_Connections_SF_Critique_
Group@yahoo.com

Screenwriting

See Albuq. Area Writing Groups, below

Writer's Circle

Bring what you need to write. 1st & 3rd Sunday each month, 2:00 - 4:00 pm
Page One Bookstore, Juan Tabo Plaza, 11018 Montgomery Blvd NE, Albuquerque

Albuquerque Area Writing Groups

The Albuquerque Croak & Dagger
chapter of Sisters in Crime meets 4th
Tuesday of the month, 7 pm, police
briefing room at James Joseph Dwyer
Memorial Substation. www.croak-and-dagger.com/

Bear Canyon Writing Group: Don
Morgan and Dennis Kastendiek mod-
erate, all genres welcome. Mondays
2:00-4:00 pm at North Domingo Baca
Multigenerational Center, Room 1,
2nd floor. Dennis: dwjkas@yahoo.com

Children's/MG/YA Writers, 3rd Sat-
urday critique group, share and re-
ceive feedback. Meets monthly at Erna
Fergusson Library, San Mateo & Co-
manche, 10:30-12:30. To share, bring
5 copies of 5 pages, double-spaced.

Duke City Screenwriters, every other
Thursday, 6-8 pm at UPublic Station
on 3rd St: critique, education, and fun.
Contact Marc Calderwood at
skatingkokopelli@hotmail.com.

**SCBWI: Society of Children's Book
Writers and Illustrators,** 2nd Tues-
day each month, 7-8:30 pm, Alamosa
Books, 505-797-7101. Short work-
shops/discussions. Pre-schmooze din-
ner, Flying Star, Wyoming & Paseo,
5:30-6:45 pm. schmooze@scbwi-
nm.org

Writers2Writers, 2nd Monday each
month, 6:30-7:30 pm, New China Res-
taurant, Fortuna & Coors. Monthly
speakers. All genres welcome. pmpprescottenterprises@yahoo.com

disproportionately excludes women. The study discovered that these talented women did not leave the workforce, but rather moved into business where the mentoring models were more collaborative and empowering.

This is true for women writers. They don't stop being creative, they move to a different form. As a consequence, women tend to publish disproportionately in semi-prozines and resort to fan fiction. In turn, publishing in less optimal venues exacerbates the difficulty in joining professional organizations and moving into decision-making positions.

Even after publication, the number of female authors continues to trickle away. There are few women reviewers and even fewer women authors who receive reviews. This lack of visibility costs them at award time and in secondary sales in anthologies. With fewer reviews and fewer anthologies, fans and juries are less familiar with the work done by women, and we are back circling the drain. With weak sales, publishing companies are free to say they don't want to buy women authors because they don't sell.

So why should you care if you aren't a woman writer? Anything that hurts one writer will end up hurting all of us by curtailing our editorial choices and ultimately reducing our pay.

What can we do? First, we can reevaluate and expand our notions of storytelling, of language, and of subject matter. Second, we can solicit and publish writing by women and then discuss these pieces seriously as literature. And we can educate the marketplace that we are here and that we have cash.

Kathy

Congratulations to the Winners of the 2013 Second SWW Bimonthly Writing Competition

~ Humorous Anecdote ~

1st Place

Patty Kline • Forest Hill, TX
"Beware of the Flex Hose!"

2nd Place

Vici Wray • Fredericksburg, TX
"Leggo"

3rd Place

Jon Griffith • Cumming, GA
"Mending Fences and Backyards"

Honorable Mention

Elizabeth Singer, LaVerne, CA
"Iambic Pentameter"

Molly Houston, Albuquerque, NM
"The Hog That Crossed the Bridge—or Not"

Martine Lopez-Bowers, Rio Rancho, NM
"Lord Have Mercy"

Cecilia Lynne, Kerrville, TX
"A Skunk Tale"

Cathy C Hall, Lilburn, GA
"The Hardy Factor at the Smith House"

Read the First Place winning entry on page 13.

2013 WriterSpace RealPage

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and Carolyn Flynn*

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writing on track

\$75 each

\$325 all five

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Or at your convenience
via iTunes download.



getting there **you, your story and the page**

June 4-25

time, space, love **making room for your story**

July 9-30

the soul of a wanderer **finding the heart**

August 6-27

answering the call **turning inspiration into story**

Sept. 10-Oct. 1

the bones **staying on track with your story**

Oct. 15-Nov. 5

SIGN UP AT TERRYPRICE.NET OR CAROLYNFLYNN.COM.

Listen. Hear that? It's the non-sound of laptops and word processors sitting on desks and collecting dust. It's the white noise of writers everywhere giving up, of promising writers being sucked into the black hole of Writer Fatigue.

Webster defines *fatigue* as weariness or exhaustion from labor. The thesaurus offers *burnout* as one synonym. Fatigue. Burnout. Such innocuous words to describe the miserable state into which nearly every writer falls at some point.

I recently spoke to a woman in her sixties who has been writing since college. Throughout her school years she received kudos on her style and creativity. No one was surprised when she began to write in earnest. So, for the past twenty years she's written romance novels. But none have been published. The woman decided to throw out all her manuscripts rather than leave them for her progeny to deal with. She wondered what happened to the promise that if one never quits writing, success will eventually come.

