

# South West Sage

*The Voice of South West Writers*

Vol. 35 No.10

October 2019

## A COOPERATIVE ACHIEVEMENT

The joint SWW/MWSA Writers to Authors Conference, which concluded on September 14, resulted in successes for writers who participated and for both host groups.



**RIGHT:** Evelyn Neil and Jim Tritten. For the past 18 months (at least) Jim has served as SWW Conference Chair and liaison between SWW and MWSA.

**LEFT:** The SWW-sponsored conference book table.



**LEFT:** Dana Starr, Brenda Cole, Elaine Montague

**BELOW:** Mary Therese Ellingwood, Kimberly Rose, K.L. Wagoner



September 12 - 14, the Writers to Authors Conference, jointly sponsored by SWW and Military Writers of America was the place to be for writers of all genres.

**ABOVE RIGHT:** Parris Afton Bonds, SWW President Rose Marie Kerns, and SWW Awards Chair Dan Wetmore



## Your Vote Counts

The 2019 SWW Annual Business Meeting will take place during the regular membership meeting on October 5 at 10 a.m. In addition to electing the 2020 SWW Executive Committee (President, Vice President, Treasurer, and Secretary), the membership will vote to approve changes to the Bylaws, which were last amended in 2015.

*Candidates' bios and instructions for electronic voting start on page 16.*

## CONTENTS

3 Writing Contest Placings

4 Opportunities for Writers

6 October Meetings/Workshop

8 *Is it Show? How Can You Tell?*  
by Kirt Hickman

9 New Members

10 Classes Enrolling Now

11 *From Interviewer to Interviewee*  
The Writing Life - Sherri Burr

12 In Case You Missed It

13 Sage Challenge:  
*My Chevy Cobalt and the Cowbell*  
by Léonie Rosenstiel

14 President's Corner

15 Eliza Haywood Answers  
by Sarah Rowe

16 Annual Meeting  
Election procedures and Bios

18 Writing Conferences and Conventions



Anthology of the WINNING ENTRIES  
from the 2019 Short Poetry and Prose  
Contest

COPIES AVAILABLE NOW  
AT THE SWW OFFICE OR AT  
THE NEXT SWW MEETING

Buy it for yourself or for a friend.  
Give it as a gift or for no reason at all.  
Study it and start writing for next year!

# WINNERS

# SHORT PROSE AND POETRY CONTEST

<b>Action/Adventure</b>	1	<i>Midnight Express</i> , by Evelyn Neil
<b>Biography</b>	1	<i>As I Remember Him</i> , by Lawrence Kilham
<b>Historical Fiction</b>	1	<i>Red Winter 1945</i> , by Charlene Dietz
	2	<i>The Artist at the End</i> , by Nathan McKenzie
	3	<i>The Return of the Very Fierce Wolf of Gubbio to Assisi, 1943 CE (and now, 2013 CE)</i> , by Alan Bern
<b>History</b>	1	<i>Race to Promontory</i> , by Stan Rhine
	2	<i>Neal Cochran, His SPPs, and the U.S.'s Nerve-Agent Deterrent</i> , by Lee Brown
	3	<i>Airmail to Socorro</i> , by Judy Nickell
<b>Humor</b>	1	<i>Unintended Consequences</i> , by Vicky Ramakka
	2	<i>Vindicated</i> , by Suzanne Byrne
	3	<i>Straight Flush</i> , by Robert Edwards
<b>Memoir</b>	1	<i>Not So Funny</i> , by Evelyn Neil
	2	<i>Looka Here, Chad</i> , by Dana Starr
	3	<i>Comida</i> , by Leeanna Torres
<b>Mystery/Crime</b>	1	<i>Me, by Myself, Alone</i> , by Linda Yen
	2	<i>Death in the Valley</i> , by Ramesh Gopal
	3	<i>Precious Cargo</i> , by Sherene Gross
<b>Philosophy</b>	1	<i>But What if the Buddhists Got it Wrong?</i> , by James Tritten
<b>Poetry</b>	1	<i>The Leaf</i> , by Frank Stephens
	2	<i>Poems</i> , by Frank Stephens
	3	<i>A Sign of My Times</i> , by Marilyn Hill
<b>Romance</b>	1	<i>Go Time</i> , by Sherene Gross
	2	<i>Spinach Lasagna</i> , by Tammie Lamphere
	3	<i>Roberta and her Luchador</i> , by Amara Cudney
	3	<i>The Fishing Guide</i> , by George McFall
<b>Sci-Fiction/Fantasy</b>	1	<i>Contingency Plan</i> , by Mary Therese Ellingwood
	2	<i>Wish Upon a Star</i> , by Kimberly Rose
	3	<i>Dreamkeeper</i> , by K.L. Wagoner
<b>Self Help</b>	1	<i>Permission</i> , by Brenda Cole
	2	<i>Stepping Up to Rehab</i> , by Elaine Montague
<b>Thrill/Susp/Horror</b>	1	<i>Obsession</i> , by Chris Allen
	2	<i>Woven</i> , by Patricia Walkow
	3	<i>The Sewing Box</i> , by Sharon Rollins
<b>Travel</b>	1	<i>A Broad Abroad</i> , by Dana Starr
	2	<i>A Christmas Eve on the Road</i> , by Stan Rhine



## OPPORTUNITIES FOR WRITERS

### CALL FOR ENTRIES

## 2020 Next Generation Indie Book Awards



Calling all indie book authors and publishers—including small presses, mid-size independent publishers, university presses, e-book publishers, and self-published authors who have a book written in English released in 2018, 2019 or 2020 or with a 2018, 2019 or 2020 copyright date to enter the most rewarding book awards program.

