

SouthWest Sage

June 2013 www.southwestwriters.com

Embodied: Writing for Kids and Teens

By Betsy James

The winter I was nine, in bed and contagious, my mother took my card to the library and picked out my eight allotted books. Now, my mother wasn't a sentimental person—far from it. Yet the books she chose were *terrible*. Arch, patronizing, full of helpful, repentant children who were kind to their siblings. As if!

Imprisoned with this darling dreck, a bronchial cough and a maxed-out library card, I thought—I remember the moment—*these are lies*. When I grow up I'll write books about what it's *really* like to be a kid.

Then, of course, I grew up. And I forgot.

We're supposed to grow up and forget. If we didn't, we couldn't be adult. But the task of one who writes for larval humans is to develop a dual nature: to be the person they have become, yet to find, somewhere, the courage to be again the kid they were.

"*Courage?* To write kiddie books? Gimme a break."

Twenty-twenty hindsight—ain't it a snap? Trouble is, if you want to write books that don't lie, you don't get to protect your miserable hide with hindsight. To write well for kids of any age you must find, in imagination, the guts to *incarnate as a child*.

Right. Incarnate.

And, honey, you don't want to. In spite of that energy and those rose-petal cheeks. Because to incarnate as a child you have to strip yourself of the cobbled-together emotional bulwarks of cheer and cuteness (did I hear *Raffi?*), abstraction (*Hallmark?*) and rationalization (*God willed it...*) with which we grownups make it through this day, this life.

Kids don't have those buffers. They're right there in their brand new body-beings, where the rubber meets the road—and the road is unknown. To write for these travelers you must re-enter *your* body-being when it was new. When you were bewildered, clueless, silly and sneaky; cruel, powerless, looking out for yourself by any means; hilarious, terrified, yearning, angry, intensely interested, bored, sad and—sometimes, anyway—loving toward your sibs.

Margaret Atwood said, "Little girls are cute and small only to adults. To one another they are not cute. They are life sized."

What is it like to be a life-sized kid? How will you, as a writer, explore that experience?

Caveat: your historical child is not your "inner child." If you write from the latter, the protagonist of your book will emerge as a "wise child," with too many adult qualities to ring true. This was part of what, at nine, I called "lies": child characters who were more insightful and tractable than real children. Magically, they came to the right conclusions. Whereas real children—like real adults in real lives—must hazard a guess, cross fingers and punt.

Also: much of adulthood is police work. As grownups we so often must subdue, control, impose cultural norms. And since en route to our own maturity, such as it is, we rammed every light post and fell into every sinkhole, we are desperate to warn children away from the same mistakes.

But this intention makes for lousy writing. Unless your aim is to write a tract—that is, propaganda—you must consciously unlearn that supervisory role. Good children's books are not about good children, or how to make children good. They're about imaginative, conflicted, quirky kids having a go at this unpredictable world.

A good book is a growing human's comrade. It's not her pastor.

Unarmed with platitudes, real writing for kids must acknowledge and cope with the vast confusions and injustices in which we exist as conscious adults. Yet the courage of "incarnation" is not nihilist. It lives out resilience and reaches for meaning, even in the midst of darkness that torques the soul.

Writing that works has its roots in the dark. All growing things, as far as I know, have their roots in the dark. But its stems and leaves and flowers are in the light, or at least in dappled shade. The quality I yearned for at nine, trapped in bronchial hell with no forecast but sweetness 'n' light, was the sense of *whole* reality that comes from a writer who speaks, bright and dark, as one's equal.

Good books for kids have irony, poignancy, a hefty dose of fun. They move right along, and they live their quirky realities with glimpses of shadow and mystery that reassure us of the profound depths they spring from.

Come to think of it, that's true of books for humans of any age.

Betsy James is the award-winning author of sixteen books for children and young adults. This summer she will teach an eight-week class for SouthWest Writers, "Thresholds and Journeys: Writing Middle Grade and YA" (see page 8).



In *Shoptalk*, Donald M. Murray contends that “the single quality that distinguishes the unpublished writer from the published is not talent but work habits.” Unfortunately for established writers, this also applies to us. We do fall off the Wagon of Productivity and face plant into the mirage-plagued Desert of Procrastination. (This sounds way better than being sucked into reruns of TV shows we don’t even like.)

I used to work ninety hours a week. I did this for nearly a decade. Despite that, I produced one novel a year. How? I got 50,000 words in November thanks to NaNoWriMo (<http://www.nanowrimo.org/>) and the other 50,000 by writing 250 words a day, five days a week. That was it. Now I have more time; but in effect, I am less productive because I fell out of my good habits.

