

South West Sage



The Voice of South West Writers

Vol. 35 No. 7

July 2019

JOINT SWW/MWSA WRITING CONFERENCE: THE NEXT BIG EVENT

It's nearly here!

Thursday, Sept. 12 through Saturday, Sept. 14, 2019 South West Writers (SWW) and the Military Writers Society of America (MWSA) will co-host a much-anticipated joint writing conference in Albuquerque. The conference will highlight the strengths of both organizations in a series of classes and workshops designed to help writers learn from specialists they wouldn't normally encounter. Dozens of experts on a variety of topics have been selected for presentations and panels. Many presenters will also be available for personal mentoring sessions during the conference. Short bios, conference agenda, and registration info appear on pages 18-23 and on the South West Writers website:

[southwestwriters.com/upcoming-conference/
joint-writing-conference/](http://southwestwriters.com/upcoming-conference/joint-writing-conference/)

SWW/MWSA Conference Book Sales

Attendees at the SWW/MWSA Writers Conference will have two options for selling their books and/or DVD's:

- Throughout the conference, there will be an un-monitored table where authors can set their books. Anyone who wants to purchase a book will take the book from the table and, on the honor system, will then find the author to pay them directly.
- On the other hand, author's may bring up to five copies of their books to sell at the SWW book table. SWW will accept the responsibility of monitoring the books at this table and for selling them during the conference. If all five copies sell, the author can replenish stock during the event. SWW will be set up to take cash, credit, and paypal transactions. At the end of the conference authors will be required to pick up any copies left over. *SWW will not track down authors or ship books back to their owners.* SWW will operate as a pass-through service entity and *will not collect or report any gross receipts/sales taxes.* A check for the amount collected during the event minus a 10% handling fee will be mailed to the author the following week. Only those attending the conference will be offered this opportunity.



Conference Topics PREVIEW

From Writer To Published Author
Research and Those Pesky Details
Creating a Controlling Premise
Getting to the Finish Line
Stealing From the Greats
Targeted Writing
Fellowship With Other Writers
The Writers Journey
Characters
Let's Make a Scene
Writing Memoir or Nonfiction
Suspense Elements
Publishing options
Overcoming a Late Start to Your Writing Career
Marketing
Becoming an Evocative Conveyor of Information



EARLY BIRD
REGISTRATION
ENDS
JULY 15!

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These Folks Joined SWW in May

Seek them out, extend a hand in welcome.

Mary Boliek

Kathleen Miller

Leslie Johnson

Stephen Dillon

 **SouthWest Writers**

DID YOU KNOW?

- As of May 31, 2019 SWW has grown to more than 350 members.
 - 47 members attended the May 21 meeting and
 - 115 members attended the June 1 meeting

An Interview With the Founder:

Military Writers Society of America

by Sarah H. Baker

The Military Writers Society of America (MWSA) is holding its national convention in Albuquerque this year from September 12-14. The event will be co-sponsored by SouthWest Writers (SWW), and features award-winning authors offering unique one-on-one mentoring opportunities to attendees. Presentations and panel discussions will cover topics such as developing characters and conflicts; writing memoirs and biographies; planning and structuring fiction and non-fiction books; honing craft; and editing.

The MWSA's national conference is one of the most author-accessible events in the US, and SWW, based in Albuquerque, is a wonderful collection of authors who help authors.

In preparation for the conference, I reached out to the founder of MWSA, Reverend Bill McDonald, to learn more about the group and how it started. Rev. Bill was a Huey helicopter crew-chief/door-gunner with the famed Tomahawks 128th Assault Helicopter Company in Phu Loi, South Vietnam in 1966 and '67. He was awarded many medals and ribbons including the Distinguished Flying Cross, the Bronze Star Medal, fourteen Air Medals, and the Purple Heart. His unit was also awarded the Vietnamese Cross of Gallantry. He was wounded in Vietnam and has some ongoing injuries that he still deals with today.

The following is an interview with Rev. Bill McDonald:

Q: Where did the concept of Military Writers Society of America come from?

Rev. Bill: It was an outgrowth of a couple of my personal interests at the time, working with PTSD veterans and with writers/authors. I had already founded an American Authors Association (AAA) with over 2,500 author members, around the year 2000. I had also been working on a documentary film called *In the Shadow of the Blade* which was made for cable TV's Discovery Channel (Military Channel on some Cable Networks).

It was during the filming of that documentary that I had asked the people running the Texas Book Festival in Austin to have a table at the event for military authors. Since the event was taking



Reverend Bill McDonald

place on Veteran's Day weekend, I felt it was the right way to celebrate the weekend and that they would welcome it. However, we never even got a reply back to our many messages and requests. We were ignored.

This stirred me to take my own action on behalf of our AAA military authors [with whom] I was trying to highlight that holiday weekend. Our film team had just finished shooting the movie and was celebrating with the public at a city park and recreation facility in Austin, which was not too far from the book festival itself. We had almost a thousand people show up at our "party" including several local TV stations.

I decided to have our own book festival and set up free tables for military authors at our event. There ended up being over a dozen authors and the public response was great. It was during this celebration that I was interviewed by several of the local TV stations and asked what this group of veteran writers was called?

Off the top of my head, I gave them the name The Military Writers Society of America, which seemed to come out of nowhere, but once I had said it, I knew that this was something special that was needed – a writer's group dedicated to veterans and military genre. Thus, was birth of the

INTERVIEW, cont.

organization apart from the AAA.

Q: What goals did you have for the MWSA and what made them different than other writing and author groups?

Rev. Bill: I decided to combine my work with PTSD veterans with writing. I had been working with the VA as a volunteer to develop a writing and arts program for the healing and treatment of PTSD. I had written a full program and gave it to the VA in Michigan to use and treat PTSD veterans. I wanted no copyrights and no credits—just wanted to have the program working.

I worked with the VA and PBS TV to produce a TV documentary called *The Art of Healing* which was shown on many PBS TV Stations across the country but mostly around the Great Lakes.

This element of using writing as a tool for healing was a huge motivator for me to build the MWSA and create a place for veterans and those who love them into a place for healing. I found that much healing energy could be generated from veterans expressing their feelings through all the arts but most especially from novels, poetry, memoirs and non-fiction books. I allowed veterans to create in any and all genres and to bring into the society those who never wore any uniforms but who wrote about our military and its history.

So, the very Foundation of the MWSA was all about healing and finding brotherhood and sisterhood (thus the use of the term “Society”). It is more than just an author’s group—it is fellowship.

Q: Why did you start writing?

Rev. Bill: I have been writing since high school (school newspaper and yearbook) and of course, writing poetry since I was a teenager. In high school I got a state award for the best sports column in California high school newspapers. Later on I won a writing contest for Parade Magazine (Sunday newspaper supplement) and had poetry printed in magazines both locally and nationally.

So, you ask why. I can only say it is a part of who I am. I wanted to express a part of me and share.

Q: Please tell us a little about your books.

Rev. Bill: I had been keeping sheets of paper, old binders, notebooks, and even scraps of paper that I had written prose on. I had boxes of these notes and ideas sitting around for over 25 years or more gathering dust.

I had a project for my BA degree at the University of San Francisco. I had to create an autobiography that recapped my life experiences. I believe that they wanted about 75 pages and once I started digging into my old writings and remembering my life stories, I had basically written a 350-page memoir which I later on adapted and re-edited for publication. That first book was titled *A Spiritual Warrior’s Journey*.

Then I decided to dig through all the boxes of old prose and poems and published two poetry books, one of which was selected “Best Poetry Book of the Year 2004” by a publisher’s group. That poetry book was about my spiritual and mystical experiences through prose. It is titled *Sacred Eye*. The other poetry book was dedicated to my time and recovery from the Vietnam War. It is titled *Purple Hearts*. That book has been mostly freely given to veterans and veteran groups.

Later on I created two new memoirs: *Warrior: A Spiritual Odyssey*, and one last summer called *Alchemy of a Warrior’s Heart*.

