

# South West Sage

*The Voice of South West Writers*

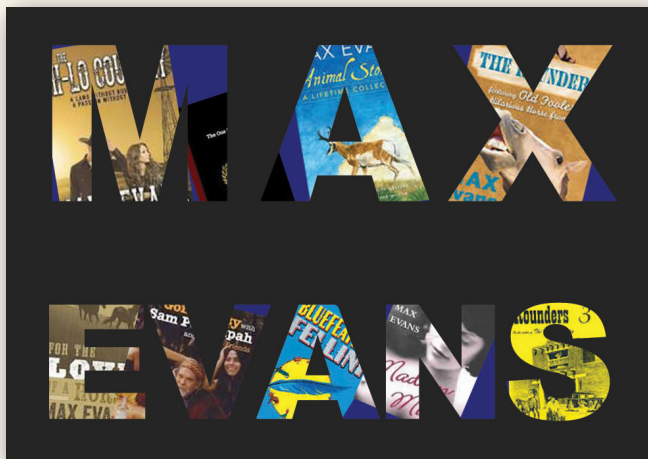
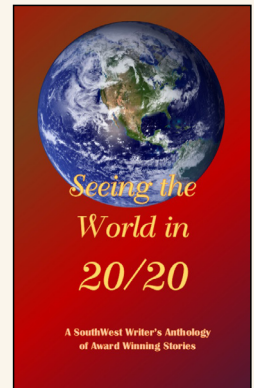
Vol. 36 No. 10

October 2020

## SWW 2020 Writing Contest SEEING the WORLD in 20/20 Placings Announced ON PAGES 10-14

With COVID-19 still holding meetings and celebrations to a minimum, SWW President Rose Marie Kern and the SWW Board of Directors decided that a slightly early announcement of the placings for the 2020 Writing Contest might give members a boost. In advance of the official, October 3, release date, contest winners were notified of their placings in late September. Their medals and prizes were mailed to them, along with a request that they attend the October 3, ZOOM meeting and speak briefly about their writing processes and inspirations.

*Seeing the World  
in 20/20*  
Winners Anthology  
Available Oct. 4  
[Amazon.com](https://www.amazon.com)



by Kirk Ellis

This article is reprinted as written, with permission. It first appeared as Kirk Ellis's Facebook tribute to Max Evans. Producer and screenwriter, Kirk Ellis, is the Emmy Winning screenwriter for *John Adams*, and also wrote a screenplay based on Evans' 2002 non-fiction book *Madam Millie: Bordellos From Silver City to Ketchikan*.

One of the all-time greats is gone.

The legendary Max Evans passed away early Wednesday morning [August 26], a few days shy of his 96th birthday.

Max's departure leaves an irreplaceable gap in the annals of Western writing -- in the whole of American literature. It brings heartbreak to his loving wife Pat and

*Writers only have so many words in them,  
so make sure you're writing is what you  
want to write. Because there is no guar-  
antee you'll get to write another word.*

- Johnny D. Boggs,  
quoting Max Evans for the *Albuquerque Journal*


their family, and great sadness to all those whose lives he touched, and whose writing he inspired and nurtured. Max never considered himself a "Western" writer and frequently bristled at the term. His tragicomic view of the human condition derived not from Zane Grey and Louis L'Amour, but from the immortal authors he read and re-read throughout his life -- especially Balzac and, his favorite, Colette.

Max drew his material not from the hackneyed iconic figures of Western legend (about whom too much has already been written and nothing more remains or needs to be said), but from the lives of ordinary people of the Southwest -- and, in one extraordinary instance ("The One-Eyed Sky") the animals who know the land even more intimately. Beyond his classic "Rounders" novel-

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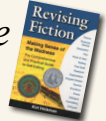
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## What's Inside?

*I saw it  
in the SAGE!*

Early this month, someone asked if I was concerned the SAGE might be overloading with “tributes” and “remembrances.”

The answer is, No.

A large part of SouthWest Writers is close groups of kindred spirits. Some members have hung out together for decades; as friends, writing partners, mentors, critique group members, beta readers for each others' work, editors, and so much more. SouthWest Writers is known for its many successful writers who generously share what they've learned along the way with other writers—*Writers Helping Writers*.

With the recent loss of two beloved New Mexico authors, Rudolfo Anaya (August SAGE) and Max Evans (pages 1 and 6-8), the people who knew them have been so eager to share moments and memories with SAGE readers that we could easily have included twice as many personal tributes to each of them.

Through these stories, we get to glimpse the humans behind the bold-lettered, book cover icons and to feel encouraged by the normalcy of their lives. They too encountered a full spectrum of struggle, failure, success, brilliance and, yes, stupidity.