According to Graham Green, “If one wants to become a writer, one simply has to organize one’s life in a mass of little habits.” So what exactly are good “writerly” habits and how do we cultivate (or return to) them? First and foremost, all writing books counsel us to define a schedule and to write every day: *nulla dies sine linea*. According to studies on how people exact change, it takes as long as thirty days to make an action into a habit. Therefore, at this point, how much or how long you write is less important than you sitting down every day and writing something. Even if it’s only a shopping list.

Next, identify your best time of day (before everyone else gets up or after everyone goes to bed or during lunch in the third stall in the restroom) and guard it. Make a date with yourself to write. Turn off the phone, don’t answer the door (especially if you’re in the stall) and disconnect the Internet.

If possible, follow Virginia Woolf’s advice and get a room of your own. Find a space that not only enables but also encourages you to write. Perhaps you need music, food, or a barista named Tatiana.

Use good tools because you wouldn’t hire a plumber who showed up, clutching only a bent screwdriver. If you write by hand, buy a fancy pen. If you use a computer, invest in good software. Are you a fan of Scrivener (<http://literatureandlatte.com/>), Liquid Story Builder (<http://www.blackobelisksoftware.com/>) or yWriter (<http://www.spacejock.com/yWriter5.html>)?

Employ rituals to get you to settle into your work. Many writers use music, or pencil sharpening, or brewing up a cup of tea while they set the intention to write. Bruce Courtney, author of *The Power of One*, has a fake pot of bum glue on his desk. He used to pretend to glue his arse into his chair before each writing session.

And finally, keep track of word count or page number and tell others. You need both the push and the praise. Okay, I pledge to write 250 words per day. What do you resolve to do?

Happy Writing!

Kathy

IN THIS ISSUE

- | | |
|--|---|
| 1 Embodied: Writing for Kids and Teens
BY BETSY JAMES | 8 More Summer Classes |
| 3 Critique Groups | 9 Human Motivations: Fodder for Fiction
BY OLIVE BALLA |
| 3 Albuquerque Area Writing Groups | 10 Member Successes |
| 4 “Sonnet to the Good Poet” by John J. Candelaria | 10 Member Books |
| 4 Welcome New SWW Members | 11 Announcements |
| 5 <i>The Comic Toolbox</i> by John Vorhaus
A Book Review BY A.R. AEBY | 12 Poetry Corner
BY DODICI AZPADU |
| 6 SWW Meetings | 13 Cinematic Point of View
BY FRED A. AIKEN |
| 7 June Classes & Workshops | 14 Student Scholarship Application |

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



SouthWest Sage

*Published monthly by the Board of Directors
of SouthWest 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

*Articles are copyright © 2013 by author.
Facts, views and opinions expressed
are those of the authors and do not
necessarily reflect the viewpoints
or opinions of SouthWest Writers.
SWW does not necessarily
endorse the advertisers.*

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

Members read in various genres
followed by wide-ranging discussion
of style/substance. Erna Fergusson
Library, Albuq., every second Wed.,
4-6:00 pm. Can change to early
evening or Saturday. Wally Gordon,
281-1227, wallygordon@q.com or
Chris Enke, enke@unm.edu

Genre, Novel Length

Lee, Lee@seki.com
Second Tuesday 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. Bring 5 copies of
5 pages max., double-spaced, to share.

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, Dion's on 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. pmppres-cottenterprises@yahoo.com

SONNET TO THE GOOD POET

John J. Candelaria

Without question the good poet knows how
to place plum words in every poem each time
he writes so metaphor holds images that allow
best pictures to live on the canvas of the line.

The good poet mixes her images with emotions,
feelings that stream like rivers into a sea
of words emerging as lines and stanzas, unions
alive now in words that touch a reader's savvy.

Then the poet brings into his words a graceful
dance, with sounds that mix rhythm to rhyme and give
the music of the line a tone, a richness of the aural
quality poems create for the reader to relive.

The good poet trims words like a bonsai
tree so its beauty and truth no one can deny.

Welcome New SouthWest Writers Members

<i>Scott Carroll</i>	<i>Mancy McNally</i>
<i>Patricia L Chavez</i>	<i>Diane Orchard</i>
<i>Rachel Donovan</i>	<i>Chris Peck</i>
<i>Lydia Herrera</i>	<i>Linda Shank</i>
<i>Gayle Kasper</i>	<i>Emily Shaw</i>
<i>Gene Lessard</i>	<i>David Sutliff</i>
<i>Stephen Mcilwain</i>	<i>Samuel Young</i>

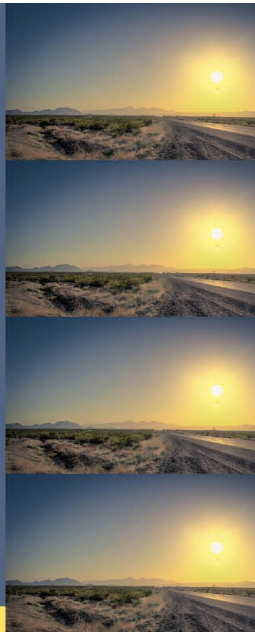
2013 WriterSpace
RealPage
TeleSeminars
*Presented by Terry Price
and Carolyn Flynn*

A series of four-week
seminars to keep your
writing on track

\$75_{each}

\$325_{all five}

Join us live Tuesdays via
teleconference or chat.
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.