I have helped dozens of authors with their own books and stories and continue to do so when I see a personal story that needs to be shared.

Q: How is MWSA doing today?

Rev. Bill: The organization has taken on new and improved directions and goals. It is alive and well and in the trusted

hands of fellow believers who care about its future.

I had to give up the reins and daily running of the organization a number of years ago due to my major health issues. I am just now feeling well and healthy enough to begin to re-emerge into lending support and help to the MWSA.

My goal of using it as a tool for healing is still a viable dream and I am looking at ways to bring that about.

Q: What do you think about the upcoming joint conference with SouthWest Writers?

Rev. Bill: I am thrilled that the MWSA is joining with SouthWest Writers—I believe that these kinds



INTERVIEW, cont.

of alliances are beneficial for both groups. In the beginning of the MWSA I had a mixture of members from the AAA and MWSA and we combined events. It made it much stronger for both organizations.

What I like about local groups is something that you cannot fully get at a national level and that is real fellowship. Meeting locally and knowing each other as creative workers—that is always a good thing!

Q: What's your favorite thing about your involvement with MWSA?

Rev. Bill: I KNOW what my favorite thing is and that

is friendships. I have amassed hundreds of real and authentic relationships with members and people I have met through or because of the MWSA.

Thank you, Rev. Bill, for taking the time to answer questions. We look forward to seeing you in Albuquerque!

For more information about the conference, visit the SWW website:
www.southwestwriters.com
or call the office manager at:
(505) 830-6034.

The President's Corner



The days are long, the weather warm, the Rio Grande is running high and life is good.

Recently, I had one of those health scares we all get a few times in our lives and for awhile everything seemed bleak and overwhelming. Coming out from under the cloud, I was

slow to get mentally back into writing. Normally I submit articles well in advance of deadlines so it was no surprise that in the last two days I had two different editors calling to see if I'd died or something.

Deadlines. All of us create our own priorities in life. We choose what is important to us. For many, this relates to jobs and family. For authors, we must determine our own fate. Most of us are addicted to crafting stories, articles or books.

Some have personal stories or memoirs they feel the world or, at least, their families would like to read. Others' minds are enrapt in an alternate reality with characters that beg for attention. Whether it is romance, mystery, sci-fi, sports, or an essay, there is something inside us that needs to let the words flow onto paper and have it published.

Anyone who is serious about crafting a story that people will want to read must develop a personal discipline, they must make deadlines and stick to them as closely as life allows. When should the first draft be finished? How about the revisions,

editing, proofing, etc...? When will it be good enough to either send to a traditional publisher or self-publish?

Here at SouthWest Writers we know that putting the words on paper is just the beginning. Sometimes the number of steps needed to get from the title page to the end feels overwhelming but, as Mark Twain wrote, "The secret to getting ahead is getting started." Figure out the steps needed to get to where you want to be, put them in order, then take the first one, and...the next.

Create your own deadlines.

* * *

On another note, I wanted to pass along an observation about the SWW Tuesday night meetings. This year, Vice President Melody Groves has been crucial to changing the flavor of these mid-month meetings. Where before, they were merely smaller versions of our large Saturday meetings, they now bring new and interesting elements into play.

The focus for Tuesdays is on making the meetings interactive. At these meetings, we have other writing groups do panels on their focus areas such as critique groups and specific genre secrets. The cozier venue allows us to have hands-on training in such things as how to copyright your work.

Upcoming, are panels on writing Westerns, romance and mystery. You don't have to be an author in those genres to find useful information. Your science fiction novel could use elements of all these topics!

Come along to a Tuesday meeting. They begin at 6:30 pm, so this time of year the sun has not set by meeting's end.

See you there!

Saturday, July 6

Meeting, 10 a.m. - noon
Albuquerque Center for Spiritual Living

WORDPRESS for WRITERS:

How to Use WordPress to Promote Your Work, Sell Your Products, and Build an Audience

During this presentation, Brian and the rest of the Noventum team will show you how WordPress has helped many of their customers sell their writing, their writing workshops, their products, and build an audience. We will cover the basics of what WordPress is, how to use it, and what it costs for professionals like us to help you with this 'free' tool. We will have actual, fully functioning, WordPress demo sites available for the audience to follow along with during the more hands-on section of this presentation.

BRIAN STINAR has bachelor's and master's degrees in computer science and has led Noventum for six years.

Noventum provides web development and design, primarily using WordPress, and hardcore software engineering services using a variety of other tools. In his free time, he plays a mean handball game, practices Russian with his beautiful fiancée, and works on home improvement projects.



with Brian Stinar

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

WRITING ABOUT THE MILITARY

presented by Jim Tritten

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

How many authors need to research a profession, location, or history before writing a story?

Such as a police procedural or historical fiction set in an area you have never visited. Good research can make up for not having personal experience in the area.

Come learn the trick of the trade when venturing into the world of writing about the military. Alfred Lord Tennyson never served in Britain's armed forces and did not witness The Charge of the Light Brigade. John Scalzi, an award-winning science fiction author is best known for his futuristic Old Man's War series which features a soldier named John Perry and his exploits in the Colonial Defense Forces. Scalzi never served in the armed forces. If they can do it, you can do it.

Learn how to approach military writing, techniques, and take home tips that will help you explore a genre that has produced some of literature's finest moments.

JIM TRITTEN retired after a forty-four-year career with the Department of Defense including duty as a carrier-based naval aviator. He holds advanced degrees from the University of Southern California and formerly served as a faculty member and National Security Affairs department chair at the Naval Postgraduate School. Dr. Tritten's publications have won him thirty-three writing awards, including the Alfred Thayer Mahan Award from the Navy League of the U.S. He has published six books and over three hundred chapters, short stories, essays, articles, and government technical reports. Jim was a frequent speaker at many military, arms control, and international conferences and has seen his work translated into Russian, French, Spanish, and Portuguese.



Tuesday, July 16

Meeting, 6:30-8:30 p.m.
Albuquerque Center for Spiritual Living

Building the Bear: Evoking and Organizing the Fiction Draft

with Betsy James

What makes a piece of writing a novel or a story, rather than a vignette?

- To write, you must be four different people, with four different job descriptions.
- Sneak up on yourself. It's mostly your subconscious and unconscious that write your stories. Write the first draft with your soul and intuition, not with your head.
- Unconventional cub-licking for the inspired or the stalled
 - Method in a nutshell,
 - Advice from the engineering community for robust design: Build it. Then break it. Build it again. Break it again. Repeat.
 - How many drafts?
 - On "message" or "theme": DON'T WORRY ABOUT IT. Just write.
 - Just write. Let the story lead you and teach you.

Ursus the Bear: "For they say that these creatures produce a formless foetus, giving birth to something like a bit of pulp, and this the mother-bear arranges into the proper legs and arms by licking it." —The Bestiary: A Book of Beasts, by T. H. White



BETSY JAMES is the author and illustrator of seventeen books for adults, young adults and children. Her latest novel, *Roadsouls*, was nominated for the 2017 World Fantasy Award. She teaches a workshop in speculative fiction at UNM Honors College and lives in Albuquerque's North Valley. www.listeningatthegate.com
www.betsyjames.com

ATTEND A SouthWest Writers MEETING

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

*Saturday meetings start at 10 a.m.
Tuesday meetings start at 6:30 p.m.*



COMING AUGUST 3

Jonathan Miller
presents

How to Create the Next *Game of Thrones*:
Planning Your Own Epic Series

The Sage Writing Challenge

AUGUST

Gone Fishin'? Spin us a yarn, a tall tale, a fiction about a fishing trip or the one that got away. Keep it tight, no more than 1,000 words.

Email to sage@swwriters.com.

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

Send all submissions as either standard text in an email or in a Word document with Times New Roman, Ariel, or Courier New font in 12 pt. size. Single spaced. Do not get fancy with formatting or fonts—your best chance for publication lies in making it as easy for me as possible.