I don't have a sure-fire answer for that. But I do have a couple of ideas.

Someone said the definition of "crazy" is to keep doing the same thing over and over while expecting different results. Other than wanting to be someone who has written rather than someone who writes, I believe many writers lose that loving feeling for the craft when their expectation of speedy publication isn't met. Convinced that all they have to do is just more of what they've been doing—only harder—they grow jaded as time marches on and no agent picks them up. Some, blessed with a more entrepreneurial spirit and less vulnerability to the purist's litany of reasons not to do so, finally opt to self-publish.

I'm not making light of the virtues of tenacity and determination. But getting ahead in today's publication world apparently takes more than that. It requires the ability to change with the times.

But (my inner Jane Austen retorts), the long-dead Agatha Christie is still selling like hotcakes. True. And so is the Bible. But until your name becomes a household word, you're going to have to offer something that sets you apart from what every other writer is offering. To quote one agent I recently heard speak at a writers conference, "Please, do not send me even one more vampire novel."

Which brings us back to the need for change. The Chinese even generated a book on the subject. The *I Ching*, the Book of Changes, is purported to have been written over five thousand years ago. Change, irony intended, is here to stay.

What's a writer to do? Besides not throwing in the towel, one way to keep up is to embrace current publishing reality and make shifts in one's own writing style.



Olive Balla is a retired educator and professional musician who lives in Los Lunas, New Mexico with her husband Victor and their puppy HalfNote. Ms. Balla has authored one suspense novel entitled *An Arm And A Leg*, and is nearing completion on a second. The first chapter of *An Arm And A Leg* is posted on her website at www.omballa.com.

Basics do still count. Never really good with grammar, syntax, or modifier placement? Google owl.english.purdue.edu/owl for Purdue University's free online writing lab. Audit a continuing education class in creative writing. Become a member of SouthWest Writers and connect with the published and as yet unpublished. Join a critique group. Subscribe to writing magazines or E-zines to remain current on what's happening in publications. Enter contests.

And every How-To now sitting in my bookcase includes a section on the importance of making time to write. Some successful writers commit to writing a specific number of pages daily, while others suggest setting aside certain hours of each day to do nothing but write. Either choice is apparently not as important as is the consistency with which one practices it. Pick whatever fits your lifestyle, and stick with it.

And according to Stephen King, one of the most important things for writers to do is read. Read at the doctor's office, read while waiting for a flight, read in the john. Mr. King says stuffing our heads with the works of others, besides giving insight into what's selling, will feed our creativity and help shape our styles. Reading someone else's work energizes our own.

Science tells us black holes are not the empty spaces they appear to be. They are so dense and their pull so powerful, even light cannot escape. Stephen Hawking says black holes slowly give off bits of radiation until they explode in a supernova of energy. They aren't just sitting in the void, waiting for Godot. They're working toward a goal, absorbing stray stars, planets, and cosmic trash. They're changing, getting ready to become something else entirely. Revising themselves.

So, I'm off to Barnes and Noble, where I plan to gorge myself on anything that looks interesting. I've decided to embrace my Writer Fatigue and make it work for me. You're welcome to come along. A latte, soft chair, and an endless supply of the hottest-selling reading material seem to be in order. Onward.

Meetings

Members are free, Guests \$10

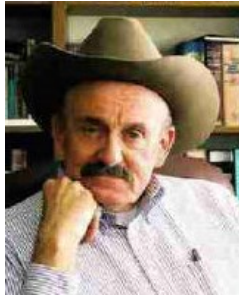
Saturday, July 6
10:00 am to noon

The Writer's Life, Revisited

Don Bullis

Don will talk about the pitfalls of writing nonfiction and historical fiction, along with some dos and don'ts. He will also talk about modern-day problems with publishing, electronic vs. paper, etc.

Don Bullis has worked as a columnist for the New Mexico Independent newspapers and served as editor of the Sandoval County *Times-Independent*. He wrote a regular column for the Rio Rancho *Observer* called "Ellos Pasaron Por Aquí" for twenty years. He also wrote book reviews and served as a political correspondent for the *Observer* and the Cibola County *Beacon*. Don's columns have appeared in *New Mexico Magazine*, *New Mexico Stockman* and *Tradición Revista* and other periodical publications. He is editor of the *New Mexico Historical Notebook*. In 2011, he was named New Mexico's Centennial Author by the New Mexico State Library. Don is also the author of eight non-fiction books on New Mexico history and two novels, also set in New Mexico.



Saturday, August 3
10:00 am to noon

Publisher as Author

David Holtby

This talk will look at lessons learned during a career in publishing that guided and misguided the speaker when he began a second career as a nonfiction author. His goals are threefold: to be a bit of a devil's advocate in probing the crafts of writing and editing; to use his experiences to demystify editor-author relations; and to foster a bit of awe for processes that affect all who cherish books and the indispensable voices of their authors. Those creating a manuscript or seeking to have one ushered into print will find this talk practical, engaging, and encouraging.