Find SouthWest
Writers on Facebook



Follow us on Twitter
@SW_Writers



Try our Google Calendar link and see what's coming
up at a glance 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](http://www.google.com/calendar/embed?src=swwcalendar%40gmail.com&ctz=America/Denver)

THE COMIC TOOLBOX: HOW TO BE FUNNY EVEN IF YOU'RE NOT BY JOHN VORHAUS

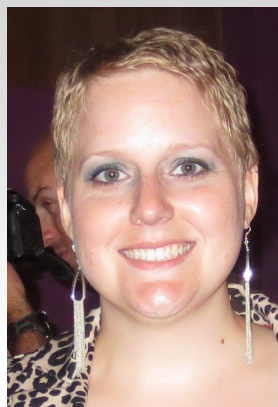
A Book Review by A.R. Aeby

Whether it is the slapstick comedy of a Stephanie Plum novel, the clever witticism of any of the Jasper Fforde books or even the more middle school humor of Dave Barry, if done properly, humor can be a very useful and fun tool. It highlights ideas, gives lifeblood to a story, and makes characters likeable and interesting. The unfortunate thing is that with writing it is completely up to the reader's imagination and ability to get the joke. Without any visual clues, voice pitch or back and forth interaction, something you thought was hilarious could fall flat, be misinterpreted or be viewed as trying too hard. Those consequences can make us hesitate to interject a healthy dose of comedy into our writing, but thankfully for those of us wavering there is hope. Our redeeming grace is that comedy, like any other tool in a writer's arsenal, is a skill that can be dissected and developed. Because of *The Comic Toolbox*, freedom is within our grasp. We the writing masses can be liberated from bad jokes, throw off the shackles of lame humor and get out from under the yoke of hesitation.

I first came across *The Comic Toolbox* when it was recommended in one of my writing classes. Vorhaus's story structure (found in chapter 7) was suggested as a worksheet to help construct a synopsis. I have personally found it a really great device for developing storylines, especially since I favor fill-in-the-blank story creation. So when I sat down to read this book, my highlighter poised and ready, and my pen and paper handy to write down brilliant insights bestowed on me by the comic alchemist, as John Vorhaus calls himself, I had every intention of being funnier by the end of my journey. And as it turns out I had plenty of chances to use my highlighter, though whether or not I am funnier is a matter of opinion. Personally, I thought I was pretty dang hilarious before I started the book, so I can only imagine how great I am now. And my imagination is probably the safest place for my comic talent to remain (I wouldn't want to overwhelm anybody with my greatness).

I felt pretty safe in John Vorhaus's enthusiastic hands, not only because this book is so well known, but also for the rest of his resume. He has worked in more than 30 countries for production companies, film schools, television networks and as a consultant on the development of scripts and television series. Some of his own credits include *Married... with Children*, *Head of the Class*, *The Sentinel*, and *The Flash*. He is a member of the Writers Guild of America with over a dozen books to his credit. With teaching stints at Northwestern University, the American Film Institute and the Writers Program of the UCLA Extension he is no stranger to actually teaching real live people to use his methods.

John Vorhaus expertly breaks down comedy into individual elements before showing how to combine and utilize them to create the desired effect. The expressively written chapters are of a reasonable length with exercises directly interjected into the body of the text. Being published in 1994 does mean his examples are a bit dated, and while I understood most of



A.R. Aeby received a Bachelor of Arts in history almost solely from the love of stories, even nonfiction ones. She is the author of the book review blog *Whymy Likes Books*, where her goal is simply to share her passion for books. But she is a book author with the eternal hope of becoming a published book author. She lives in the deserts of New Mexico with her two young daughters and her husband of ten years. Visit her blog at <http://whymylikesbooks.blogspot.com>.

the references, some were a little too old for me to get. The important part, though, is that I still understood the point he was trying to make (but, really, the *Mary Tyler Moore Show* and *Taxi* were kind of old even in '94). There is a lot of information to take in during the course of this book, and I did have to work at staying on topic as I made my way through it, but I think it is worth the effort.