SouthWest SAGE

CHALLENGE/SUBMISSION GUIDELINES

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

You have four ways of possibly being included:

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

Send questions or submissions to:

Kathy Schuit

SouthWest Sage Editor

sage@swwriters.com



Thank You For Your Service

by Jim Tritten

When U.S. military service members came back home from Vietnam, they often were shunned, spit on, or discriminated against when trying to obtain work. At best they were ignored. For many years. Even by the veterans from World War II – our Greatest Generation. In short, most were not welcomed home or thanked for their service.

The safest course of action was to take off the uniform, stash it in a sea bag or put it in a Dumpster, hunker down, and pretend like you never even saw a war movie let alone thought about serving.

The Sage Writing Challenge for July was to pen an essay related to military service.

Decades passed and the social fabric of the nation changed. Many of those who screamed in protest “Ho, Ho, Ho Chi Min, Ho Chi Min is gonna win,” and applauded Hanoi Jane, at some point began to focus their feelings about the Vietnam War into profound disagreements with political decisions and decision makers. Feelings about the war or politicians were one thing. Feelings about the soldiers, sailors, airmen, and Marines were another.

Many people finally realized these men and women were either drafted or volunteered to do what they thought their country wanted them to do in Southeast Asia. As time progressed, there was an apparent national guilt

THANK YOU, cont.

about making the common service member the scapegoat for a war they did not cause, did not understand, but were willing to commit to support as a member of the U.S. Armed Forces.

What was society's new response to American servicemen? To try to make amends for past insults by thanking veterans and service members for signing a blank check to give, if needed, their lives, their bodies, and their healthy minds to serve in the armed forces. It didn't matter if they served in combat, stateside support missions, or in a multitude of small wars. Today's veterans receive a different and justified response from society.

As one who had eggs thrown at him while doing recruiting duty during the Vietnam War, the change in society's view of servicemen was, and sometimes still is, hard to comprehend. As one whose mother was told at work that her son was a baby killer and they hoped he died, I could not grasp why her fellow newspaper reporters would take it out on her for my standing up for my country and doing what I thought was the right thing. At 96 years old, she has still mental scars from those verbal assaults. What did she ever do to deserve being scorned?

"Thank you for your service." How should I respond to that? I understand it is an attempt to say the right thing, to atone for past behavior, but is it appropriate? Some older veterans do not know how to respond.

I, for one, appreciate the gesture, the offers of special discounts for veterans, for recognition, as a way to make up for facing the crowds on college campuses as draft-deferred students ruined my uniforms with their more than vocal assaults at a different time when military service was not appreciated.

"Thank you for your service" – I always smile and say, "Thank you."

At one point in my life, I wrote the nation a blank check. There was, and is, no expiration date on that check. Millions of young men and women have written that check.

Our nation needs to have the ability to cash those checks when necessary.

"Thank you" for appreciating my service.

Does Your Critique Group Need More Members?

Let the SouthWest Sage help you find them.

Send the name of your group (if you have one), name of the contact person and their email, genre (if your group specializes), and a generalized meeting location to: Sage@swwriters.com

Starting in August, under the heading Find a Critique Group, each issue of the the Sage will



contain the list of critique groups looking for members. The list is intended to make it easier for SWW members (only) to find and connect with a suitable critique group. Neither SWW nor the Sage editor make, endorse or recommend critique groups or the individuals

who may want to join them.

A critique group is an important tool for improving and perfecting your work. It can also be a deeply personal step to expose your writing to the scrutiny of others. For these reasons, SWW encourages finding the best possible fit through a fair, unbiased and honest screening of groups and of individuals looking for a group to join.

WHAT DO SCI-FI AND
CRANIOSACRAL THERAPY
HAVE IN COMMON?

Find out at
melsamanton.com

CLASSES ENROLLING NOW

"I Have Paper and Pen. Now What?" **HOW TO WRITE**

with Melody Groves

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

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

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



MELODY GROVES is the author of six historical fiction novels, three non-fiction books. Her dozens of magazine articles appear in *Wild West*, *True West*, *New Mexico Magazine*, *Enchantment Magazine* and many more. Past-president of South-West Writers, she's also a member of Western Writers of America. And when not writing,

she plays rhythm guitar (and tambourine) in the Jammy Time Band.

Minimum students: 3 No maximum

Two Mondays, July 8 and 15
6 - 8 p.m.

SWW office: 3200 Carlisle Blvd NE,
Boardroom

Cost: \$79 SWW members; \$84 Osher;
\$89 non-members

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

Turn Your Memories Into Children's Stories

with instructor Chris Eboch

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



A children's book author, **CHRIS EBOCH** is the New Mexico Regional Advisor for the Society of Children's Book Writers and Illustrators and a teacher for the Institute of Children's Literature. She is the sister of screenwriter Douglas J. Eboch (Sweet Home Alabama).

Chris lives in Socorro, where she enjoys hiking, reading, and watching the sunset from the patio.

Minimum students: 6 No maximum

Saturday, July 20
1 - 4 p.m.

SWW office: 3200 Carlisle Blvd NE,
Boardroom

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

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

MORE!

CLASSES ENROLLING NOW

Independent Self Publishing

with instructor Kirt Hickman

Let's face it, most writers don't get picked up by one of the big-five New York publishers the first time out. So unless you hit the jackpot (and I sincerely hope you do), you'll be faced with some serious publishing decisions. Is independent self-publishing right for you? If so, how do you do it?

In this workshop, students will learn the pros and cons of independent self-publishing (as opposed to author-services companies and small traditional publishers) in terms of cost, product quality, rights, control, marketing, time commitment, and income. Students will also learn how to create their own publishing company and publish their own books.

Topics will include:

- Pros and Cons of Independent Self-Publishing
- Cost
- Book Quality
- Intellectual Property Rights
- Marketing
- Time Commitment
- Income
- How to Self-Publish Independently
- Resources You'll Need
- How to Create and Operate a Company
- How to Produce a Quality Book

KIRT HICKMAN, author of the award-winning science-fiction thrillers *Worlds Asunder* and *Venus Rain*, was a technical writer for 14 years before branching into fiction. His methodical approach to self-editing has helped many make sense of the mass of advice available to the novice writer. He teaches self-editing classes through SouthWest Writers. He has been a mentor in the SWW mentoring program, has spoken at numerous conferences, and contributes a monthly column titled "Revising Fiction" to the SouthWest Sage. He has also written *Mercury Sun*, the fantasy novel *Fabler's Legend* and two children's books. His writer's guide, *Revising Fiction—Making Sense of the Madness*, won a New Mexico Book award for Best How-To and was a finalist in the international Ben Franklin Awards.



Saturday, July 27

1-3 p.m.

SWW office: 3200 Carlisle Blvd NE,
Boardroom

Cost: \$25 SWW members; \$31 Osher;
\$35 non-members

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

Two Members Awarded for Dedication to SWW

by Dan Wetmore

SWW Awards Committee Chair

At June's Saturday meeting, Don Morgan and Dennis Kastendiek were recognized for their ongoing contributions to writers and their craft. Each of them was awarded one year's membership to SouthWest Writers.

Both are long-time members of SWW and, for the past seven years, have co-chaired the Wordwrights Writing Class, sustaining this excellent venue started by Larry Greenly and Rob Spiegel. Dennis also organizes the Tuesday evening reading series, at which he and Don have both read. For the past two years, Don has also led an area critique group. Dennis began giving back to the writing community as an instructor in North Dakota before beginning work for a major book distributor.

In addition to educating, they inspire by example. Dennis has been writing since a teenager, and is the author of *...and Something Blue*, a short story collection of eclectic and highly inventive tales, and been published in numerous magazines and anthologies such as Pangolin Papers, Moebius, Potpourri and Southwest Sage. Don, writing since 1970, has sold around 60 short stories in a number of genres, and published 14 novels as Don Travis, Donald T. Morgan and Mark Wildyr.