It offers over 70 Categories—more than 70 awards—with over 70 monetary prizes totaling more than \$10,000 in cash, including \$1,500 cash prizes plus trophies for best fiction book and best non-fiction book, \$750 cash prizes plus trophies for second best fiction book and non-fiction book and \$500 cash prizes plus trophies for third best fiction book and non-fiction book.

If you would like to receive greater recognition, monetary prizes, awards and exposure for your books, here is an opportunity not to miss. Enter the 2020 Book Awards at [indiebookawards.com](http://indiebookawards.com)



## How Authors & Self-Publishers Can Vet The Professionals They Need To Edit, Design, & Shepherd Their Books

October 23, 6-8 p.m., La Montanita Co-op in Santa Fe.

Indie publishers often waste time and money on faux professional help, resulting in subpar books that don't sell well. Based on her latest book, Mary Neighbor's workshop helps you distinguish between a wizard and a wannabe by understanding industry standards, terminology, signs of professionalism, questions to ask before hiring, and how to deal with problem relationships. For more information about the New Mexico Book Association: [nmbookassociation.org](http://nmbookassociation.org)

Just because we're nearing the end of the year doesn't mean that writers are ready to sit back in their recliners and wait for Spring! Especially with all these new possibilities for learning, submitting and participating.

## Invitation to Participate



Each year, libraries and organizations around the world welcome local indie authors, writers, and their communities in for a day of education, networking, mingling, writing, open mics, panels, and so much more! Registration is free along with access to resources, sponsor workshop videos, promotional graphics, and support.

Organizers for Santa Fe's Indie Author Day celebration are requesting your input, suggestions, and participation in the program and events which take place Saturday, October 12, from noon - 5 p.m., at the Southside Library in Santa Fe, 6599 Jaguar Drive.

Contact Mary Neighbour  
[www.medianeighbours.com](http://www.medianeighbours.com)  
505-474-6308

For more information on the national Indie Author event visit [indieauthorday.com](http://indieauthorday.com)

## WRITEAWAYS

Sometimes writers just need to get away.

The new spring dates for France and Italy, plus the return of our very popular new program in New Mexico, have generated much interest. If you'd like to join us next year for one of our programs, we encourage you to register at your earliest convenience. We look forward to seeing you next year! Event dates and registrations at: [writeaways.com](http://writeaways.com)



True stories accepted year-round.  
<https://www.creativenonfiction.org>

Each issue of the *Creative Nonfiction* monthly mini-magazine, *True Story*, features one exceptional work of creative nonfiction. *True Story* is distributed in print and digitally.

Accepts submissions between 5,000 and 10,000 words, on any subject, in any style. All work submitted must be nonfiction and original to the author. Previously published work will not be considered. Pays \$300 on publication plus 10 free copies of "your" issue.

## OPPORTUNITIES FOR WRITERS

### SUCCESS PROFILE

#### SWW Member Neill McKee Saw an Opportunity and He Took It *Now He's a Winner in a Prestigious Online Contest*

The Readers' Favorite International Book Award Contest features thousands of contestants from more than a dozen countries, ranging from new, independent authors to NYT best-sellers and celebrities. And now, SWW member Neil McKee can count himself among the winners. His book, *Finding Myself in Borneo* received an Honorable Mention Award in the contest's Non-fiction/Travel category.

Contest entries and awards grab the attention of bookstores, publishers, libraries and readers. So what are you waiting for? Enter a contest!

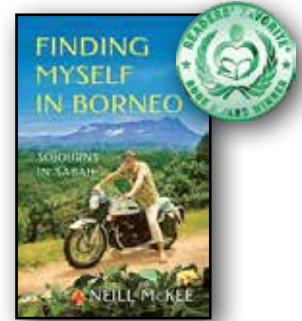
The next Readers' Favorite International Book Award competition is already open and accepting entries in all categories including: manuscripts, published and unpublished books, eBooks, audio-books, comic books, poetry books and short stories in 140+ genres.

Deadline is April 1, 2020. [readersfavorite.com](http://readersfavorite.com)

"We do not have a word count restriction or a publication date requirement, which means it does not matter when or if your book was published. We are an international competition, but your work must be in English."

Readers' Favorite is one of the largest book review and award contest sites on the Internet.

In addition to the contest, the site offers free book reviews, articles and discount author services.



*Finding Myself in Borneo* by Neill McKee is available online at local bookstores in Albuquerque:

**Bookworks**

**Organic Books**

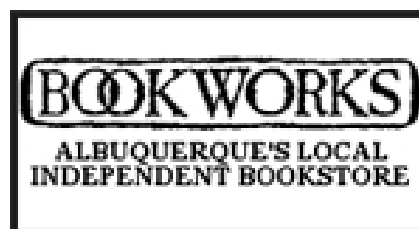
**Barnes & Noble, Coronado Mall**

In Santa Fe at:

**Travel Bug**

And online at:

<https://www.neillmckeeauthor.com/buy-the-book>



## Stock Up the Snack Table!

Introducing **Anne House**. For some months now, Anne has volunteered as snack table mistress during the meetings. She helps Facilities Chair Sam Moorman keep up with food arranging, filling, drinks, and trash.



you ground it  
**OR GRILLED IT**  
**OR GRATED IT**  
or garnished it  
**You shared it.**

*Thank You*

**Saturday, October 5**

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

## Turning your Writing into Dollar\$: How to Market Your Expertise

a presentation by Gail Rubin

As an author, you become an authority, an expert on your material. Can you make your expertise pay a living wage? Yes, it can be done, with time, persistence, and marketing skills. At the SWW meeting on Saturday, October 5, Gail Rubin, The Doyenne of Death®, will share her insights on how to market your expertise and make a living - even if your topic is death and dying.