David V. Holtby trained as a historian and received his Ph.D. from the University of New Mexico, writing an award-winning dissertation on the social origins of the Spanish Civil War. In his 28 years at UNM Press he filled both editorial positions and administrative roles, including Editor in Chief and Associate Director. His book *Forty-Seventh Star: New Mexico's Struggle for Statehood*, published by the University of Oklahoma Press in September 2012, received the Julian J. Rothbaum Prize and was selected as a best book for 2012 in the Southwest Books of the Year competition.



Tuesday, July 16
7:00 pm to 9:00 pm

Your First Published Novel: Hard Lessons Learned the Easy Way

RJ Mirabal

RJ details the gratifying experience achieving his first published Southwest Contemporary Fantasy novel along with lessons he learned the hard way. It's the old story of "Don't do what I did unless you enjoy countless hours of extra work and healthy humiliation!" Many of these lessons will be applicable for years to come while others will pass away as the publishing chaos of today subsides—if it ever subsides! There is hope, fellow "new" writers, especially those of you interested in writing fantasy.

RJ Mirabal is a retired high school teacher, who now enjoys writing, reading, travel, four-wheeling the wilderness trails of New Mexico, playing the hammered dulcimer, and volunteering with the New Mexico Dulcimer Festival and the Land of Enchantment BMW Riders. *The Tower of Il Serrohe*, published by Black Rose Writing, September 2012, is his debut novel. Visit his website at www.rjmirabal.blog.com.



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

How to Get an Agent and How to Work with an Agent, Editor, and Publisher

Happy Shaw

No doubt that publishing is changing, but there are things that have not changed. Literary agents are still the gatekeepers of traditional publishing. Happy will speak about what it's like to be on the other side of the desk and what it takes for a writer to break into the current book market for novels and non-fiction books.

Kay Lewis "Happy" Shaw is a former literary agent and now a small publisher who has helped many writers get published, improve their work, and place and win in contests. After 30 years in the writing arena, she is published in children's picture books, magazines, newspapers, novels, inspirational nonfiction and books for writers. *One Smart Cookie*, the first novel in her comic mystery series set in Albuquerque, was released in March 2013 under her pen name of Joanna Blalock.



Summer Classes & Workshops

Classes and Workshops are held at the SWW Office, 3200 Carlisle Blvd NE, Suite 114, Albuquerque 87110, 505-830-6034

MYSTERY 101: BASICS OF CRIME SOLVING with Pat Caristo

4 Sessions:

July 6, 13, 20, 27

Saturdays, 1:00 - 3:00 pm

\$160 members, \$200 non-members



Using lecture, demonstration, and special projects, this workshop will provide writers with an insight into the day-to-day activities of a working PI, give an overview of the history and development of the scientific method of investigation, define the terms of the various aspects of the process of cases, discuss the latest techniques in investigation, and describe clients, subjects, crimes, cases, and criminals. After taking this class, writers will have a clear frame of reference of the private investigator.

Class requirement: an uncontrollable desire to know who, what, when, where, how and why.

Patricia A. Caristo has years of investigative experience with the Philadelphia Police Department, University of New Mexico Police Department, and New Mexico Organized Crime Prevention Commission. She was commended by the Philadelphia Police Department for heroism and meritorious service and for meritorious service by the University of New Mexico Police Department. She is a trained and experienced intelligence analyst, crime-prevention specialist, and instructor of sex crimes investigation/crime prevention classes at the New Mexico Law Enforcement Academy, and University of New Mexico Law and Medical Schools. She also teaches investigative-related classes through the University of New Mexico Continuing Education Department. As director of NIA/NM, Patricia offers pro-bono investigation, information, and other resources to families of homicides and in matters affecting the elderly.

HALF-DAY WORKSHOP PRICES:

\$40 SWW MEMBERS

\$50 OSHER MEMBERS W/CARD

\$70 NON-MEMBERS • \$75 AT THE DOOR

Workshop and Class Refund Policy

Full refund if cancellation is received more than 7 days before class. From one week out to 24 hours before class, participant is entitled to select another class. Inside of 24 hours, participant receives no refund or class. For multi-session classes, if you miss a class, you receive no refund. We pay our instructors based on how many students enroll, so you are part of that roll count if you don't cancel as detailed above.

THRESHOLDS AND JOURNEYS: WRITING MIDDLE GRADE AND YA with Betsy James

8 Sessions:

July 10, 17, 24, 31

August 7, 21, 28, September 4

Wednesdays, 5:45 - 7:45 pm

\$320 members, \$380 non-members



Adolescence and the years that lead up to it are learningful, poignant, volatile, and—in spite of their intensity—often crazy funny. We're veterans of our own childhoods and those of our children and friends: we've got plenty of raw material! To write for ages eight to twenty gives those wild years a voice. Designed around weekly writing assignments of 1000 words or less, this course offers 8 weeks of publishing information, sparks for the imagination, respectful critique, and fellowship for writers and would-be writers of middle grade (age 8-12 chapter books) and YA fiction. Register early! **Class is limited to 10 students.**

Betsy James is the author-illustrator of sixteen books and many stories for adults, teens and children. She is a visiting author and author-in-the-schools, and her latest YA, *Listening at the Gate*, is a New York Public Library Best Book for the Teen Age. Visit her on the web at: www.betsyjames.com and www.listeningatthegate.com.