Their selfless instruction and encouragement of others make them exemplars of the spirit of SouthWest Writers.

While over Alabama earth

These words are gently spoken

Serve—and hate will die unborn

Love—and chains are broken.

-Langston Hughes, *Alabama Earth*



by Sherri Burr

The Cover

Publishers send their authors sample covers for a new book. My prior law books contained covers designed to the publisher's specifications for their series. I was offered a choice of colors for a predetermined layout.

My current project, *Complicated Lives: Free Blacks in Virginia, 1619-1865*, is a one-off, or what is known as a single and, thus, requires a unique cover to distinguish it in the market place. Initially, my publisher sent five covers, four of which I immediately rejected because the images related to maps of the distribution of slaves or stereotypes of blacks as slaves. Since my book was about African Americans who were free before the Civil War, I called the publisher's representative who sent the draft covers.

As I started to talk about stereotypes, she immediately stopped me and said, "I get it. We can do better."

"Where is the fifth image from?" I asked.

"From the same place near Jamestown as the photo you took."

"Let's keep that image as backup if we don't find something else," I said.

I later requested that she replace one of the stereotypical images with my photo of where the first Africans landed. What arrived was my photo superimposed on a map of Virginia showing the percentage of slaves in each county from the 1860 census.

That cover I liked because it illustrated why I had chosen to call my book *Complicated Lives*. African Americans who were free before the Civil War survived in the midst of a slave society characterized by ambiguity. On the one hand, they were not slaves with no control over their destinies. On the other hand, their lives were governed by interconnected legal rules enacted to limit the enjoyment of their freedom.

My book challenges the traditional understanding that all Africans who arrived in Virginia on August, 19, 1619, and thereafter, were treated as slaves. Rather, many of the early arrivals became indentured servants, who served a term of years and were granted property rights. It wasn't until 1670 that the Virginia legislature officially proclaimed that all subsequently arriving Africans by shipping who were not Christians shall be considered "slaves for their lives." Even then, the House of Burgesses made an exception for Negroes arriving by land; they would be considered servants for a term of years.

I was drawn to analyze this tangled history of legal regulations, which my ancestors had been subjected to, and wanted the front cover to reflect the era's difficulties. Once we settled on my photo of the water shimmering where the first Africans landed superimposed over a map of the percentage of slaves in Virginia on the eve of the Civil War, I was thrilled because the combination captured the bookends of the first couple of centuries in this country for African Americans.

The back cover also contained a shortened version of my proposed content description, blurbs, and an about-the-author paragraph. I knew my description was too long and had struggled to trim it because of a desire to showcase the book's features. The publisher's version was more succinct.

Nonfiction books require endorsements from other authors. These blurbs signal a potential reader that others have read the work and found it commendable. After sending in the first draft, I had farmed out chapters for review with the hope that some would find the book praiseworthy. Fortunately, several did. Author Theodore Parnall wrote, "*Complicated Lives* has the potential to redefine the racial divide in our country in the most positive way of any book in my generation."

Please join me for the book launch at the African American Performing Arts Center, located at 310 San Pedro N.E., Albuquerque, New Mexico 87108, on Saturday, August 3, 2019, from 5-7 p.m. I created an exhibition based on the book's research, and it will stay up for three months. For the opening reception, copies of the book will be given away to the first 100 people attending the discussion in the auditorium at 6 p.m.

Sherri Burr, a member of Southwest Writers for three decades, holds degrees from Mount Holyoke College, Princeton University, and the Yale Law School. Her next book, *Complicated Lives: Free Blacks in Virginia, 1619-1865*, will be published in August 2019 to coordinate with celebrations of the 400th anniversary of Africans arriving on the shores of Virginia.

Avoiding Technical Information Dumps

by Kirt Hickman

Sooner or later, we must all incorporate technical information (real or fictitious) into our fictional narrative. This can be tricky because this kind of information often comes from beyond the realm of your reader's experience, yet you must educate your reader without slowing the pace of the story. Here are some tips for doing this.

First, don't write every detail you unearthed during your research. Include only facts being observed, heard, or considered by your viewpoint character. Doing so makes the information immediate and important.

Second, don't stop the action to drag your reader through a lengthy instructive sidebar. One way around this is to have an expert character explain the technical details to a novice. Consider the following information dump:

It's costly and time consuming to develop a new metal technology for use in nanochips. Manufacturing issues alone include developing processes to apply and remove the new alloy, and integrating both operations into existing manufacturing procedures, not to mention fabrication of the alloy itself, which requires the purification of all of the constituent metals and combining them into a uniform-composition material.

In addition, the new metal must surpass existing technologies for at least one characteristic that's important to the manufacturer or customer, such as manufacturing cost, electrical performance, thermal response, material hardness, reliability, corrosion resistance, radiation hardness, etc.

This is certainly a concise way to address these technical issues, and the character might even be considering these facts, which would make the information relevant. Nevertheless, you must find a way to make the reader care. Here's how I handled this technical download in my science fiction novel, *Worlds Asunder*:

When Michelle arrived, she was unsure of what she was going to say. The conclusion she'd drawn was far-fetched, to say the least, almost to the point of absurdity. She'd present her opinions, of course, but the data she'd use to support them was fairly technical and she wasn't sure how much Chase would really understand. There was also no way to know if she'd missed anything in

her analysis. So she'd tell the story, just as clearly as she could, and let him decide if she was out of her mind.

This paragraph makes the reader curious about Michelle's discovery. I proceed with the scene's technical content only after I've piqued the reader's interest:

She didn't know where to begin. "You know we've been doing some additional tests on the chip."

Chase nodded.

"We've been trying to determine the purpose of the alloy. And the bottom line is, there isn't one."

"What do you mean?" he said after a moment's pause.

"I mean that someone went through the trouble and expense of developing a new metal composition for nanochip manufacturing, an alloy that nobody's ever used or experimented with before—for this purpose or any other that I can find in the literature." Her hands gestured her exasperation as she spoke. "Then they supposedly classified the process, kept it top-secret, and made sure that nobody else in the worlds has it. Am I right so far?"

"Yes. Go on."

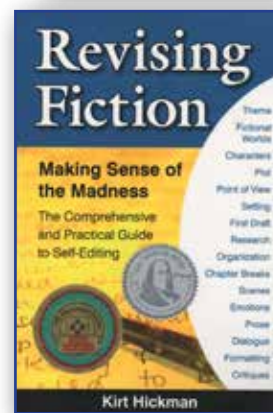
"Well, they must've had a reason. Nobody would design a technology, develop it to the point of manufacturability—which generally takes years to do—and then classify it, unless it was better for some application than anything already available."

"Makes sense."

"So the guys in the lab and I have been asking ourselves the questions, 'In what way is this alloy better than those used in the commercial sector?' and, 'To what application would that improvement best be employed?'"

He placed his mug on the table. "What did you find?"

"I'll show you." She turned her thinpad so Chase could see the display right-side up. "We started with the obvious, electrical characterization. The resistivity of the alloy is slightly higher than that of the standard. For reasons of internal



INFORMATION DUMPS, cont.

heating and power consumption, low resistivity is categorically better than high. Then, because the chip was used for a space application, where temperatures can vary by several hundred degrees from sunlight to shade, we did a temperature response analysis. The response is virtually the same as that of the standard, though the melting point of the new alloy is two degrees lower.”

Michelle displayed a variety of results for a wide range of physical tests, including material hardness,

reliability, corrosion resistance, and others. She stopped to explain the significance of the various aspects of the graphical data and answered any questions that Chase asked.

It takes longer to convey the information this way, but if you get the reader caught up in the story, he won't recognize you're feeding him a large technical down-load. Strive to achieve this in your narrative.

In case you missed it... ...notes from the June meetings.

Everything's a story to **Johnny D. Boggs**. His June 1 talk took shape around introductory tales of a “giant, mutant racoon” that stepped in front of his car while he was doing 55 mph, a “radical” hail storm, and a pterodactyl-esque bird that dove into his speeding rental car, leaving “a tremendous dent.”