**GAIL RUBIN, CT**, The Doyenne of Death®, is author of the award-winning books *A Good Goodbye: Funeral Planning for Those Who Don't Plan to Die*, *Kicking the Bucket List: 100 Downsizing and Organizing Things to Do Before You Die* (Rio Grande Books), and *Hail and Farewell: Cremation Ceremonies, Templates and Tips*. She is also the coordinator of the award-winning *Before I*

*Die* New Mexico Festival, a TEDx speaker, and a Certified Funeral Celebrant. *Albuquerque Business First* named her one of their Women of Influence in 2019. Learn more at [www.AGoodGoodbye.com](http://www.AGoodGoodbye.com)

**Workshop 12:30 - 2:30 p.m.**  
Immediately Following the Meeting

Register at any SWW meeting,  
call the SWW office (505-830-6034, M-Th 9 a.m.- Noon),  
or online at [www.southwestwriters.com](http://www.southwestwriters.com).

## LOCATION! LOCATION! LOCATION!

*How your setting can  
bring your story and  
its characters to life*

with Bob Kidera

SETTING is the context in which your story takes place, where your characters interact with one another and their world.

And where your story takes place matters to your readers for sure, but it also shapes your characters. It is their TIME. It is their PLACE.



This workshop will challenge you to face some questions during your writing process, indeed, these are things you should know before you pick up your pen.

**BOB KIDERA:** Author of the Amazon #1 best-selling Gabe McKenna Mystery Series. He is currently working on two books, *On Beyond Midnight*, the final Gabe McKenna novel; and *Hell Ship*, an historical novel set during World War II in the Pacific.

\$20 SWW members,  
\$30 Non-members



**Tuesday, October 15**

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

## Writing Non-Fiction

How do you write non-fiction and make it captivating? And once you've written it, where do you sell it? Join this panel of award-winning non-fiction authors to find the answers.

Author and artist SUSAN C. COOPER worked as an environmental engineer for 17 years. Born and raised in Milwaukee, she now makes her home in Albuquerque. Her first book, *The Truth About Mold*, is in its third edition. *Football Facts for Females*, published in 2014, is her second book.



presented by Loretta Hall and Susan C. Cooper

Award-winning author LORETTA HALL has written hundreds of magazine articles and reference book chapters. Topics for her eight non-fiction books include space exploration, ecological architecture, and multiculturalism. Loretta is a member of SouthWest Writers, the New Mexico Book Co-op, New Mexico Press Women, and the Historical Society of New Mexico's Speakers Bureau. She is certified as a Space Ambassador for the National Space Society and as a Green Building Technical Professional.



## ATTEND A SouthWest Writers MEETING

### *Bring A Friend*

Do you have friends or relatives who are interested in becoming authors or increasing their writing skills? Bring them along to our meetings and you might win prizes!

Every time you bring a guest to a SWW meeting you are entered into a drawing for prizes to be awarded at the Saturday meeting in December.

You may not 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.

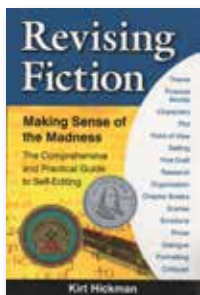
**Saturday meetings start at 10 a.m.**  
**Tuesday meetings start at 6:30 p.m.**

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)**. Meetings include information, education and networking opportunities for writers. Visitors are welcome.

### TUESDAY NIGHT MEETINGS FEATURE MEMBER READINGS



Once a month, at the Tuesday night meeting, pre-selected member/authors read selections from their own work. Attend for the entertainment, the education and for great conversations.



# Is it Show? How Can You Tell?

by Kirt Hickman

You've heard it before: Never tell something that you can show. It's a difficult concept for many new writers, but it's crucial. It lurks beneath a multitude of self-editing sins, from passive voice, to information dumps and narrative summary, to absence of tension and others. Telling the story, rather than showing it, gives it the detached feel of a news article. It prevents the reader from experiencing

it as though she is the viewpoint character. It leeches the importance, the very life, out of the events.

The question is: How do you know if you're showing or telling? My rule of thumb is simple.

You may state facts:

Gerri threw the contract onto the floor, snatched up her coat, and stormed from the room.

Don't draw conclusions for your reader:<sup>1</sup>

Gerri was angry.

In the first sentence, you see Gerri's actions, and are allowed to draw your own conclusion that she's angry. This is *show*. In the second, I've drawn the conclusion for you. This is *tell*. Decide for yourself which is more compelling to read.

Consider these examples from a critique submission.<sup>2</sup> The scene is written from the viewpoint of a teenage boy named Ian.

## Show:

The trapdoor burst down and Ian jumped backwards. Dust showered the cardboard boxes that cluttered the closet floor. As soon as the ladder thunked down, a black boot stepped onto the top rung, followed by another.

## Tell:

There was someone breaking into the house.

This example is from the next sentence of the same critique submission.

## Tell:

[Ian's] first thought was that he should probably get help, but he was much too distracted.

## Show:

...before [Ian] could run for help, the shapely legs of the woman in the boots arrested him.

Ian fails to move because of the intruder's attractive legs. This shows that he's distracted without saying, "He was distracted." The phrase "before he could run for help" shows Ian's thoughts without saying, "He thought he should get help."

Here's an example in which the same author did a delightful job of showing:

[Rhiannon] leaned forward, her eyes fixed on the artery that had begun to pulse faster as she leaned close to it.