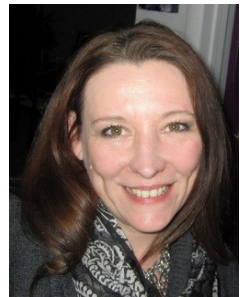
THE BASICS OF BUILDING A SOCIAL MEDIA PLATFORM

**A Half-Day Workshop
with Robin Kalinich**

August 10

Saturday, 1:00 - 4:00 pm

See workshop pricing on this page.



Frustrated by social media? Want to promote your creative work, but not sure how to start? This workshop will describe the basic concepts of social media and will show you techniques for building and maintaining an effective platform. We'll discuss how to get organized, the crucial elements of success, and practical ways to build a customer base. We'll even talk about what NOT to do. You'll leave equipped to set-up the basic foundations of your platform and will be given information, resources, and recommended reading to assist you during your new adventure.

Robin Kalinich leads *Ink & Alchemy* and *More Ink*, both dedicated to promoting creative endeavors and building communities which support and enable those who create. Visit her website at www.robinkalinich.com.

September Classes

Classes are held at the SWW Office, 3200 Carlisle Blvd NE, Suite 114, Albuquerque 87110, 505-830-6034

THE BUSINESS OF WRITING with Fred Aiken

3 Sessions:
September 4, 11, 18

Wednesdays: 7:00 - 9:00 pm

\$140 members, \$190 non-members



The Business of Writing class is for those individuals wishing to take the next step towards becoming a professional writer by starting their writing business. In this class, the participants will:

- Learn the IRS requirements for professional writers to deduct writing-related expenses from their income tax.
- Construct a Business Plan for their writing business.
- Discuss record keeping requirements.
- Discover the myriad of legal tax deductions for professional writers. (The fee for this class is tax deductible!)

Fred A. Aiken has been writing professionally since 1996 and has articles appearing in *Guideposts* and *Angels-on-Earth*. He holds a BS from Grove City College, an MBA from Cleveland State University and a Master of Education from The College of Santa Fe in Albuquerque. He belongs to SouthWest Writers, Sisters-in-Crime, Romance Writers of America, and the Albuquerque Science Fiction Society. He teaches classes on the business of writing and has won several awards.

SWW MONTHLY MEETINGS

are held at

New Life Presbyterian Church
5540 Eubank NE
Albuquerque, NM 87111

For more information or to register for classes and workshops, sign up at any SWW meeting or call the SWW office at 505-830-6034.

STUDENT SCHOLARSHIPS

SouthWest Writers is seeking deserving high school and college students for one-year scholarship memberships in our organization. To be eligible, an applicant must be enrolled in high school or college.

If you know someone with the interest and desire to pursue a writing career or if you wish to apply yourself, please complete the application form on page 15 of this newsletter and send to:

SouthWest Writers
3200 Carlisle Blvd NE, Suite 114
Albuquerque, NM 87110

BUILD YOUR WEBSITE with Loretta Hall

4 Sessions:
September 8, 15, 22, 29

Sundays: 2:00 - 4:00 pm

\$160 members, \$200 non-members



In this eight-hour series, you will learn how to design an attractive and effective website. Topics include domain names, website design concepts, hosting options, search engine rankings, and inexpensive (or free) site-building software. We will explore options for creating and maintaining your own website without knowing any programming language. Using the types of template-based programs and reliable but inexpensive hosts that will be discussed, the cost of your site can range from \$0 to about \$10 per month. If you decide to have someone build your site for you, this class will prepare you to talk knowledgeably with that person about what you want. In-class demonstrations and take-home exercises will get you started establishing your Internet presence.

Nonfiction author **Loretta Hall** has built six websites using template-based software. Her site AuthorHall.com is the top result on Google for <Loretta Hall author>. SubsurfaceBuildings.com is the top search result for <underground buildings>. A Top 20 Architecture site and an Xmarks Top 10 Site, it also received a Regional Award of Excellence from the Society for Technical Communication. Another of Loretta's sites, NMSpaceHistory.com, is the third result on Google for the search terms <New Mexico Space History> and the fifteenth result for <New Mexico space>.

More Upcoming Classes

Betsy James

WRITING FANTASY & SCIENCE FICTION
Wednesdays, 6-8:00 pm • October 2 - November 20

Loretta Hall

CRAFTING A NONFICTION BOOK PROPOSAL
Saturdays, 2-4:00 pm • October 5, 12, 19, 26

Melody Groves

MAKE YOUR DIALOGUE SING
Mondays, 6-8:00 pm • October 7, 14, 21, 28

Melody Groves

WRITING FOR MAGAZINES
Mondays, 6-8:00 pm • November 4, 11, 18, 25

2014 OFFICER NOMINEES FOR SWW BOARD OF DIRECTORS

President: Lee Higbie

Lee Higbie worked as a supercomputer engineer for four decades and has now transitioned to writer. He has written several genre novels of pre-publication quality (two SF novels, two mysteries, and a thriller). The latest of these has been e-published on Scribl.com.