“I'm kind of rattled by this,” he said of the bird strike. “Will Alliance Travel Insurance believe a bird made the dent?”

With the crowd thusly warmed, Boggs launched into the meat of his presentation.

“What editors are trained to do is look for a reason to say No to publishing your book.”

He mused over the possible fate of William Faulkner in the hands of today's publishers. Faulkner's stories, Boggs explained, would be difficult or impossible for a publishing house to pigeonhole into a nice neat genre, location or specialty and Faulkner would, therefore, most likely, be denied a contract. In the end, Boggs said, “sales wins. The bottom line is sales. The publisher has to be able to make money. Advances depend on calculations of sales.”

Still, Boggs told his SWW audience that he chooses traditional publishing over self publishing.

“I don't want to be a marketer, a distributor, etc. All I want to do is sit in my little room and write and write and write.” Self publishing might be a choice for you if you're willing to do all that is required to sell books, he said.

Boggs also debunked the notion of professional writers spending their days in their bathrobes. If you want writing to be your day job you have to approach it with the same discipline as any other job, said Boggs, who added that he gets up on time in the morning, showers, dresses and goes to his office.

“My commute is just shorter than most,” he said.



Patricia Conoway and **Judith Avila** formed a panel to discuss memoir writing with attendees of the June 18 meeting.

The rules of memoir writing don't stray that far from the rules of writing any other story form, explained Avila, who revealed Five Things That are Crucial to Memoir:

1. Find the core truth of your story.

This drew a lot of questions from members of the audience who wanted to know how, exactly, do you do this. SWW President Rose Kern offered some help. “The core truth is something anyone can identify with,” she said. The panel agreed, adding that one way to find core truths is to look for “a-ha moments” in your life.

2. Keep in mind that writing your memoir is an act of courage, but don't fabricate in order to make yourself a hero if you weren't one.

“No one's perfect, so own up to that,” Avila said. “You don't have to be perfect, you just have to be interesting.”

3. Never tell the reader what to feel.

Show exactly what happened - don't tell it. “Don't give us your anger,” said Avila. “Give us the events that led to that anger.”

4. Let readers get to know your characters slowly.

Let your character struggle and show that struggle to your readers. “No one starts out having achieved their goals,” Avila said. “Share the struggle.” Conoway added that characters' vulnerability, inadequacy, incompetence and fear are good places to jump into the struggle.

5. Keep the story in mind.

A memoir is generally a small piece of an entire life, as opposed to biography or autobiography, which encompass the individual's lifetime, usually in a more scholarly way. When your story has focus, Avila said, “the events that are relevant will fall into place.”

Dream Big or Die

by Melsa M. Manton

It took me 25 years to write my first book. Started when I was eight years old, finished when I was 33, in 2014. Now, I didn't write that entire time, there was quite a bit of just "thinking about it," and I often wondered if I'd ever write. If I'd end up someone who just thought about writing books, but never wrote them. A terrifying possibility. I had 30 novels in my head and it was getting crowded. What I didn't realize for years and years is that I was blocked. I didn't know why I wasn't writing, I just wasn't.

It wasn't until 2011, after a wild trip to India, that I started writing again. I got sick, debilitatingly sick. As an alternative medicine practitioner, I diagnosed myself with a parasite and then "played chicken" with it. I stopped eating, knew that one of us would die eventually, put my money on the parasite dying first. One week later and 20 lbs. lighter (I do not recommend this as a weight loss program), the parasite died (you don't want to know how). Emotions, thoughts, and memories get stuck in our bodily tissues. When we fast, when we lose weight, one of the reasons we feel better is that we are physically getting rid of "old stuff" that no longer serves us. In my case, I'd accidentally shed my writer's block and I was back in the game.

It never occurred to me to try to get the book published until I finished it, and then I thought, *Why not? What have I got to lose?* Three years later, I'd found the perfect medium for my message, the hybrid company, Evolved Publishing. The hybrid publishing route allowed me to retain two crucial and non-negotiable elements—creative control and the ability to keep my day job; plus, a staggering royalty rate of 78 percent.

My day job is Blue Desert Hale, a health and wellness center in the New Mexican high desert, specializing in CranioSacral Therapy.

Sci-fi/fantasy and health and wellness? Odd combination. Or is it? I like to diversify, having the same career for 40 or 50 years would kill me in a slower and more agonizing way than a parasite. I got a degree in International Affairs and then taught scuba diving and sailing for seven years, went on to study Ayurveda, massage

and bodywork, and CranioSacral. All about as different from each other as could be.

So, what do sci-fi/fantasy and CranioSacral Therapy have in common? As the first two books in my six book series come out this fall, I hope to sell my books to fund the center's expansion, Inward Bound (and if it happens to launch my career as a writer at the same time – so be it). Inward Bound is a holistic, hybrid program combining CranioSacral Therapy and Equine-assisted therapies. In addition to adults, we aim to work with youth of all shapes and sizes (ages 8-18), as well as children with mobility issues and at-risk youth.

I decided to fundraise, via crowdfunding, and I didn't just want to ask people for money, I wanted there to be an equal exchange of energy. If I could get 108,000 people to order *Gemination*, my first series of six near-future, sci-fi, psychological thrillers, that would be all I needed to take the center to its fullest expression. In the Kickstarter vein, I also wanted there to be incentive beyond just "for a good cause". What did I have to offer? I had a very popular AirBnB in North Carolina (diversify!) and I decided to give away 36 vacations. And then 36 retreats/classes. And 36 weekend vacations at the center, with massages. That's 108 prizes for joining the 108,000. Why 108? Well, 108 is the magical Sanskrit number, the ancient, divine language of India. India totally defeated me, but it also set me free.

The catch? For this to work, I need the idea to go viral. I'm not a marketing or advertising genius, nor a five-year plan kind of person. I run off intuition and impulse – in short, I wing it. And I don't let people tell me what I can and can't do. Being somewhat bullheaded is paramount if you have an unorthodox dream. I highly value logic, but I also believe in magic, which makes me a logician of a completely different order.

The one thing people who transformed their dreams into reality will tell you is that they didn't give up and they didn't care about the odds.

If a mountain is big enough, it creates its own weather. Dream big or die.



..... ANNOUNCEMENTS



Workshop & Class Refund Policy

To ensure that SouthWest Writers can cover the cost of space rental and instructor fees, we have implemented a workshop and class refund policy. If you cancel one week before the workshop or class beginning date you will receive a full refund. Cancellations after one week prior up to 24 hours prior to the beginning of the workshop or class will receive a credit only toward a future workshop or class of your choice. If you do not cancel or don't show up for the workshop or class you will receive no refund and no credit. 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.

Suggestion Box

Many times at meetings, members come up with suggestions for SouthWest Writers but don't know where or to whom they should be addressed. Board members need and want member suggestions, but at meetings they are often focused on their duties and the running of the meeting, so suggestions given to them at that time could be accidentally misplaced.

There is now a Suggestion Box!

It will be located at the Business Table where members can easily drop in their ideas. After the meetings, suggestions will be taken to the office and sent to the appropriate board member for consideration.

Thank you for putting your suggestions in the Suggestion Box!

Bring A Friend Membership Drive and Prize Drawing

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

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

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

SWW Directory of Professionals

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

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

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

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

Make Your Membership COUNT

SouthWest Writers sponsors
four types of ongoing educational experiences:

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

Eliza Haywood



ANSWERS

Dear Eliza,
Is there a way to add more emotion to my writing without
directly describing it?
Signed,
N. Visible Techniques

Dear Invisible,

One of the best ways to subtly influence the emotions of a piece of writing is to deliberately control your sentence structure. You can break your communication of emotion into layers:

The first layer is what you say:

She was angry.

The second is how you say it:

She clenched her hands into fists.