With Vorhaus's help I learned not to be so overwhelmed with the idea of creating humor and to add extra levels to my creative process. He does a thorough job explaining his techniques and uses formulas and step-by-step instructions to give the reader a chance to emulate them, which I love because the application part is generally the hard one for me. My hope is that by employing these tools, my writing can be more engaging and multidimensional. I mean, who doesn't want to be funny? Also, a lot of his points are not just for comedy but can be applied to universal storytelling and help to produce impactful writing.

One of the biggest immediate rewards of this book was using the techniques to break down one of my favorite sitcoms, *The Big Bang Theory*. I felt rather clever when I could identify the mechanics of the process, which means I could grasp more of the information than I expected. *Raising Hope* will be my next effort, you know, for "educational" reasons and not just because I like it (guess who gets to be Queen-of-the-Remote for a while). But truthfully, a real-life application of these new tools is something I am going to have to work at layering in, and I think it will be more helpful when I have a specific project in mind rather than just general information to absorb. With a specific project, the whole attention-wandering aspect of my first read would be cut down, and zeroing in on the particular bits of wisdom pertaining to my actual needs will make it all more alive for me.

We can all have a chance to enrich our writing with humor. And with a little—or more likely, a lot—of practice using the techniques in *The Comic Toolbox*, even you could someday legitimately claim the title of comic alchemist. Because, really, in the end who couldn't stand to be a little funnier?

Meetings

Members are free, Guests \$10

Saturday, June 1
10:00 am to noon

How to Avoid 90% of Your Rejections

Rob Spiegel

Rejections sting. They are discouraging. They are brutal. And most of them are not necessary. Learn how to find markets that fit your writing. Learn how to fit your writing to the markets. Spiegel will cover both commercial and literary publishers. He'll explain how to sell your writing to magazines and book publishers. You'll learn how to find the right publishing outlets for your writing and how to tailor your writing to ensure publication.

Rob Spiegel is senior editor at *Design News*, an international trade magazine where he writes articles and blogs. He also moderates webinars and edits the work of contributing writers. He was the launch publisher of *Chile Pepper*, a national food magazine he owned from 1987 through 1996. He sold the magazine to return to writing. He has published six books and placed hundreds of magazine articles with scores of magazines, including *Rolling Stone*, *New Mexico Magazine* and *True Confessions*.



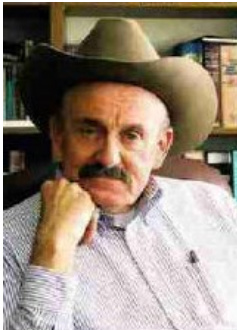
Saturday, July 6
10:00 am to noon

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 Aqui" 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. He is also the author of eight non-fiction books on New Mexico history and two novels, also set in New Mexico.



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

The Tumbleweeds of Change: How an Undersized, Student-led Coalition Cultivates Literacy Initiatives Across Communities



Matthew Tougas

This talk will reflect on many of the projects—both successful and challenging—that UNM's Writing Across Communities (WAC) has undertaken, the work it's doing now, and some of the initiatives it has in mind for the future. The impetus for this talk hinges on WAC's recent efforts to foster community partnerships and awareness. What we have been learning, and as SouthWest Writers exemplifies, is that our local community is already active and supportive of artistic pursuits.

Matthew Tougas is current Co-Chair of UNM's graduate student-led coalition, Writing Across Communities, an organization that seeks to cultivate community partnerships while advocating for cross-institutional initiatives that encourage civic engagement and literacy. Since the start of the year, he has also served as director of the Albuquerque Community Writing Center. As a TA in the Rhetoric and Writing department of UNM, Matthew has worked alongside an active, and dedicated group of writers and educators.

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 South-west 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.



June Classes & Workshops

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

THE ART OF REVISION with Dodici Azpadu

4 Sessions:

June 5, 12, 19, 26

Wednesdays: 6:00 - 8:00 pm

\$160 members, \$200 non-members



You've completed the first draft of a novel, memoir or short story. Squeeze every bit of celebration out of that success because now the revision process begins. In this series of classes, participants will practice different revision strategies on their works in progress. Whether you've finished a first draft or you're stuck in revision, this class will help focus on problem areas in your manuscript, and it will suggest solutions that have worked for others. The goal of the course will be to move participants from global revisions (POV, narrative structure, character enrichment, etc.) to a later stage of revision: getting the sentence level of the manuscript to snap into place. Experience the joy of completing your manuscript jigsaw puzzle.

Writers in all stages in the writing process are welcome since participants will be revising their own manuscripts. Feedback/critique guidelines based on shared work will include respect for each other, as well as professional honesty.