Supreme Court Justice Ruth Bader Ginsberg also passed away this month. There wasn't time to allow for tracking down members who might have known her, but SWW President Rose Kern wanted at least to mention the vast RBG legacy; her contribution to writing as well as to humanity (page 3).

SWW members are a resilient, positive and busy bunch. The list of winners of the 2020 Writing Contest spans five pages (10-14)! Meetings, workshops and classes have been unstoppable (pages 4, 5 and 16), with some ZOOM meetings approaching in-person attendance numbers, elections will take place on Oct. 3 (page 20) and new members continue to swell our ranks.

There's a lot of good stuff happening at SouthWest Writers!

### SouthWest Sage

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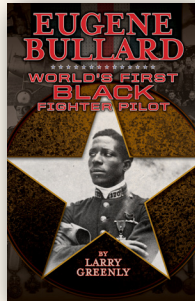
# Winning!

Members' Successes

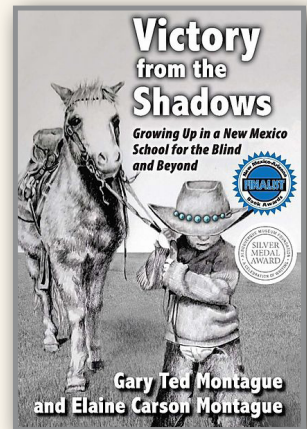
Larry Greenly was invited by the New York Paris American Club to give a talk in August about his book, *Eugene Bullard: World's First Black Fighter Pilot*, and the life of Eugene Bullard.

A film option for Greenly's book was recently purchased after two groups of film producers approached him simultaneously in June. His publisher, NewSouth Books, negotiated both contracts and gave Duskos Pictures the go-ahead.

*Victory from the Shadows* by Gary Ted and Elaine Carson Montague is available free to those who are print disabled. That includes people who are blind, visually impaired, or have a physical disability. Through the Talking Book program, under the auspices of the National Library Service (Library of Congress), books are recorded by professional narrators. *Victory* is



read by William Scheer of Santa Fe and was recorded by the New Mexico Regional Library. Eligible readers receive a player and have a huge selection of books from which to choose. Authors wishing their books to be recorded may contact John Mugford, the Regional Librarian in Santa Fe. For more information, contact Elaine Montague at: [authormontague505@gmail.com](mailto:authormontague505@gmail.com).



## President's Corner

Greetings fellow writers,

We have lost so many eminent authors who are important to New Mexico this year. As this newsletter goes to print we've included stories about Max Evans, but the short deadline gave us no time to highlight a lady whose thoughts, actions and words, both written and spoken, opened doors for women and minorities in an unprecedented fashion.

I read Ruth Bader Ginsberg's memoir some years ago, such an incredible woman! She was not the type to shout, but her whispers moved the hearts and minds of the most intransigent. Many of our members grew up in an era where most women were still expected to become wives and mothers first and maybe have some kind of



employment – mostly low paying with a limited skill set. Those of us who wanted something different had to fight rigid attitudes to achieve them. Ruth was key in the struggle to force society to recognize that we are all individuals with valuable ideas, strengths, and skill sets. We all have the ability to define our future and should not be held back by artificial barriers created generations ago.

Thank you, RBG...  
Thank you.

*Rose*



Have you missed some SWW presentations?  
Watch them any time.



New meeting and workshop videos are uploaded every month!

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

## MAKE A SUGGESTION



What kinds of classes or workshops would you like SWW to offer?  
Email your ideas to the Class and Workshop Coordinator at:

[Info@SWWriters.com](mailto:Info@SWWriters.com)



**Saturday, Oct. 3 at 10 a.m. LIVE**

**zoom**

**MEETING!**

## SouthWest Writers Annual Meeting

hosted by SWW President, Rose Marie Kern

The annual meeting is one of SWW most important events of the year for member participation. This year, though the format has changed, is no exception. The agenda includes: results of the Executive Committee elections and announcement of the winners of the 2020 Annual Writing Contest.

A free workshop — Critique Group Conversations via Zoom — will follow at 12:15.

If you have not used ZOOM before, we suggest giving yourself 10 minutes prior to the meeting to get signed in. Although using a computer is the best way to join a ZOOM meeting, you can sign in to ZOOM on your cell phone by calling this meeting phone number 669-900-6833. When calling in you will only be able to listen to the workshop. You can also download the ZOOM App on your cell phone for all of the ZOOM tools (video and audio).