Secretary: Patricia Woods

Patricia Woods is a published author of nonfiction books, articles, essays, poetry, and academic writing. Writing fiction is a new pursuit this year. Woods is also a classical pianist and organist, inveterate needlewoman and reads every spare moment. She lives with her family and critics in Albuquerque, New Mexico.



Vice-President: Robin Kalinich

Artist, writer, and chemist, Robin Kalinich works for the man, but her true passions lie in the creative realm. She leads Ink & Alchemy, focusing on inspiring, encouraging, and transforming creative people via networking and social media. Robin has published scientific papers, short stories, and poetry. She is an aspiring novelist.



Treasurer: Dino Leyba

Dino de Leyba has a design degree from Otis Parsons School of Design. His manuscript *Sketching a Life* became text for fashion students at Brooks College in Long Beach. He works in the finance department at a membership association and owns BeautyMark Foundation specializing in design and marketing of couture jewelry and women's accessories.



ELECTION SWW 2014 OFFICERS

The election of board officers will be held at the annual meeting on October 5, the first Saturday meeting of the month. Nominations of candidates were received from the general membership through May 31, 2013. Nominations can also be made from the floor at the October 5 meeting. You must have the consent of the candidate whom you are nominating and they must meet the qualifications as stated in the SWW bylaws.

To be eligible for either of the offices of president or vice-president, a person shall have served as a member of the SouthWest Writers Board of Directors for one year. The secretary and treasurer shall have been a member of SouthWest Writers in good standing for no less than one year immediately preceding the date of nomination, unless waived by the Board, and have the necessary qualifications for the job.

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
- Synopses
- Articles
- Essays
- Nonfiction books
- Book proposals
- Short stories
- Mainstream/literary fiction
- Genre fiction
- Children's/middle-grade/YA
- Screenplays/stageplays
- Poetry

COST

- \$15 - Poetry of no more than 3 pages
- \$15 - Query letter of no more than 3 pages
- \$25 - Synopsis of up to 3 pages
 - additional pages are \$3.50/page
- \$35 - Minimum charge for up to 10 double-spaced manuscript pages
 - 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 focus on (such as point of view, plot structure, etc.).

Go to SouthWestWriters.com for guidelines/information on submitting your manuscript to our critique service.

Member Successes

Susan Alexis' article "Love Grows Where Swedes Planted" is in the July issue of *The Lutheran*, the monthly magazine of the ELCA (Evangelical Lutheran Church in America).

Joanne Bodin will participate in a panel presentation and book signing on August 4, 2013 from 4-6pm at Congregation Albert, sponsored by the Library Committee. She will showcase her book of poetry, *Piggybacked*, a tribute to her late grandfather, also a poet. Some of his poems, translated from Yiddish, appear in the book.

One day before the release of *GREEN-EYED LADY* (Minotaur), **Chuck Greaves'** first novel in the series, *HUSH MONEY* (SWW 2010 Storyteller Award winner), was named a Shamus Award finalist by the P.I. Writers of America. Chuck will be signing *GREEN-EYED LADY* at Bookworks on July 8, 7 pm.

Dianne Layden's review of *Understanding Parricide* by Kathleen Heide was published in the June newsletter of the American Society for Criminology's Division of Women and Crime (DWC). Go to www.hts.gatech.edu/dwc, click on the Book Reviews tab, and scroll to the second review.

Carol March had two short stories published recently: "Insemination" appears in the online and print journal *The Literary Hatchet*, and "The Girl Who Couldn't Fly" appears in the online and eBook *Luna Station Quarterly*.

Jim Tritten won first place awards for three of his humorous and inspirational essays in the annual New Mexico Veterans Arts & Craft Festival.

SWW Members:

***Place an ad for your book with cover art
and a blurb of 50-60 words***

\$10/month or \$25/three months

***Contact Kathy Wagoner, Sage Editor,
JustWriteSWW@gmail.com***

Bimonthly Writing Contest

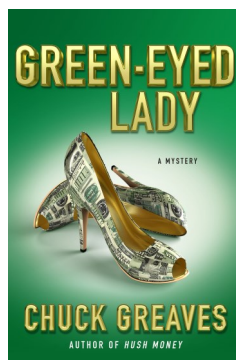
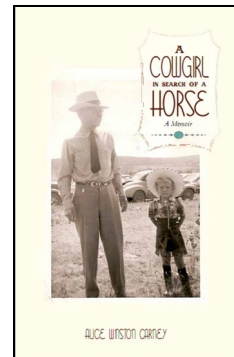
The Bimonthly Writing Contest is on hold for the rest of 2013. We'll make an announcement here and on the website when it starts up again.

Results of the 3rd Bimonthly Contest (Flash Fiction) will be posted to the website and in the newsletter near the end of September.

Thank you to all who have submitted in the past. We look forward to reading your entries when the contest resumes.