Novelist and poet **Dodici Azpadu** received her MFA from the Writer's Workshop University of Iowa before the notion of "a safe place" for writers or for critical feedback was invented. She currently teaches Craft of Creative Writing and Joy of Poetry at UNM's Osher Institute and is adjunct faculty at CNM in the English Department. Her recent publications include *Living Room*, a 2010 NM Book Awards finalist and a Golden Crown Literary Awards finalist; *Saturday Night* (2011), a revision of a previously published novel; and *Wearing the Phantom Out* (2013), a collection of poems. Her website is <http://www.dodici-azpadu.com/>.

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.

THE ADVENTURER'S TOOLKIT: WRITING NONFICTION BEYOND BORDERS

A Half-Day Workshop
with Karen Coates

June 8 • Saturday, 9:00 - Noon

See workshop pricing on this page.



The best nonfiction stories rely on writers leaving their comfort zones and exploring the unknown. This exploration can involve literal travel into foreign terrain, or it can take place within a writer's usual geography—visiting a new bar, hiking a new trail, or patronizing that little hole-in-the-wall restaurant you walk by every day. This workshop will encourage participants to use all their senses in their writing, hone their note-taking strategies, immerse themselves in unfamiliar situations, and take risks to spark creativity. It will offer practical tips like using photos and recordings to verify details in writing, and rounding out stories with research to add texture and take stories up a notch. Finally, the workshop will discuss the process of marketing and selling the work once it's ready.

As a journalist for 20 years, **Karen Coates** has contributed to numerous publications including *Archaeology*, *Gourmet*, *National Geographic Books*, and *Travel + Leisure Southeast Asia*. She teaches seminars, workshops, and university courses for journalists, writers, and editors in the US and developing countries. Visit www.karencoates.com, her food blog: <http://ramblingspoon.com/blog>, and the website for her new book *This Way More Better*: www.thiswaymorebetter.com.

2013

Scheduled Classes

Fred Aiken

THE BUSINESS OF WRITING
Wednesdays, 6-8:00 pm
September 4, 11, 18

Loretta Hall

BUILD YOUR WEBSITE
Saturdays, 2-4:00 pm
September 8, 15, 22, 29

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

More Summer Classes

Classes 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.

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.

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.



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. Go to <http://www.southwestwriters.com/critiqueSubmissionGuidelines.php> for guidelines and information.

- | | |
|---------------------|-------------------------------|
| • Query letters | • Mainstream/literary fiction |
| • Synopses | • Genre fiction |
| • Articles & Essays | • Children's & Middle-grade |
| • Nonfiction books | • Young Adult |
| • Book proposals | • Screenplays/stageplays |
| • Short Stories | • 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 \$3.50/page)
\$35 - Minimum charge for up to 10 double-spaced manuscript pages (additional pages \$3.50/page)

Some say when a butterfly flaps its wings on one side of the earth, the air moves on the other side. That's more than just an ancient saying—it's physics. Science tells us for every action there is an equal and opposite reaction. It's a law of the universe. We writers make use of that law of cause and effect in establishing motivation for our characters. We pair up needs and desires with the actions taken to fill them. The more needs and desires, the more layers to the plot.

But what catalysts will result in any given human behavior? Why, for example, would one of our characters smash his car into a roadblock? Why does our protagonist wash his hands every fifteen minutes? How can we make the actions of our villains believable?

No problem. Just review the pyramid of human needs as identified by the American psychologist Abraham Maslow, fill your shopping cart, and proceed to the checkout counter.

According to Maslow's theory, we must satisfy the needs at each level of the pyramid before moving up to the next higher level. The catch is that humans may choose to fulfill those needs through positive or negative means. How your characters meet their needs is up to you.

1. The lowest stratum of the pyramid covers biological and physiological needs such as air, food, drink, shelter, warmth, sex, and sleep. Science tells us that when humans undergo prolonged deprivation of any of these needs, such as might be experienced in a concentration camp, the need for food and sex are the last two drives to go, and then only just before death. The struggle to secure these needs may result in love triangles, jealousy, and theft, to name a few. Or it may result in marriage, a good work ethic, ambition and striving to excel.
2. The next level deals with safety needs such as security, order, law, limits, and stability. Recognizing that there is safety in numbers, every culture has developed rules by which its inhabitants must live. Even anti-social groups have established ground rules, laws and norms. Just ask anyone who's been in prison—or worked in one.
3. Once we have managed to deal with the first two levels, we can move up the ladder to the next one dealing with the need to belong and love. Humans are a gregarious lot. We need relationships. The family unit was established to meet these first three needs. So were gangs. Like the old Three Dog Night song said, one is the loneliest number that you'll ever do.
4. The penultimate level of need includes self-esteem, achievement, mastery, independence, status, dominance, and prestige. This need may lead to entrepreneurial ambition, and the drive to learn new things.