This shows the emotions of both characters. Rhiannon, whom you've already surmised is a vampire, leans forward with her eyes fixed on Ian's pulsing vein. It's absolutely clear what she wants, and the author never said, "Rhiannon was hungry for blood." Ian's artery pulsing faster shows his fear or excitement (context suggests that he's feeling more of the latter) without saying, "He was afraid," or "He was excited."

Here are two examples from another critique submission:

... the top part of the mist looked like it was looking around. To Tama Fook it looked like it was moving on its own. He knew this was some kind of evil sentient being.

Here, the author tells the reader that the mist was moving on its own, that it was evil, and that it was sentient. Instead, he should show her what the mist does and let her draw these conclusions for herself. Here's one way to do that:

Still as the dead, the air contained not a breath of wind. Nonetheless, the mist moved. Aimlessly at first, then it turned toward the brothers and the air grew cold.



This passage gives the reader only the observable facts: the mist moves in the absence of wind, turns and approaches, and the air grows cold. The reader can now deduce all of the things the author concluded for her in the initial passage.

Here's another passage of tell:

Whatever this thing was, they wanted nothing to do with it.

This tells what the next sentence shows:

"Silence, we don't want it to come over here. Whatever it is."

Because the author shows in the dialog what he told in the narrative, the revision is simple: Delete the words that tell and leave the ones that show. Furthermore, the author doesn't need the whole dialog line to show this. He can show it all with a single word.

"Silence."

Rewrite any sections in which you've told something. To find a way to show it, ask yourself this

question: What can the viewpoint character see, hear, feel, smell, taste, or recall, that allows him to draw the conclusions that you've told instead of shown? In other words: How does he know this? If you've drawn a conclusion for the reader, the viewpoint character must also have drawn this conclusion. On what is his conclusion based?

If the viewpoint character has nothing upon which to base the conclusion, no way to know the thing you've told, then the section of tell constitutes a viewpoint violation. Delete it or find some other place in your manuscript to show it.

Be particularly attentive to dialog tags that tell emotion, as in this example:

"Herrera was on board."

"On the Phoenix?" Chase said, surprised. "What was he doing there?"

You may have shown the emotion well enough through the actions, thoughts, and dialog of the character. If you have, that's good. If not, find a way to do so. Either way, delete the part of the tag that tells emotion.

Below, I offer three ways to correct the passage above. I show Chase's surprise through his actions, thoughts, and dialog, respectively.

"On the Phoenix?" Chase glanced at the central hologram, as if it could somehow confirm the news. "What was he doing there?"

"On the Phoenix?" *He couldn't be.* "What was he doing there?"

"On the Phoenix?" Chase said. "What the hell was he doing there?"

If you struggle to find ways to effectively show your characters' emotions, you're not alone. Next month, I'll begin a three-part series that will delve deep into this oft-troubling topic.

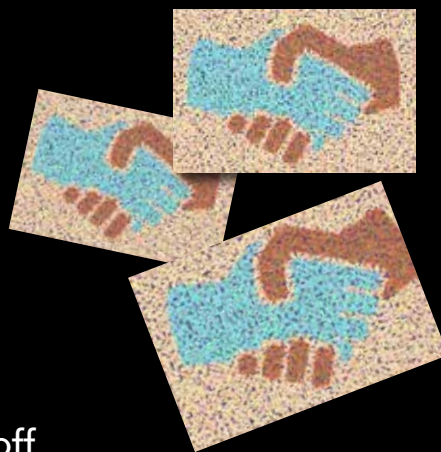
1. Noah Lukeman. *The First Five Pages*. Simon & Schuster. 2000.

2. All critique submissions are reprinted with permission from the original authors.

## Look Who Joined SWW in August!

Have you said 'Howdy' yet?

Gency Brown  
Karen Blakeman  
Jill Taylor  
Mary Poling  
Anthony Gallegos  
Nancy Markus  
Joe Porrazzo  
Camy Condon  
Sandy Stegeman  
Katayoun Medhat  
Rosaline (Rose) Eckhoff



 SouthWest Writers

## SWW CLASSES TO ENROLL IN NOW

### Self-Publish Your Book with KDP Amazon

presented by Rose Marie Kern



KDP Amazon is a popular and inexpensive method by which authors can self-publish their books. This is a hands-on class where Rose will walk you through setting up your Amazon account, and uploading your print book and/or ebook if they are ready to go, or will get you started if you are still working on them.



With over a thousand articles and four books published, ROSE MARIE KERN thinks of herself primarily as a teacher. In addition to her own work, she has helped several SWW members through the intricacies of self-publishing. Bring your laptop and let's get published!

Class will cover:

- Setting up your Amazon Account
- Using Kindle tools for formatting and cover creation
- Uploading a manuscript
- Determining how much you should charge
- Keywords and categories for advertising on Amazon

[www.southwestwriters.com](http://www.southwestwriters.com)

WHEN: Two Saturdays, October 12 and 19  
1 - 3 p.m.

WHERE: SWW office, 3200 Carlisle Blvd NE, # 114

COST: \$45 SWW members; \$50 Osher;  
\$55 non-members

REGISTER: Online at [www.southwestwriters.com](http://www.southwestwriters.com)  
at a SWW meeting or  
call the SWW office, (505) 830-6034  
(Mon.-Thu. 9-12).

Register in advance so Rose can send you information you will need for the class ahead of time.

### Writing for Magazines: Bagging Your First Assignment

with instructor Melody Groves

Thanks to the invention of the Internet, the opportunity to write for magazines is almost endless. With over 9,000 magazines published yearly, in addition to those online, the world is your oyster. But, there are tricks to bagging an assignment.

So if you've got a good idea but don't know where to go or how to start, look no more. This class is for you.

In six hours we'll cover:

- finding your story,
- finding the market,
- tweaking the same idea for different magazines,
- writing a query that sells,
- photo requirements,
- approaching an editor.