Member Books

1950s Las Vegas, New Mexico, with its rich Hispanic and cowboy cultures, comes alive in these stories of growing up in this mysterious and historical milieu of artists and barroom storytellers. "Her language is gently poetic and fits each age she is remembering, and never looks down from an adult height. . ." *J. Carpenter*. Find it at: Tome on the Range, Las Vegas, NM; Amazon; www.greenriverwritersworkshops.com/press.html



"*GREEN-EYED LADY* by Chuck Greaves is the wickedest read of the year: smart, real, and vivid as hell. . . Greaves is a master of the language. I loved this book." — DOUGLAS PRESTON, #1 NYT bestselling author

UNM Continuing Education

Carol March, MA is a published writer and life transition coach specializing in helping people find new directions and achieve their goals. She's teaching two writing classes in July through UNM Continuing Education:

OPENING UP: WRITING FOR HEALING (#14868, Section A)
July 9, 2013, Tuesday • 1–5:00 pm • Tuition: \$59
UNM Continuing Education – South Building

Learn how to reduce stress, handle difficult situations and feel more in control of your life.

WRITING FOR GROWTH & DISCOVERY (#14869, Section A)
July 23, 2013, Tuesday • 1–5:00 pm • Tuition: \$59
UNM Continuing Education – South Building

You don't need to be an artist to practice creativity. In this overview of writing for non-writers, learn how to show up and listen for the voice within that knows who you are.

For more information, go to www.dce.unm.edu.



Help Support SouthWest Writers
SWW receives a commission on all books ordered via the Amazon link on SouthWestWriters.com

Announcements

Sixth Annual Green River Writers Workshop

"Turning Memory into Story"

Gerry and Lorry Hausman
and Alice Winston Carney

July 18-21, 2013

Historic Las Vegas, New Mexico
greenriverwritersworkshops.com

916-947-0983

carney.aw@gmail.com

For experienced and beginning writers

Tupelo Press is open for submissions of book-length poetry collections (48-90 pages) and chapbook-length poetry collections (30-47 pages) through **July 31, 2013**. \$28 reading fee. www.tupelopress.org/july_guidelines.php



Registration is open for the SCBWI Summer Conference, **August 2-5, 2013** for the very best in children's literature. If you're an author or illustrator, published or unpublished, create picture books or YA novels, you won't want to miss this conference. www.scbwi.org/Conference.aspx?Con=12

The Aesthetica Creative Writing Contest is open for entries. Now in its sixth year, the competition celebrates creative writing and nurtures talent, inviting writers to submit imaginative work that pushes the boundaries of two categories: Poetry and Fiction. Deadline **August 13, 2013**. Visit www.aestheticamagazine.com/creativewriting

Writing Contest hosted by Inland Empire branch of the California Writers Club. Fiction, nonfiction and poetry, previously unpublished. Up to 2500 words, \$15 entry fee. 1st, 2nd, 3rd place prizes (\$125, \$75, \$50) in each category. Deadline is **August 15, 2013**. Theme: "The truest wisdom" must be touched upon but need not be written to. www.angelfire.com/amiga/iecwc/



BUBONICON • ALBUQUERQUE MARRIOTT UPTOWN HOTEL
August 23-25, 2013

The theme this year is "Superstitions." Register through August 3: \$40 for adults, \$23 for youth. www.bubonicon.com

The Ninth Annual Black Warrior Review Contest is underway. Winners in each genre receive \$1,000 and publication in the Spring/Summer 2014 issue. Reading Fee is \$15 for short story and nonfiction (up to 7000 words), and poetry (up to 3 poems). Deadline **September 1, 2013**. <http://www.bwr.ua.edu>

CALL FOR SUBMISSIONS: Maine writer seeks personal essays and poems on grief/grieving for loss of person, pet, or figurative "loss" of someone to Alzheimer's, etc. for anthology in progress. Essays up to 2,000 words; poems up to 4 pages double-spaced. Deadline **September 30, 2013**. Send queries and submissions by USPS to M. Leamon, PO Box 113, Casco ME 04015, or e-mail to griefanthology@gmail.com.

Creative Nonfiction seeks essays about mistakes exploring the nature and outcomes of human fallibility. Must be vivid, dramatic; combines compelling narrative with informative/reflective element; reaches beyond personal experience into universal/deeper meaning. Must be true and factually accurate. Unpublished, up to 4000 words, \$20 reading fee. \$1000 Best Essay, \$500 runner-up. Deadline **November 1, 2013**. www.creativenonfiction.org/submissions/mistakes



2013 TONY HILLERMAN WRITERS CONFERENCE
Santa Fe, New Mexico • November 7-9, 2013

Save 15 percent by registering July 1-15 (use code HC2013). www.wordharvest.com/registration.php

Compose: A Journal of Simply Good Writing publishes two digital issues per year, in spring and fall, with work by both emerging and established writers: fiction, poetry, creative nonfiction, articles on the craft of writing, interviews, excerpts from traditionally published works, photography and artwork. <http://composejournal.com/submissions/>

WANTED: GREAT METAPHORS University of Portland summer seminar (CST 492/592, Metaphors & Cultural Persuasion) seeks outstanding metaphors commonly available to public audiences (most often in mass media sources). If you find a wonderful/helpful/puzzling metaphor (or other non-literal comparison), please send it to Dr Dann Pierce, w/subj line: Found Metaphor for CST 492-592 class, pierce@up.edu.