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.

It may also lead to manipulative, controlling behavior, and obsession with money and/or possessions.

5. At the top of the pyramid are the self-actualization needs. Humans are built with the drive to realize their personal potential: they seek fulfillment, personal growth and peak experiences. At this level we find altruistic behavior, mentoring, heroism, and religious fervor.

Because humans are creatures of endless complexity, we may fulfill more than one of these levels at a time. For example, the CEO of a charitable non-profit may not only be fulfilling his need for self-actualization, but for wealth and status. And the school bully (or even the physically violent parent) might be fulfilling the need for dominance and control.

Psychology tells us every human behavior has at its root the goal of survival. And that doesn't apply only to physical survival. Humans do strange or even horrible things to survive emotionally, spiritually, mentally, and socially. Find someone suffering pain from the loss of any given need, and you'll find someone willing to do almost anything to find relief from that pain or fear. Enter self-medicating behaviors such as alcoholism and other substance use and abuse in an effort to reach and then maintain what science calls homeostasis, or *balance*.

According to New York's Gotham Writer's Workshop, every character must have a desire he struggles to fulfill. The grandness of that desire is not as important as how badly the character wants it. It could be anything as mundane as the desire to quit smoking. Or it could be as dark as the desire to get rid of a rival. The absence of desire makes for flat characters.

So, look over Maslow's amalgamation of human needs and drives. Choose one or more, spoon in a dollop of desire, and you'll have the makings of a deep, multi-faceted character worthy of your writing time.

Member Successes

Joanne Bodin will be on a panel showcasing diversity at the National Federation of State Poetry Societies' annual Convention hosted by the NM State Poetry Society, June 14-16.

Chuck Greaves will read and sign *GREEN-EYED LADY* on Friday, June 28 at 6:00 pm at Collected Works in Santa Fe; and on Monday, July 8 at 7:00 pm at Bookworks in Albuquerque. Come welcome back to New Mexico the SWW 2010 Storyteller Award winner, now on his 3rd national book tour.

Melody Groves has two articles published about the Police Museum in Albuquerque, one in the May issue (page 42) of *Albuquerque the Magazine*, the other in the *Police Collector News* magazine. She also received a contract from Five Star Publications in New York for her novel *Kansas Bleeds*, scheduled to come out next year.

Haiku by **Gayle Lauradunn** is included in the Anthology *Lifting the Sky: Southwestern Haiku and Haiga* from Dos Gatos Press. Her poem "Echoes" appeared in the May issue of *The Rag*. "Telling" will appear in *Veils, Halos, and Shackles: International Poetry on the Abuse and Oppression of Women*.

RJ Mirabal will read, discuss, and sign books at the UNM Student Bookstore on the main campus, at noon on June 8.

Kathy Wagoner (writing as Cate Macabe) has a book event scheduled at Bookworks, June 13, 7:00 pm to celebrate the one-year publication of AJ Jackson's memoir *This New Mountain*.

2013 Third Bimonthly Writing Contest

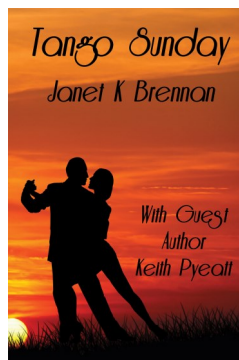
Flash Fiction (or Short is Good)

Write a short story that contains the classic story elements of a protagonist, conflict and resolution. Double-spaced, 750 words maximum. Any genre. Please note if you grant publication permission.

All entries \$10. Prizes: \$150/1st prize; \$50/2nd prize; \$25/3rd prize. Postmark deadline is Monday, July 1, 2013.

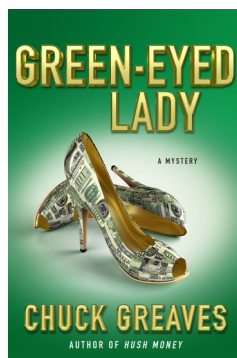
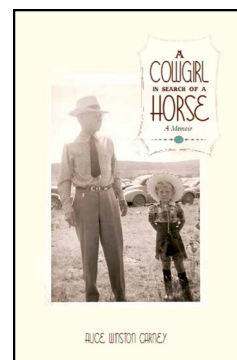
Please include your address, phone, and email plus permission to publish or not on a separate sheet. Do not include identifying information on the manuscript itself. Mail entries to SWW Bi-Monthly Contest, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110.

Member Books



Tango Sunday is a collection of fictional short stories about life on the edge. Janet Brennan's seventh book never fails to seduce the reader into realizing that life is not always as it seems to be. Brennan titillates the reader with good doses of revenge, ghosties, life in the spiritual world, and death, and demonstrates in these dark, twilight zone tales that "life simply is." Special Guest Author, award winning Keith Pyeatt. Available world-wide.