And that's just for starters.

Questions? [melodygroves@comcast.net](mailto:melodygroves@comcast.net)



Eight-time award-winner MELODY GROVES is the author of six historical fiction novels and three nonfiction 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. When not writing, she plays rhythm guitar (and tambourine) in the Jammy Time Band.

*"The value of learning (from Melody) far exceeds the expense...  
I am so glad I came. You have made me better."*

—attendee's endorsement

WHEN: Two Saturdays, Nov. 9 and 16  
9 a.m. - Noon

WHERE: SWW office, 3200 Carlisle Blvd NE, #114

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

REGISTER: Online at [www.southwestwriters.com](http://www.southwestwriters.com)  
at a SWW meeting, or call the SWW  
office - (505) 830-6034

# From Interviewer to Interviewee

My professional life involves interviewing others for my books, articles, and television shows. In August 2019, the tables turned and I became the interviewee, fielding requests from media outlets across the country and the world.

From January to August, 2019, I juggled three projects: finishing *Complicated Lives: Free Blacks in Virginia, 1619-1865*, creating the exhibition “400 Years of Freedom, Restrictions, and Survival,” and overcoming hurdles to install a marker on the gravesite of an ancestor, John Pierre Burr. Six years of research tied all three together. The African American Performing Arts Center arranged two television interviews to inform New Mexicans about the Exhibition and book launch on August 3. Additionally, Bookworks placed a notice in the Albuquerque Journal about the book signing accompanying the opening.

Two KUNM radio interviews took place after the opening. For UNM Showcase, host Megan Kamerick read *Complicated Lives* and toured the exhibition before our 30-minute, wide-ranging discussion about the lives of Free Blacks living in the midst of slavery. Kamerick was the only interviewer I would encounter who had read the book.

On August 24, the 400th anniversary of the arrival of Africans into Virginia, I spoke at the headstone consecration ceremony for John Pierre, and the level of media interests expanded from local to national to international. On September 29, 2018, I had presented research to the Aaron Burr Association (ABA) about John Pierre, who had been a fierce anti-slavery activist and conductor on the Underground Railroad. The group voted unanimously to acknowledge that Vice-President Aaron Burr had fathered John Pierre and his sister Louisa Charlotte. The group also voted me its third Vice-President. I

was thrilled these siblings finally had their parentage acknowledged.

At the end of December 2018, the ABA received an email that John Pierre had no marker on his grave and that the Pennsylvania Abolitionist Society (PAS), which had been co-founded by Benjamin Franklin, had grant funds to install markers and have programs. This email was forwarded to me

barely a week before the deadline. I drafted a grant proposal requesting \$1500 for a marker and \$500 for a program for the ABA President to sign and submit. Five months later, PAS granted the ABA only \$500 for a program, and the ABA president scrambled for additional funds to cover the headstone, its installation, the ceremony, and the reception.

After John Pierre’s death in 1864, he had been interred in another cemetery in Philadelphia, which the city condemned around 1902. His remains, along with those of other relatives, were transferred to Eden Cemetery without a marker. I found Worthen Memorials in Albuquerque and requested the company create and ship a marker to Pennsylvania for a ceremony on August 24, two days before the 227th anniversary of John Pierre’s birth.

As I was leaving for the airport on Thursday, August 22, the Washington Post called. I spoke to reporter Hannah Natanson at the Albuquerque Sunport, on the airplane before takeoff, and during my changeover in Denver. By the time I landed in Philadelphia, she called to fact check all the quotes. She attended the headstone ceremony on Saturday, August 24, and updated her story. I found Natanson to be a diligent interviewer. Her story was posted that day and made available to be picked up by Post affiliates.

The media floodgates opened. Interview requests

## The Writing Life



Sherri Burr, a member of Southwest Writers for three decades, holds degrees from Mount Holyoke College, Princeton University, and the Yale Law School. Her 27th book, *Complicated Lives: Free Blacks in Virginia, 1619-1865*, was published in August 2019 to coordinate with the 400th anniversary of Africans arriving on the shores of Virginia.

by Sherri Burr



poured in, just as friends, distant acquaintances, and the public reached out by email, Twitter, texting, and Facebook. I interviewed with NPR in New York City the next day, and CNN.com the day after that. I watched stories proliferate as the internet version of Telephone. Facts were repurposed in other stories around the world, in places as far flung as India, but not with all the details, including the correct spelling of my name.

Shocked by the coverage of the headstone proj-

ect, I finally asked a British reporter, "Why are you interested?"

His response, "People like modern-day connections to historic figures and events."

I had created a book I hoped people would read and an exhibition I hoped people would visit, and yet it was a headstone to mark an ancestor's grave that piqued interests because it visually connected the present to the past.

## In case you missed it... ...notes from the September meetings.

Romance, Mystery and even some Mystery/Romance transformed September meetings with genre-driven panels of experts.

Best selling Romance writers Robin Perini and Jeffe Kennedy assured members that romance is not only alive and well in the literary marketplace, it continues to thrive as one of the most popular of genres. But, as Perini explained, Romance also has a very specific definition, and it's not the same as a love story.

Romance *must* end with a "Happily Ever After" or "Happy for Now," the panelists said. Changing out the HEA is *not* a good surprise for readers.

"What if you wrote a mystery and never found out who did it, or the suspense novel where the serial killer is never caught," Perini said, as comparison.

Tuesday night's Mystery panel dove into differences within the genre, character building, and hitting the "wall."

"You can tell what kind of Mystery you're reading by what the characters are drinking—Cozy Mysteries will have a lot of tea and wine and, usually, cats running around," said panelist Robert Kidera; chiding his fellow panelists, Margaret Tessler and Patricia Smith Wood.