The third is your word choice:

She balled her hands up like sledgehammers ready to pound.

The last layer is how you structure or format what you say:

She balled her hands. Sledgehammers.
Ready to pound.

vs.

Like sledgehammers, her hands, balled into tight fists, were ready to pound into everything before her.

Much of the time you're going to vary your sentence structure. This helps avoid monotony. Think of writing like music; long and short beats together make your melody. But sometimes, you want a particular effect. While most of the emotions come from what you say and the words you say it with, sentence structure can be an undercurrent that changes the tone and overarching emotions of your whole piece.

Think about short sentences. Snappy sentences. They move quickly. They fire rapid beats. Ratatatatat beats a drum. Beats a gun. Beats a racing heart. Tension grows. Pacing quickens. The story runs out of breath.

Now think about longer, more elaborate sentences. They flow more, with different pauses, clauses, and rambling grammar. They may move gently, like a smooth lake; or pull you along with an ever-growing current. They have breaths, where things slow or twist and complexity grows in spirals that lead your reader on through intricately sculpted paths.

Of course there is much space in between these extremes. Most writers innately lean towards a certain mix of sentence structures. This is a part of your writing style, your voice. However, it sometimes benefits your writing to look back through a draft and experiment with how you write your sentences. Look particularly at how pacing and tension change as you change how you format your work.

Sincerely,

Eliza Haywood

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

Email her at Sarah_Rowe@outlook.com



MOVING UP THE LADDER: From Writer to Author

A writing conference co-sponsored by the Military Writers Society of America (MWSA) and SouthWest Writers (SWW) in Albuquerque from Thursday, September 12th through Saturday, September 14th.



Thursday, September 12		
5:30-7:00 pm (start time is tentative)	Reception at Hotel Albuquerque for Full-Conference Attendees	
Friday, September 13		
Time	Event	Topic & Presenter(s)
8:00-9:00	Opening	Welcome to the Conference – Rose Kern & Bob Doerr
		Administrative Remarks – Jim Tritten
		Book Sales & Table Displays – ReVaH Loring & Circe Woessner
		Trivia Questions Icebreaker – Hugh Simpson, Melody Groves, and/or Phil Keith
		Sign-ups for Open Mike – Jack London
		Sign-ups for Mentoring – Joe Badal
9:00-9:30	Publishing	From Writer to Published Author: What does it take to become published today? – Geoff Habiger
9:30-10:30	Panel	Research and Those Pesky Details – Ann Zeigler, Bob Worthington, RJ Mirabal, Moderator: Ted Spitzmiller
10:30-10:45	Break	
10:45-11:15	Skills	Creating a Controlling Premise – Chris Goff
11:15-12:00	Panel	Getting to the Finish Line (Critique Groups, Hard Lessons the Easy Way, Chapter Endings) – Pat Walkow, RJ Mirabal, Jack London Moderator: Loretta Hall
12:00-1:00	Lunch	Speaker – Jack London
Half-Conference Program Begins		
1:00-2:00	Inspiration	Stealing from the Greats: Inspiration From and Retellings of Famous Works – Jonatha Kottler
2:00-3:15	Panel	Targeted Writing (Trade Magazines, Thrillers, Memoir) – Loretta Hall, Brinn Colenda, Ruth Crocker, Jacqueline Loring Moderator: Nancy Arbuthnot
3:15-3:30	Break	
3:30-4:00	Inspiration	Fellowship with Other Writers and Published Authors Who Have Traveled the Path – Hugh Simpson
4:00-4:30	Inspiration	The Writer's Journey – Ruth Crocker
4:30-6:00	Open Mike	Writers Read Their Work for 3 Minutes

Saturday, September 14		
Time	Event	Topic & Presenter(s)
8:00-9:00	Panel	Characters (Development and Using Historical Figures) – Janet Brennan, Kari Bovee, Chris Goff Moderator: Joe Badal
9:00-9:45	Skills	Let's Make a Scene – Charlene Dietz
9:45-10:00	Break	
10:00-10:30	Skills	Writing a Memoir or Non-fiction Piece – Nancy Arbuthnot
10:30-11:15	Skills	Suspense Elements That Translate to Every Genre – Chris Goff
11:15-12:00	Panel	Publishing Options (Amazon, Traditional, Non-traditional) – Sonja Dewing, Marc Liebman, Pat Walkow Moderator: Chloe Rachel Gallaway
12:00-1:00	Lunch	Speaker – Rob Spiegel
1:00-1:45	Career	Overcoming a Late Start to Your Writing Career – Bob Kidera
1:45-2:45	Panel	Marketing (Digital, Guerilla, Social Media) – James Rosone, Marc Liebman, Dane Zeller Moderator: Sonja Dewing
2:45-3:00	Break	
3:00-4:00	Skills	Becoming an Evocative Conveyor of Information – Ted Spitzmiller
4:00-5:00	Closing	Open Discussion – Rose Kern & Bob Doerr
6:00	Awards Banquet	

Presenters and Mentors



Nancy Arbuthnot

♦ **Friday 2:00-3:15 and Saturday 10:00-10:30**

Nancy Arbuthnot is a poet and professor emerita at the United States Naval Academy where she taught composition, literature, and creative writing. She still enjoys teaching, and will be presenting "Writing a Memoir or Non-fiction Piece" (Saturday) and moderating a panel on "Targeted Writing" (Friday). She looks forward to mentoring attendees about memoir writing.

Joseph Badal

♦ **Saturday 8:00-9:00**

Joseph Badal is a decorated U.S. Army combat veteran and author of 14 award-winning thrillers and mysteries. He is managing the conference mentoring program and moderating a panel on Characters ("Development and Using Historical Figures"). Joe is a frequent mentor to those wishing to hone their craft and progress to becoming a published author.



Kari Bovee

♦ **Saturday 8:00-9:00**

Kari Bovee is the award-winning author of the Annie Oakley Mystery Series. She will appear on a panel titled Characters (Development and Using Historical Figures). She is willing to mentor attendees on developing fictional characters using archetypes and real-life historical figures.

Janet K. Brennan

♦ **Saturday 8:00-9:00**

Janet K. Brennan is an award-winning American author and publisher. She will be discussing character development with a focus on historical fiction. Janet is willing to mentor attendees on character development, historical fiction, memoir, poetry, op-eds, and traditional publishing.



Brinn Colenda

♦ **Friday 2:00-3:15**

Brinn Colenda is retired Air Force pilot and an award-winning author of three political-military thrillers. He will participate in the Targeted Writing panel (Trade Magazines, Thrillers, Memoirs). Brinn is available to mentor aspiring fiction and thriller writers or individuals who want to learn more about the military.

Ruth W. Crocker

♦ **Friday 2:00-3:15 and 4:00-4:30**

Ruth W. Crocker is an award-winning author of nonfiction, and teaches writing as a healing process. She will appear on a panel addressing "Targeted Writing: Trade Magazines, Thrillers, and Memoir" (2:00) and will give an inspirational presentation on "The Writer's Journey" (4:00). She is available to mentor on writing memoir, essays, and preparing for publication.



Sonja Dewing

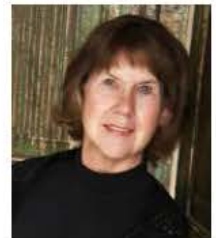
♦ **Saturday 11:15-12:00 and 1:45-2:45**

Sonja Dewing is an award-winning fiction author, writing instructor, creativity instigator, and liaison for the local NaNoWriMo. She is on a panel to discuss "Publishing Options" (11:15) and will moderate a panel on "Marketing" (1:45). She is available to mentor attendees about publishing to Amazon, building their platform, using social media, and how to keep writing.

Charlene Bell Dietz

♦ **Saturday 9:00-9:45**

Charlene Bell Dietz is a former educator and administrator whose award-winning mystery novels have each won a Kirkus Starred Review. She will discuss how to make hard-working, unforgettable scenes. She's willing to mentor attendees on: creating effective story structure, critiquing a scene from a work in progress (250 words), or specific writing issues.