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

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*

*If you are a SouthWest Writers member with a success or announcement you want to share,
send it to Kathy Wagoner, SouthWest Sage Editor, JustWriteSWW@gmail.com.*

Announcements



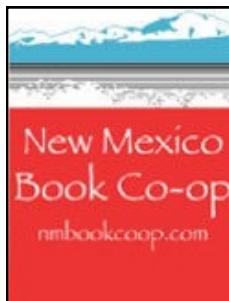
National Federation of State Poetry Societies (NFSPS) Annual Convention • June 13-18 Hotel Albuquerque

This year's convention—La Conferencia del Encanto—is located in Albuquerque. For more information and to register, visit [http://](http://nmpoetry.org/convention-nfspd.shtml)

nmpoetry.org/convention-nfspd.shtml

2013 NEW MEXICO-ARIZONA BOOK AWARDS

The 2013 New Mexico-Arizona Book Awards is open for entries by Arizona and New Mexico authors and publishers that were released between 2011 and 2013. Deadline is **July 1, 2013**. Entry info: <http://nmbookcoop.com/BookAwards/BookAwards.html>



Oregon Coast Children's Book Writers Workshop, July 15-19 in the exquisite Oregon coast town of Oceanside. Instructors include five established children's book authors—all at the top of their game with well over a hundred books between them, many with prestigious awards—two children's book editors from major houses, and one children's book agent. Visit www.occbww.com.

Sixth Annual Green River Writers Workshop

"Turning Memory into Story"

Gerry and Lorry Hausman
and Alice Winston Carney

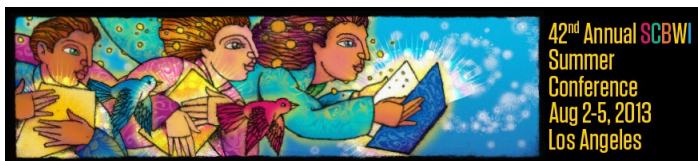
July 18-21, 2013

Historic Las Vegas, New Mexico
greenriverwritersworkshops.com

916-947-0983

carney.aw@gmail.com

For experienced and beginning writers



Registration is open for three days of the very best in children's literature. Whether you are an author or illustrator, published or unpublished, create picture books or YA novels, you won't want to miss this conference. Early registration before June 15. www.scbwi.org/Conference.aspx?Con=12



WEST TEXAS A&M UNIVERSITY • JUNE 10-14

Renowned, professional writers, including *New York Times* bestselling authors Jodi Thomas and Alexandra Sokoloff, combine their skills and knowledge to create a dynamic academy focused on making students published authors. West Texas A&M University and the Office of Continuing Education are pleased to host the annual West Texas Writers' Academy featuring award-winning, Writer in Residence, Jodi Thomas. Daily classes, afternoon critiques and seminars, special events including a movie night with Jodi Thomas and the outdoor musical drama TEXAS in the Palo Duro Canyon. Find the schedule and registration information at <http://wtamu.edu/academics/continuing-education-writing-academy.aspx>.

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

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 per short story (up to 7000 words), nonfiction piece (up to 7000 words), and per group of 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.

The 14th annual **New Voices Award writing contest** is open for submissions of children's picture book manuscripts by writers of color who are U.S. residents and who have not previously published a children's picture book. Deadline **September 30, 2013**. http://www.leeandlow.com/p/new_voices_award.mhtml

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.

Last month I wrote about end-stopped lines of poetry and their primary variant enjambment. This month I'll treat **parsing end lines**. James Longenbach's *The Art of the Poetic Line* continues to be my invaluable guide for these comments.

Remember from last month that **end-stopped lines** use major punctuation marks (periods, question marks, exclamation points) that coincide with the syntax of the sentence and where the poetic line ends.

Parsing lines as the name suggests tend to follow grammatical units as guides for ending lines. A series of parsing lines will eventually lead to an end-stopped line. Consider the opening lines of "To a Dog Injured in the Street" by William Carlos Williams.

It is myself,
not the poor beast lying there
yelping with pain
that brings me to myself with a start—
as at the explosion
of a bomb, a bomb that has laid
all the world waste.
I can do nothing
but sing about it
and so I am assuaged
from my pain.

The first line ending coincides with the comma after the introductory phrase; the second and third lines need no additional punctuation. Williams uses his familiar triad pattern to echo units of phrasing until the sequence closes with an end-stopped line. It is possible that he considered ending lines at

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 print the application form on page 14 and mail it to:

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



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.

every prepositional phrase, but that would have been so arbitrary as to **annotate** the syntax of the poem, and nothing is gained by straining the poem in that fashion.