SEEKING WRITERS INTERESTED IN WRITING OP-EDS ABOUT ANIMAL WELFARE ISSUES Seeking a geographically diffuse group of writers to meet periodically through gotomeetings.com to share research, discuss the crafting of messages, identify topics, critique each other's work, etc. The hope is to take op-ed writing on animal welfare issues outside the Santa Fe/Albuquerque corridor. Contact Jenny at jennifer.rabinowitz@gmail.com.

This is the last of three articles about end-stopped, parsing, and annotating line endings.

Annotating lines are most obvious when they appear in extreme forms such as splitting syllables of a word from one line to the next or by aggressively exposing relationships among words and phrases that stretch beyond customary sentence syntax; that is, beyond what poets typically use for parsing end lines. Another extreme form of annotating lines occurs when only one, two or three words constitute the lines of the poem. Annotating in this fashion can be done successfully, but the poem often risks seeming contrived. Contrivance is not necessarily a negative strategy. It can be precisely what the poet wants, as he or she urges the reader to notice the possibilities and welcome ambiguities.

One obvious example of annotating lines is William Carols Williams' "The Red Wheelbarrow," which I quote in its entirety.

So much depends
upon
a red wheel
barrow
glazed with rain
water
beside the white
chickens.

A countless number of words have been written on this 16-word one sentence poem. Despite its challenging annotated lines, the skeptical reader can take comfort in the obvious 3-1, 3-1, 3-1, 3-1 arrangement of lines. Williams wasn't simply scribbling; he wrote the poem to serve as a representational image (as a painter might), but also as an accumulation of basic word elements to form a poem per se. Think of an apple in a still life: the apple is a representation of an apple, but it is also an element in the still life painting.

The reader's impatience with the poet's annotating a mere prose sentence and calling it a poem is beside the point. The point is how open is the reader to new ways of writing and reading poems. By annotating as he does, Williams urges the reader to see the skeletal image as a poem by using a lineation technique, and lineation is one of the most, if not the most, obvious signs that a poem is on the page.

To give impatience its due, I confess that my most forgiving pre-publication readers lose patience with my poems if I over-indulge what I call "multiple choice" syntax by annotating lines. This example is from *Poems in Thin Air* (1989).



Dodici Azpadu is the author of three published novels, numerous short stories, and many poems. Her third novel, *Living Room*, was a finalist for the 2010 NM Book Awards in Fiction. Her novella *Saturday Night* was published in August 2011. Visit her website at www.dodici-azpadu.com.

Interrogative Meditation

what if It
passes me By
what Will i
tell mySelf years
ahead How explain
why Who failed
who When where
i am Not
now is Why
but in Time
this is (the) Last
word Is this

The reader needs a sense of adventure and tolerance to get beyond the first few annotating lines.

Is one type of line ending preferred? As I suggested last month, look at your own work and identify what your preferences are. Working in the computer helps poets see what effects are possible. Beginning poets find lineation decisions difficult to make. They assume there is a single correct way to end lines, and they believe once they find it, they must stick to it. That is not true. No one type of line ending is preferred; generally, poets vary their line endings, just as they vary the meter if they write metrical verse.

So one last time, I acknowledge James Longenbach's *The Art of the Poetic Line*. Needless to say, anything goofy is my fault and has nothing to do with Longenbach.

SWW Poets: Please consider continuing this column. There are so many elements of poetry yet to be addressed. You will be able to include your own poems or parts of them for the flimsiest of reasons.



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Writers on Facebook



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@SW_Writers



Try our Google Calendar link to see what's coming up for each month. Use the link on the SWW website or click here: www.google.com/calendar/embed?src=swwcalendar%40gmail.com&ctz=America/Denver

In an interview, author Shea Berkley was asked, "What is writing?" She answered, "Writing is perfecting the craft." I like that answer: writing is a craft.

In the middle ages and the Renaissance, people learned their trade through craft guilds. Someone wanting to enter a profession first had to find a master craftsman willing to train him in the techniques of the profession by becoming the master's apprentice. The young person would train in the techniques of the craft, given instruction and opportunities to hone his skills and learn the rules. After years of gaining and honing this knowledge, the apprentice became a journeyman, also called a fellow craft (fellow of the craft), being able to perform the trade without supervision. After years of work, he submitted his masterpiece to the guild hoping to be accepted as a master of the craft, thereby being able to take on apprentices of his own. As the work of the master continued to gain fame, his peers bestowed upon the master the title of grandmaster.

At each stage from apprentice to grandmaster, skills increased through learning to apply the rules and knowledge gained to produce products of value through hard work and constant practice. At each stage, the rules were different but necessary to increase the quality of the work.

As a modern apprentice, the writer needs to learn about proper manuscript style, use of grammar, story structure, plotting, etc. Once the writer masters these basics and advances to journeyman or fellow of the craft, the writer needs to learn more advanced material, such as the rules of revision, copyright laws, marketing techniques and other business fundamentals required to make money from the trade. Upon increasing his or her knowledge and skill levels through practice, some of the earlier rules no longer apply as they have become internalized into the writer's being and are done automatically in the writing process.