The panelists all admitted to developing some characters from



**L to R** - Robert Kidera, Patricia Smith Wood, Margaret Tessler

people in their real lives, but had differing ideas about whether to reveal that fact to those individuals who served as their models. "I would never tell," said Kidera.

And when it comes to "writer's block," panelists expressed a similarity in methods of dealing with it. "I just pretend it's not there and I go do something else" Tessler said, "like eat chocolate."

Watch past SSW presentations on YouTube. Links at [www.southwestwriters.com](http://www.southwestwriters.com).



Robin Perini and Jeffe Kennedy



SSW President Rose Marie Kern and Jacqueline Murray Loring, writer/editor for *Kimo Theatre: Fact and Folklore*, check in members at the Sept. 17 meeting.



# The Sage Writing Challenge

NOVEMBER

Write a holiday-related mystery of no more than 1,000 words.  
Read and follow the guidelines below.

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

## CHALLENGE AND ARTICLE SUBMISSION GUIDELINES

Payment is in bylines and clips. **Deadline is the 15th of the month prior to the next issue.** Standard article lengths are from 300-1000 words; certain Sage Challenges may set more specific word count requirements (see the Challenge description box, above). Submissions may be edited for accuracy, readability and length.

Send all submissions as either standard text in an email or in a Word document in 12 pt. size. Single spaced. Do not get fancy with formatting or fonts.

## My Chevy Cobalt And The Cowbell

by Léonie Rosenstiel

"Hey! Nice car you've got now, Jim!"

"Harry! Haven't seen you since graduation. Wanna go get a beer?"

"How'd you get that jobbie? C'mon, man, tell me! I'll buy."

"It's a mini-epic but, if you're buyin'..."

"You know my old, yellow, 2006 Chevy Cobalt?"

"Yeah. Wasn't that car born the same day as you?"

"Almost. Well, anyway, me and the car were inching our way along this rutted dirt road and I was wishing that Chevy'd been willing to sell the bigger, sedan model in the U.S. Just then, I really could have used something a bit heavier, more sub-

## SouthWest SAGE

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.

Here are four ways you may be 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.

Make sure you have read, understand and follow the guidelines for submission. **Submissions that do not comply with the guidelines will not be considered.**

Send questions or submissions to:

Kathy Schuit

SouthWest Sage Editor

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



For October, we asked for 500 words or less to include the words: cowbell, cobalt, wheel.

stantial than a sub-compact. It really is a devil of a road, going into Diablo Canyon. My bones felt like maracas on Cinco de Mayo. You know how I love the back roads, but at that moment, I swore my next car would be a Range Rover. A red one. Then there's this loud CRUNCH and flap, flap.

"Damn! A flat. And there I was, out in nowhere-land.

"I pushed the car onto what passed for a shoulder and checked the wheel for damage. Got out the spare—at least I had a jack in the trunk.

"Then, as I was hauling the jack around to the side of the car with the flat, something shiny, hanging off a chaparral bush caught my eye. It had white

flowers painted on it, just like the ones I saw last year hiking in Switzerland. A wide leather thong – more flowers and a mountain on that; after I rubbed off the dirt. At the end, a big ol’ bell. Decided I’d just toss the whole thing in the trunk.

“I’d just started to attack the jack when I heard a car pull up behind me. A trooper got out.”

“Having trouble, sir?”

“Glad you’re here officer. I could sure use a hand with this flat.”

“Yep. Looks like you could. Hey! What’s that there in your trunk?”

“It’s a big bell. I just found it over in that thicket. Pretty. Got flowers painted on it.”

“You been readin’ the papers?”

“Not since last week. Why?”

“This little number’s a Swiss cowbell. Nets you

five grand from my bosses at headquarters—if your story holds up under questioning.”

“What?? You serious?”

“Murder evidence. Stay where you are, sir. Don’t touch the bush again. Or anything else. Sorry, gotta cuff you first, just in case. I’m gonna call for backup.”

“..Hey, Manny! This is Joe. I think we found where that Swiss guy’s body’s been dumped. Send a coupla cars and, I’d say at least five, thousand-foot rolls of crime-scene tape to mile marker five, Diablo Canyon Road. Got a guy here. Says he found the cowbell hangin’ off a creosote bush!

“...Yeah, I’ll keep him here. If he passes our tests at HQ, guess he gets the reward, too!”

“Anyhow, Harry, that’s how I got the down payment for my nice, red 2012 Range Rover. Got a free hotel room out of it, too!”

## The President’s Corner

by Rose Marie Kern

I am watching the movie *Bohemian Rhapsody* while typing this missive. Although the movie focused mostly on the lead singer, what impressed me the most was how it revealed the process involved with the making of every hit produced by the band Queen.

Towards the end of the movie, the lead singer sums it up best: He’d gone out on his own for awhile but discovered that the music he made did not have the depth and sparkle of the pieces the band did together. He needed them to argue with him, get sarcastic and add their own ideas. Only then could the music develop the magic it needed to fly.

Stories are like that. We have an idea and begin to put it into words, the threads of it begin to weave a tapestry. We may make it to the ending, but is it done? Is this story as good as it could be? Is the color flat or does it have texture and depth?

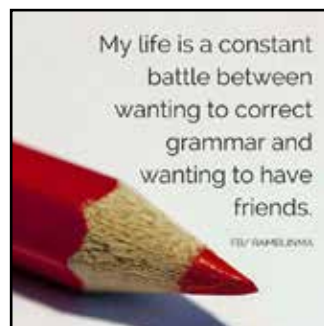


Writers tend to think of themselves as solitary, but the reality is that we all need inspiration. Some authors find the characters in their stories speak to them about how the story needs

to progress. Other writers look to nature or the spiritual world. Once the story is set, it needs outside eyes to determine if what the author wants to say is the message that is being received.