Another poem that uses parsing lines effectively is "A Childhood in the Country" by Maisha Baton. Here is the opening stanza.

I remember the way the cows stood, silent
against the landscape, nodding
in the long grasses.
The sky was grey, I remember, hesitating
on the verge of a summer storm.

The comma holds one phrase of the line, *cows stood*, but *silent* gives the parsing end. The same technique is used with *landscape, nodding* and with *remember, hesitating*. This last is a delicious *hesitating* of both sky and speaker *on the verge of a summer storm*.

Some poets deal exclusively in parsing lines, and the reader expects them after reading a few stanzas. However, if the end line is not varied, tension in the poem can sag. In shorter poems tension may not be problematic.

If the sense of the poem is complicated, or the lines are especially long, the poet will sometimes help the reader by parsing each grammatical phrase as a way of explicating the meaning or sense of the poem. Generally, in longer poems, exclusive use of parsing lines can become tedious because parsing does what syntax is already doing. Without some variety in line endings, poems risk sounding prosaic.

Is one type of line ending preferred over others? No, as the column next month about annotating lines will show. Then I'll talk about Williams' famous (some would say, infamous) poem "The Red Wheelbarrow."

Please note that poets interested in writing the Poetry Corner column should contact the editor of *Sage*. My last column is in July.

In the point of view chapter of James Scott Bell's book *Revision and Self-Editing for Publication*, I read about a point of view that he called the Cinematic Point of View. I have never encountered this type of POV in any class on writing. Bell describes the Cinematic POV as "a description from the outside, as if a movie camera were set up to film the proceedings." In first- and third-person POV's, the reader drops into the head of the viewpoint character to experience the story through his thoughts and emotions. In cinematic POV the writer does not show the thoughts of the character. It is all done as if looking at the physical details through an open window or on a movie screen.

In his book, Bell references a passage from Dashiell Hammett's *The Maltese Falcon*, which was a novel written completely in the cinematic style. According to author Renee Miller, Cinematic POV is rarely used for an entire novel. Instead, writers use it as a technique to establish setting or mood, making it more of a tool, like dialogue, to aid the writer in establishing place and time, or setting, but it should not be overused.

Mary Rosenblum, web editor of Long Ridge Writers, says this about Cinematic Third person POV: "In cinematic Third Person, we mimic the camera on the movie set. We are in the POV of no character at all. Rather, we have 'dollied back' to view the entire scene. We have stepped off the stage and out into the movie seats. We are watching the action up there on the screen. We are not part of that action; we are outside it, looking at it."

The shower scene in *Psycho* is an example that comes to mind when I think about the cinematic viewpoint. Norman Bates takes a butcher knife from his kitchen, walks down the steps and into the hotel room, quietly opens the bathroom door and rips open the shower curtain. The girl screams. We see blood splattering onto the walls and washing down the drain. We watch this, sitting on the edge of our chairs. Written as an opening to a novel, this scene would be just as gripping.

In my own current novel, I am using the cinematic point of view to introduce the murderer and friend without revealing their names or positions, to reveal key elements of their back story and to create tension with the detectives investigating the young girl's savage murder. The scene also foreshadows a key plot point. Since I gained nothing of value in being in the head of the killer, the cinematic viewpoint is ideal for this scene.

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.

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.

Looking for a Critique Group?

If you're a current member of SWW and are searching for a critique group, or are looking for another member to join your existing circle, email your request to Kathy Wagoner, JustWriteSWW@gmail.com, and we'll get it posted. Please include in your email:

- 1) Your name; 2) Email address and/or phone number (this will be posted publicly in 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.); and 6) Anticipated frequency and date of meetings, if known (e.g., second and fourth Tuesday, evenings)

Creative Eye

Experts Decorate your Special Event with
Perfectly Crafted Florals of the Season



Whether you party indoors or out
Whether you want to buy or rent florals
We deliver, set-up and take down.

Affordable and Always Uniquely You!

CreativeEyeAlbuquerque@gmail.com • 505/417-9449
Facebook: Creative Eye Albuquerque NM



2013 Student Scholarship Application

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 a student with the interest and desire to pursue a writing career or if you wish to apply yourself, please complete this application and mail to the address at the bottom of the form.

Name: _____

Address: _____

E-Mail: _____ **Phone:** _____

Current School: _____

Current Level: _____

Area(s) of Interest: _____

(In 250 words or less tell us why you would like to be a student member of Southwest Writers):

[illegible]

Recommended by: _____

Contact (phone/e-mail):

Send this application to SouthWest Writers, 3200 Carlisle Blvd NE, Suite 114, Albuquerque, NM 87110