Chloe Rachel Gallaway

♦ **Saturday 11:15-12:00**

Chloe Rachel Gallaway is the best-selling author of *The Soulful Child: Twelve Years in the Wilderness*, a memoir that is currently making a worldwide impact with readers in five countries. She will moderate a panel about Publishing Options. Chloe is willing to mentor attendee's on "writing an emotionally compelling book and building a grass roots platform."

Chris Goff

♦ **Friday 10:45-11:15, Saturday 8:00-9:00 and 10:30-11:15**

Chris Goff is the award-winning author of six mysteries and two thrillers. She will teach "Creating a Controlling Premise" (Friday) and "Suspense Elements that Translate to Every Genre" (Saturday, 10:30), and will participate in a panel on "Characters" (Saturday, 8:00). She is willing to mentor on mystery and thriller writing, fiction, nonfiction, and the writing business.





Geoff Habiger

♦ Friday 9:00-9:30

Geoff Habiger is senior editor at Artemesia Publishing and is an award-winning author. He will be speaking on making the leap From Writer to Published Author and what it takes to become published in today's market. Geoff will be available to mentor attendees on preparing their manuscript, querying publishers, and the author-publisher partnership.

Loretta Hall

♦ Friday 11:15-12:00 and 2:00-3:15

Loretta Hall is a freelance writer and nonfiction book author. She will appear on the "Targeted Writing" panel (2:00) and will moderate the panel "Getting to the Finish Line" (11:15). Loretta is willing to mentor attendees on writing for magazines and writing nonfiction books.



Bob Kidera

♦ Saturday 1:00-1:45

Bob Kidera is a retired educator and an award-winning author. He will be presenting "Overcoming a Late Start to Your Writing Career." Bob is willing to mentor attendees on mystery writing, obtaining a provider of services for an audiobook, and of course getting a late start.

Jonatha Kottler

♦ Friday 1:00-2:00

Jonatha Kottler is an educator, and a writer of fiction and nonfiction. She will present a talk on "Stealing from the Greats: Inspiration From and Retellings of Famous Works." Jona is willing to mentor attendees on historical and interdisciplinary approaches to literature and how to participate in Write like a Grrrl Workshops.



Marc Liebman

♦ Saturday 11:15-12:00 and 1:45-2:45

Marc Liebman has had three careers – Naval Officer and Naval Aviator, business consultant and entrepreneur, and award-winning author of six novels. Marc appears on two panels: "Publishing Options" (11:15) and "Marketing" (1:45). He is willing to mentor on the writing process, finding a publisher and marketing, both at the workshop and later via phone.

Jack Woodville London

♦ Friday 11:15-12:00 and 12:00-1:00

Jack Woodville London is a co-host of the conference and is the Director of Education for the Military Writers Society of America. He is on the panel Getting to the Finish Line: Critique Groups, Hard Lessons the Easy Way, Chapter Endings (11:15) and is the Friday lunchtime speaker (12:00). Jack is willing to mentor attendees on any subject related to writing.



Jacqueline Murray Loring

♦ Friday 2:00-3:15

Jacqueline Murray Loring is an educator, an award-winning author, filmmaker, and screenwriter. She will appear on the Targeted Writing (Trade Magazines, Thrillers, Memoir) panel. Jacqueline would like to mentor the family members of veteran attendees on why and how they can tell their stories.

RJ Mirabal

♦ **Friday 9:30-10:30 and 11:15-12:00**

RJ Mirabal wrote *The Rio Grande Parallax*, an NM/AZ Book Awards finalist, and he's currently working on stories about his rescue dog. RJ will participate in two panels: "Research and Those Pesky Details" (9:30) and "Getting to the Finish Line" (11:15). He's ready to mentor on avoiding common mistakes and using "thought research" to write more effectively.



James Rosone

♦ **Saturday 1:45-2:45**

James Rosone is a US Army and Air Force veteran and the author of sixteen books who went from making \$23K in writing the first year to over \$277K in the third. During the "Marketing Panel" James will discuss some secrets to generating sales on Amazon and other social media platforms. James is willing mentor, during and after the conference, on digital marketing.

Hugh Simpson

♦ **Friday 3:30-4:00**

Hugh Simpson, a retired Marine Corp Aviator and author, has published *Borderline Decision* (2018) and *Caribbean Cabal* (2019), with *Fairplay* slated for Fall 2019. He will discuss "Fellowship with Other Writers and Published Authors Who Have Traveled the Path." Hugh will mentor on getting started and preparing yourself for the writing journey.



Rob Spiegel

♦ **Saturday 12:00-1:00**

Rob Spiegel is a lifelong writer. He works as a senior editor at *Design News* and has published books, poetry, memoir, and fiction. At the conference, Rob will present a luncheon talk on "Blogging to Boost Your Writing." Rob will mentor on how to build an audience for your blog.

Ted Spitzmiller

♦ **Friday 9:30-10:30 and Saturday 3:00-4:00**

Ted Spitzmiller has been writing for more than a half-century. He will moderate the panel "Research and Those Pesky Details" (Friday) and present "Becoming an Evocative Conveyor of Information" (Saturday) which will focus on practical aspects of getting your thoughts into words. He can provide advice on almost any topic but grammar.



Jim Tritten

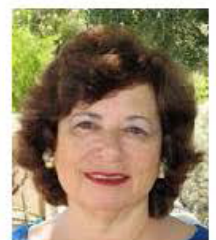
♦ **Mentoring during the conference**

Jim Tritten is a retired Navy pilot and award-winning author. He is the overall joint conference coordinator. Jim is willing to mentor attendees on writing about the military and writing opportunities afforded by the VA.

Patricia Walkow

♦ **Friday 11:15-12:00 and Saturday 11:15-12:00**

Patricia Walkow is a former computer manager, now an award-winning writer, editor, and publisher and a founding member of the Corrales Writing Group. She will participate in two panels: "Getting to the Finish Line" (Friday) and "Publishing Options" (Saturday). Pat will mentor on the effective use of critique groups and the independent publishing process.





Dr. Bob Worthington

♦ Friday 9:30-10:30

Dr. Bob Worthington is a retired Army officer (with three combat tours) and a retired Journalism professor. He will appear on a panel about doing research for writers. As a nonfiction writer with over 2500 publications he would be honored to mentor any attendee on writing or getting published and paid.

Ann D. Zeigler

♦ Friday 9:30-10:30

Ann D. Zeigler is an award-winning author and federal-practice attorney, and a former college English teacher. She will be discussing how writers can deal with research and accurate writing about the law and legal issues. Zeigler will be available throughout the conference to talk about focused writing challenges.



Dane Zeller

♦ Saturday 1:45-2:45

Dane Zeller is a combat veteran and award-winning author. He will appear on the Marketing (Digital, Guerilla, Social media) panel. Dane is willing to mentor attendees on the subject of The Deep, Dark Hole of Social Media.

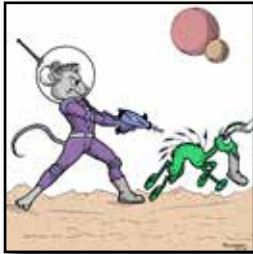
Check the webpage at www.SouthWestWriters.com/upcoming-conference/joint-writing-conference/
Or call (505) 830-6034 for more information.