Our words are our children. Some writers can’t bring themselves to change a single word in anything they write. These are people who only write for themselves. If your desire is to write for others, you must listen to advice and be willing to at least consider making changes in order to create a masterpiece.

Find your audience, and listen to it.



### KiMo Theater: Fact and Folklore



#### THE PERFECT GIFT

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Copies available at the meeting book table or at the South West Writers office:  
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**Dear Eliza,**

My novel has a bunch of point-of-view characters. How can I use multiple POVs in one story?

**Signed,**

So Many Voices in my Head

---

**Dear Many Voices,**

It is pretty common to mix-and-match POV types in a single story. Say you want the reader to get very close to the emotions of the protagonist, and so you use first person. But, you also want to be able to show what your antagonists are doing while the protagonist is elsewhere. Or maybe you want a side character to comment on how dang annoying it is that the protagonist is ignoring their important backstory.

The protagonist doesn't know this information, so you can't present it using their first person POV. But you can jump from first person—in your protagonist's head, to third person—with your antagonists, to omniscient—while the side characters weigh in. The trick is to make it obvious to the reader when the POV is changing.

Signaling the change to your reader does a few things:

**Avoids reader whiplash.** When we are living in a character's head, feeling what they feel and knowing what they know, it can be very jarring to suddenly be put in someone else's head. That jump can break your reader's immersion as you ask them, for example, to go from sympathizing with "I love the leading man and want freedom for the people" to "I want to kill the leading man before he stirs up any more rebellion."

**Avoids confusion.** Changing POVs without warning can be plain confusing while your reader tries to figure out what is going on, where the action is now, and who is speaking or narrating.

So how do you make your POV changes obvious? The easiest way is through formatting. Have a scene break (usually denoted by a blank line or a symbol like # or \*\*\* between paragraphs) or a chapter break when you change POVs. If one POV is very different than the others in your book (for

*Eliza Haywood*



**ANSWERS**

example, an alien or computer, something that thinks differently than other characters) you can write it in italics or bold or capitals.

If you have a very brief POV change – maybe just a paragraph of someone else's POV within what is otherwise a third-person limited

section – often the best thing to do is just re-write it. You can often write information that one character states as information that another character interprets. For example:

**Julia was having a wonderful day.** (Julia's POV)

Can become:

**Julia smiled. Nat thought she must be having a good day for once.** (Nat's POV)

If you find yourself frequently having short paragraphs from other people's POV, consider writing the story in third person omniscient or in a kind of sliding third person limited where you deliberately move from character-to-character quickly and without transition. This last one is commonly done in Romance novels, where we know what both of the main protagonists feel but not at the same time. The change in POV happens often enough in the story that the reader comes to expect it and it is no longer jarring.

The most important questions to ask yourself are: how can my current POV character know the information I want to convey? If they can't know that information, how do I signal to my reader that we are changing POVs?

Sincerely,

*Eliza Haywood*

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

Email her at [Sarah.Rowe@outlook.com](mailto:Sarah.Rowe@outlook.com)



# Your Vote Counts

*The 2020 Executive Committee Elections And Proposed Bylaws Changes Are October 5*

## Vote At The Meeting Or By Email

SouthWest Writers Board of Directors Executive Committee elections take place each year at the organization's meeting on the first Saturday in October.

Only SWW members in good standing are allowed to vote.

For the first time, voting will be done either electronically through email, prior to the meeting, or by paper ballot at the Annual Meeting on Saturday, October 5.

All votes, including emailed votes, will be kept anonymous. You can only vote once.

All emailed ballots must be returned to the SWW Office **no later than Tuesday, October 2** at midnight. Any ballots received after that will be discarded.

Members are encouraged to read the 2015 Bylaws and the proposed 2019 Bylaws prior to voting on that issue. Links to the comparison documents at [southwestwriters.com](http://southwestwriters.com)

Before voting begins at the meeting, each Executive Committee candidate will have the opportunity to make a brief "campaign speech." Candidates have been asked to use this time to outline their vision of the future for SouthWest Writers.

If you'd like to vote electronically but haven't received an email ballot, contact the SWW office (505-830-6034 or [info@swwriters.com](mailto:info@swwriters.com)) immediately.

## TREASURER

### JENNIFER BLACK

Jennifer Black joined SouthWest Writers in 2017. Answering a 2018 call to volunteer, she offered to help out at the business table, which led to an invitation to join the board in 2019. As a board member, her focus has been on finance while shadowing the current treasurer. Together, they have updated the way SWW uses its credit card service, making it easier to reconcile and track daily sales. In the coming months, we will continue to update SWW's accounting, syncing software

to streamline recordkeeping.

From the age of ten, Jennifer was raised in family-run businesses, and has been successfully self-employed since 2002. She currently owns a medical massage practice on Albuquerque's Westside, and taught business classes for four years as a registered massage therapy instructor.

She is running for Treasurer because she wants to lead the organization into the digital age of efficient bookkeeping. She says the first step starts with gratitude for the current process and Treasurer, as well as appreciation for all past Treasurers; it would be her honor to serve the organization in this capacity.