So the secret to advancement within the craft is practice. Volkswagen once featured an advertising campaign using a German word that translated into English as "continuous, never-ending improvement." This is what the writer must strive to do with his writing. What is the definition of practice for a writer? Sitting at the keyboard, butt glued to the chair, fingers pounding on the keys to form words into sentences that tell a story, minute by minute, until the session is over. Each story, each scene, each sentence is practice.

Learning for a writer is a lifelong endeavor with the goal of never-ending improvement of his storytelling techniques. Writing is a business, and to succeed in this business means mastering the craft of writing.

Fred A. Aiken holds a BS from Grove City College, an MBA from Cleveland State University and a Master of Education from The College of Santa Fe in Albuquerque. He belongs to SouthWest Writers, Sisters-in-Crime, Romance Writers of America, and the Albuquerque Science Fiction Society. He will teach *The Business of Writing* in September (see page 8 of this newsletter).

FIRST PLACE 2ND BIMONTHLY WRITING COMPETITION

Beware of the Flex Hose!

by Patty Kline

I needed an easier way to water the flowers in front of my apartment. To conserve water, my apartment complex had removed all outside faucet handles. It took about eight trips with my large watering can to merely wet the whistles of the flowers, much less give them all the water they needed later in our hot Texas summer.

Then I saw the commercial for the Flex Hose. The perfect solution! No more lugging my heavy-duty outside hose in through the front door. No more connecting it to the washing machine. No more fighting to roll it back up in the barrel outside.

I would just connect the Flex Hose at the washing machine, and it would stay there all coiled up—small and dry—while not in use. Then when I needed to water—just turn it on, watch it expand and water the plants without a drop of water in the house. My first mistake was satisfying my curiosity about how this thing worked—and doing it INSIDE my house! My second mistake was connecting the wrong end to the washing machine outlet.

(Continued on page 14)

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This should have been simple (I said later while mopping the floor with towels): Hook it up, put the other end in the kitchen sink, and then all the water would go there. I could see the magic of the hose expanding, turning it off and then watching it coil back up.

I turned the water outlet ON. I turned the hose switch ON. Swoosh! Water blasted through the hose, and the other end came ALIVE! The hose looked like a green, squishy cobra on drugs. The pressure of the water flung the end of the hose up in the air and all over the kitchen. It thrashed about so wildly, it was hard to catch. Finally, the “snake” was captured and forced into the sink.

The hose had done exactly like they had promised: when water is turned on, the hose expands and delivers water. One problem, though. The On/Off switch was supposed to be at the end of the hose, not the beginning. The switch was supposed to stay OFF until the hose was fully expanded. THEN you turned it ON, and you could water your flowers. But here I stood, holding a live hose with pressurized water spewing into the sink, which was about seven feet away from the washing machine and the much-needed On/Off switch.

I tried pinching the hose to stop the water long enough to turn it off. Nope. Wouldn't pinch.

My next thought was that if I could just somehow get the end of that hose into the washer, it could gush in there all it wanted to until I could turn it off. It was my only choice. But I had to do it as fast as possible to keep the least amount of water from spraying all over the kitchen.

The next few minutes should have been captured on video. How the hose got loose from my hands, I don't know. But there I was in the middle of my kitchen chasing a squiggly hose blasting water while my dog barked wildly at the thing that seemed to have invaded our home.

Finally, the water was off. The gushing and the wiggling and the banging had stopped. I surveyed the damage. Water everywhere. Even the ceiling. I was drenched. And so was the dog. Drops of water from the microwave pinged on the stovetop. I sat down in the middle of the water, laughing uncontrollably at the mess surrounding me. The hose quietly coiled back into a nice, neat little pile.

But two good things came out of this experience:

1. I know the Flex Hose will work as advertised (if the correct connections are used—OUTSIDE).
2. I now have a very clean kitchen.

Welcome New SouthWest Writers Members

Barbara Heibing

Joyce Hertzoff

Susan Blackwell

Robert Irvin

Jonathan Kahn

Frank Rael

Are You Looking For a Critique Group?

At SouthWest Writers, we love helping authors connect with each other. If you're a current member of SWW and are searching for a critique group, or are looking for another member to join your already existing circle, email Kathy Wagoner at JustWriteSWW@gmail.com and we'll publish your request.

Please include in your email:

1. Your name
2. Email address and/or phone number (this will be posted publicly in both the *Sage* and on our website)
3. Whether you prefer fiction/nonfiction or a mix of both
4. Which genres you are looking for
5. Geographic location (Belen, NW Heights, near UNM, etc.)
6. Anticipated frequency and date of meetings if known (e.g. second and fourth Tuesday, evenings)

You Can Write for *SouthWest Sage*

Want to add a byline to your portfolio? We welcome submissions focusing on all aspects of researching, writing, and publishing any genre. See past issues of *SouthWest Sage* for the type of article we publish. Payment is in bylines and clips. Deadline is the 15th of the month prior to the next issue. Article lengths from 300 to 1000 words. Submissions may be edited for accuracy, readability and length. Send questions/submissions to Kathy Wagoner, *Sage* Editor, JustWriteSWW@gmail.com.