FULL CONFERENCE PRICING			
All events and meals at the Hotel Albuquerque for Friday-Saturday, September 13-14, 2019 – includes the evening reception on September 12 and the Saturday awards banquet.			
Member		Non-Member	
Early Bird Rate through July 15	\$199.00	Early Bird Rate through July 15	\$219.00
Regular Rate after July 15	\$229.00	Regular Rate after July 15	\$249.00
Full Conference Meals Only for Spouse/Guests – \$140.00 Reception Thursday night, lunch Friday and Saturday, plus the Saturday night awards banquet.			
HALF CONFERENCE PRICING			
All events and meals at the Hotel Albuquerque beginning after lunch on Friday, September 13 through Saturday, September 14, 2019 – includes the Saturday awards banquet.			
Member		Non-Member	
Early Bird Rate through July 15	\$130.00	Early Bird Rate through July 15	\$140.00
Regular Rate after July 15	\$150.00	Regular Rate after July 15	\$160.00
Half Conference Meals Only for Spouse/Guests – \$95.00 Lunch Saturday plus the Saturday night awards banquet.			
AWARDS BANQUET ONLY			
Saturday, September 14, 2019			
Member: \$50.00		Non-Member: \$55.00	

CONFERENCES

AND CONVENTIONS

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



Has science fiction become alternate present-day history?

DATE: August 23-25

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

INFORMATION AND REGISTRATION: bubonicon.com and
follow the tabs

MOVING UP THE LADDER: From Writer to Author

2019 SWW/MWSA JOINT WRITING CONFERENCE



DATE: September 12 -15

PLACE: Hotel Albuquerque

Early bird registration ends July 15.



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

2019 Colorado Gold Conference

DATE: September 6-8, 2019

PLACE: Denver Renaissance Stapleton Hotel, Denver, Colorado

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



Women Writing the West

Writing to Remember - Remembering Why We Write

DATE: October 10-13, 2019

PLACE: Omni La Mansion del Rio Hotel, San Antonio, Texas

INFORMATION AND REGISTRATION: womenwritingthewest.org

Kauai Writers Conference

DATE: November 4-10, 2019

PLACE: Kauai, Hawaii

INFORMATION AND REGISTRATION: kauaiwritersconference.com

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



A Celebration of Writing

HOSTED BY: Albuquerque Museum Foundation

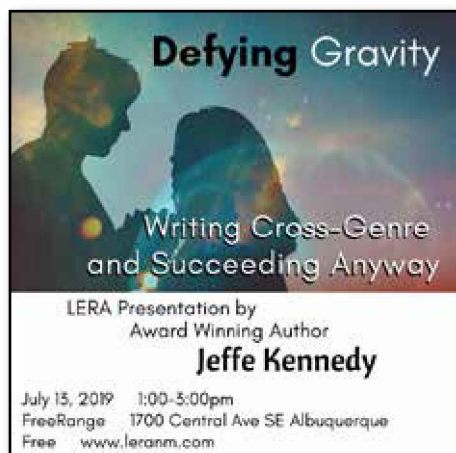
DATE: November 8

PLACE: Albuquerque Museum, 2000 Mountain Road NW,

INFORMATION AND REGISTRATION: writing@albuquerquemuseum.org

505-842-0111

OPPORTUNITIES FOR WRITERS



Genre definitions have a profound influence on writers' careers. From the first queries where we must specify the book's genre to long-term decisions about pursuing or giving up on a "dead" genre, dealing with what feels like a false construct is a necessary skill. However, following our hearts and inspiration often means tossing aside these considerations.

Or chopping them to pieces in a murderous rage.

But shedding conventions can be what sets a book apart—and can take a writer's career from midlist to break-out.

So... how do you know? More—how do we find the courage to embrace a bold move?

Jeffe Kennedy will discuss how she went from being a "Crack Ho" – being told that her work fell in the cracks between genres – to receiving a nomination for Book of the Year and an RT Seal of Excellence for the one title each month that stands out from all the rest by an innovative twist on a familiar story or pushing genre boundaries. She'll discuss genres and

sub-genres, where they overlap, how romantic storylines can tip the balance one way or the other — and coloring inside the lines and stepping across them. For more information, visit leranm.com

New Authors Journal

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

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



When Dreams Come True

Spring 2020 Anthology

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

Cost: \$15 Per Entry

Checks payable to

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

Deadline: October 1st, 2019



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

Submission Guidelines

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

Poetry, Fiction, Creative Nonfiction

LOOKING FOR A CREATIVE,
HUMANITARIAN ENDEAVOR IN
THE BOOK WORLD?

If so, I'm looking for you
Hiring @
melsamanton.com

Advertise your writing-related products and services.

Advertise your writing-related products and services.

Advertise your writing-related products and services.

Place Your Ad Here

Business Card Size only \$20.00

1/4 page, vertical: \$40

1/3 page, horizontal: \$50

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

Writing Contests You Can Enter NOW

UNO Publishing Lab



Prize

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

Deadline: August 31

Information, Submittable Link and Entry Details:

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

Winner receives a ten thousand dollar (\$10,000) advance on royalties and a contract to publish their winning manuscript with UNO Press. The work does not have to be regionally focused. There is no word limit. There is no limit on subjects covered. .



2019 SFFPA Poetry Contest

Science Fiction & Fantasy Poetry Association
The annual SFFPA Speculative (Sci-fi/Fantasy/Horror) Poetry Contest is open to all poets, including non-members of the SFFPA. Awards will be given across 3 categories.

Deadline: August 31 **Entry Fee:** \$2

Prizes up to \$100

Entry Details: sfpoetry.com

A Celebration of Writing

Albuquerque Museum Foundation

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

Deadlines:

Published Poetry - CLOSED

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

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



Entry Details: albuquerquemuseum.org

505-8942-0111

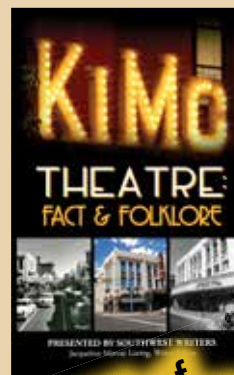
53-Word Story Contest

53 words, no more, no less

Deadline: 21st of each month

Entry Details: press53.com

KiMo Theater: Fact and Folklore



100% of sales benefit writers!

THE PERFECT GIFT

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

Copies available at the meeting book table or at the SouthWest Writers office:

3200 Carlisle Blvd NE,
Suite 114
Albuquerque, NM 87110



Keep the Snack Table Stocked!

you Pickled it
OR POACHED IT
OR PEELED IT
or **PARED it**
You shared it.

Thank You

SouthWest Writers Board of Directors

Rose Marie Kern, President
Melody Groves, Vice President

Kent Langsteiner, Treasurer
Patricia Walkow, Secretary

Sarah Baker, Media/Public Relations
Jennifer Black, Finance

Elizabeth Layton, Digital Media

Dino De Leyba, Membership

Sam Moorman, Facilities Manager

Kathy Schuit, Sage Editor

Paul Shank, Meeting Media and Video

Franchesca Stevens, Volunteer Coordinator

Jim Tritten, Conferences

Kathy Wagoner, Website

Dan Wetmore, Historian/ Awards/Scholarships

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



**SOUTHWEST
WRITERS
WELCOMES
HOPEFUL AND
PUBLISHED
WRITERS**

ANNUAL MEMBERSHIP INCLUDES:

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

Annual SouthWest Writers Membership:

Individual: \$80

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

Outside U.S.: \$75

Lifetime Membership: \$750

YOUR AD HERE WILL CIRCUMNAVIGATE THE GLOBE!

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

BE PART OF THE PHENOMENON!

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

RATES PER ISSUE

Business Card Size: 2 x 3.5 - \$20

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

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

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

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

GIVE TO OTHER WRITERS:

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

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:

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

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

SouthWest Writers Meetings Visitor/Guest Policy

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

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

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

Do You Have a Published Book?

The SouthWest Writers website scrolls member book covers across the homepage. If you'd like us to add yours to the group, feel free to send it to:

sage@swwriters.com. No more than one book cover per author. Can be updated as your next book comes out. Send a small picture file .jpg no more than 140dpi. The book covers will be a bit larger than icon sized. Webmaster reserves the right to edit to fit.

Book Table Policy

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

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

SWW Office:

3200 Carlisle Blvd NE, Suite 114
Albuquerque, NM 87110
phone (505) 830-6034
email: info@swwriters.com
website: www.southwestwriters.com

SouthWest Sage

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