## SECRETARY

### PATRICIA WALKOW

Patricia Walkow is an award-winning author. Her work was honored in the 2016 William Faulkner Literary Competition. A full-length biography, *The War Within, the Story of Josef*, won four first-place awards in national and international competitions. She writes short stories and essays and has contributed to both online and in-print anthologies, newspapers, and magazines. Her work appears in over a dozen anthologies. The most recent anthology she contributed to and



edited, *Love, Sweet to Spicy*, won a 2019 1st place award from New Mexico Press Women and 2nd place from National Federation of Press Women. Ms. Walkow was a former systems manager in a Fortune 200 company, and editor emeritus of Corrales Main-Street News. She is a member of the Corrales Writing Group, SouthWest Writers, New Mexico Press Women, and The National Federation of Press Women. She lives in Corrales, New Mexico

with her husband, cats, and one very spoiled dog.

Email: [walkowpc@earthlink.net](mailto:walkowpc@earthlink.net)

Website: [walkowconsulting.com](http://walkowconsulting.com)

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## VICE PRESIDENT

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### **FRED A. AIKEN**

Fred A. Aiken has been an active member of SouthWest Writers since 1996 and has served on several committees including the Writing Contest and chairing the literary fiction conference. His long, active participation provides a great institutional memory that would greatly benefit SWW in the near-term future.



He has been a contributor to the SWW Sage and has presented workshops on the business of writing both locally and elsewhere in the country. Fred is also an active member of the Land of Enchantment Romance Authors (Romance Writers of America), Cloak and Dagger chapter (Sisters in Crime), and the Albuquerque Science Fiction Society.

His writing credits include first and second place awards in the Spiritual and Inspirational category of the annual SWW writing contest as well as being published in *Angels On Earth* and *Guidebook* magazines.

He holds Masters Degrees in Business and Education, has worked as a design engineer for several companies in the Chemical Progress industry for more than thirty years, and taught the mathematical sciences at Rio Grande high school for ten years.

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## PRESIDENT

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### **ROSE MARIE KERN**



Rose Marie Kern has been a member of SWW since 1991. She has been the editor of the Sage Newsletter, webmistress, and a board member for at least 6 years. Although most people think she's nuts to want the job of president two years in a row, she figures this crazy quilt of literary talents and personalities is worth it.

### **ELIZABETH S. LAYTON**

Elizabeth S. Layton has been engaged in the world of writing for most of her five-plus decades. She knew she wanted to be a writer at the early age of six when she began her own greeting card business, trading personalized greeting cards for quarters to get into her neighborhood pool. Along with being a life-long writer and learner, Elizabeth has been a waitress, a horticulturist, a geriatric care manager, a website designer, digital marketer, social media manager, and a writing coach.



Within her 20-plus years as a freelance writer, Elizabeth has been a journalist, science writer, creative writer, screenwriter, copywriter, and online content writer. She has written for the U.S. Forest Service, the Durango Herald newspaper, and a wide variety of online websites. Elizabeth's educational background includes a Bachelor's degree in Communications and a Master's in Creative Writing for Film, Television, and Gaming.

Elizabeth is also an educator who has taught math, science, language arts, and currently holds a position as a high school Special Education English teacher. She greatly enjoys being an English teacher because it allows her to share her love of reading and the written word with hundreds of young curious minds.

As far as writing projects, Elizabeth is currently writing a Young Adult Fantasy book with its main location in New Mexico. Elizabeth has lived within the four corners states of the southwest all of her life and in Albuquerque since the Spring of 2003. The southwest appears strongly in many of her writings.

Elizabeth is grateful to the SouthWest Writers organization for its many writing supports and for allowing her to serve on the current SWW Board of Directors as the Digital Media Specialist. She is dedicated to supporting budding and experienced New Mexico writers in all of their writing goals and scribing dreams.

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## THE SWW DIRECTORY OF PROFESSIONALS READY FOR LISTINGS

Do you offer a writing-related service?

SouthWest Writers often receives calls and emails from people who are searching for professionals to help them with their writing project. Editing, critiquing, publishing, marketing, artwork—we've handled queries for all of these areas. In the future, these callers will be referred to the SWW Professional Services Directory, and it's ready for your listing.

To be included, go to [southwestwriters.com](http://southwestwriters.com) and fill out the application under the the Professional Services Directory tab. Make sure you read and understand the listed expectations for professionalism.



# CONFERENCES AND CONVENTIONS



## 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](http://womenwritingthewest.org)

## Kauai Writers Conference

DATE: November 4-10, 2019

PLACE: Kauai Marriott Resort, Kauai, Hawaii

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

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

Discounted rooms at the Kauai Marriott Resort for this conference are more than 75 percent booked.



## A Celebration of Writing

HOSTED BY: Albuquerque Museum Foundation

DATE: November 8

PLACE: Albuquerque Museum, 2000 Mountain Road NW,

INFORMATION AND REGISTRATION:

[writing@albuquerquemuseum.org](mailto:writing@albuquerquemuseum.org) or call, 505-842-0111



## Left Coast Crime

Left Coast Crime #31

Southwest Sleuths

Albuquerque, New Mexico

April 8-11, 2021

INFORMATION AND REGISTRATION:

[www.leftcoastcrime.org/2021/AboutLCC.html](http://www.leftcoastcrime.org/2021/AboutLCC.html)

Each Left Coast Crime Convention raises money to support a local literacy organization with funds collected through silent and live auctions, and the annual Quilt Raffle.

Left Coast Crime is an annual mystery convention sponsored by mystery fans—readers and authors. Conventions have been held from Anchorage to El Paso, from Boulder to Hawaii, and various locations in between. In 2021 it'll be in Albuquerque!

## WINTER IS COMING STOKE THE CREATIVE FIRES

Advertise Your Writing-related Services in the Sage.

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](mailto:sage@swwriters.com).



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PUBLISHED  
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**ANNUAL MEMBERSHIP INCLUDES:**

- Twenty three (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

**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 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  
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.

**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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