Information needed to join this live, ZOOM meeting is available on the SWW website: [southwestwriters.com](http://southwestwriters.com)

You may also contact the workshop coordinator at:

[programs@swwriters.com](mailto:programs@swwriters.com),

or call (505) 830-6034 Monday - Thursday 9 a.m. - noon.

**JOIN US! It's easy**

Here are some tips on how to get into ZOOM via a web browser:

1. Click on the ZOOM link on the SWW website, meetings page → [www.zoom.us](http://www.zoom.us)
2. Click on the "Join Meeting" located near the right top corner of your web browser.
3. Type the meeting ID (available on the SWW website, meetings page) into the meeting ID box and click Join Meeting. A password box will appear. Type in the password given on the SWW website, meetings page.
4. Select your audio options. We will not be using video for all attendees, as the video option has a tendency to slow down connections. You will be able to see a shared screen of information we will be discussing within the meeting.

**Saturday, Oct. 3, 12:15 p.m. LIVE**

**zoom**

**WORKSHOP!**

## Critique Group Conversations

### A FREE SWW Workshop

SWW is hosting a free workshop on Oct 3, beginning after the Saturday SWW Meeting (approximately 12:15 p.m.). This workshop is to bring together people interested in being part of a critique group. Our aim is to allow all who want to improve their work through this activity to find kindred souls.

The participants will first come into a common ZOOM meeting, then they will be split off into their choice of ONE of the following five "rooms:"

Four groups that will communicate mostly online:

General Fiction, General Non-Fiction, Memoir, Poetry

The fifth group is for those people who are looking to find others who want to meet physically. We call it the Neighborhood Group.

Information needed to join this live, ZOOM meeting is available on the SWW website: [southwestwriters.com](http://southwestwriters.com)

You may also contact the workshop coordinator at: [programs@swwriters.com](mailto:programs@swwriters.com), or call (505) 830-6034 Monday - Thursday 9 a.m. - noon.

## Free and Extended-Range Wi-Fi at City Locations

The City of Albuquerque has extended the range of their free wi-fi to outside libraries, senior centers and other locations that usually have it. Free City of Albuquerque wi-fi can now be accessed in the parking lots and on the steps of closed locations. If you relied on public wi-fi for your SWW website, ZOOM, email and class materials access but were shut out by the health restrictions, you may now make use of it again, for free!



Tuesday, October 20 at 6:30 p.m. LIVE

zoom

MEETING!

## National Novel Writing Month (NaNoWriMo): How and Why You Might Want to Participate

presented by Kathy Kitts

Dr. Kathy Kitts shares with us all things NaNoWriMo. On November first, 450,000 people worldwide will set out to become novelists. National Novel Writing Month is the world's largest writing challenge where participants pledge to write 50,000 words in a month. Learn how and why you might want to participate.

**DR. KATHY KITTS**, a former president of SWW, served as a science team member on the NASA Genesis Discovery Mission. Her latest short fiction has appeared in *Amazing Stories*, James Gunn's *Ad Astra*, and *Mad Scientist Journal*. Her short story collection *Getting What You Need* is available on Amazon. Born and raised in the southwest, she is currently living in the high desert of New Mexico.



[girlcooties.org](http://girlcooties.org)

MAX EVANS, cont'd. from page 1

las and "The Hi-Lo Country," he authored one of the best fictional accounts of World War 2 ("Bluefeather Fellini"), derived from his own, defining D-Day experience; a rip-roaring account of one of the West's wildest women, "Madam Millie" (the book that brought our paths together), and, in his last novel, "The King of Taos," an indelible portrait of the Taos Art Colony, where he raised considerable hell.

In 1970, Max's good friend Sam Peckinpah coaxed/prodded/bullied Max to play a small but pivotal role in the elegiac "Ballad of Cable Hogue," famously the film where Jason Robards' title character "found water where it wasn't." The same could be said of Max, who in his four-score-and-sixteen years lived multiple lives as artist, author, fighter, prospector and New Mexico film promoter, (just to name a few sidelines) always finding gold where others thought the country already panned out. In the concluding funeral scene of "Cable Hogue," rogue preacher Joshua Duncan Sloane, a wandering minister of a church of his own revelation, lays his friend to rest with perhaps the greatest eulogy in all of cinema. Though credited to John Crawford and Edmund Penney, the speech was largely written by Peckinpah. Its memorable words make a perfect epitaph for Max himself:

"Brethren!

"We are gathered here in the sight of God and all his glory to lay to rest Cable Hogue. Now, most funeral orations, Lord, lie about a man – compare him to the angels, whitewash him with a really wide brush. But you know, Lord, and I know, that it's just not true.

"Now a man is made out of bad as well as good—all of us. Cable Hogue was born into this world,

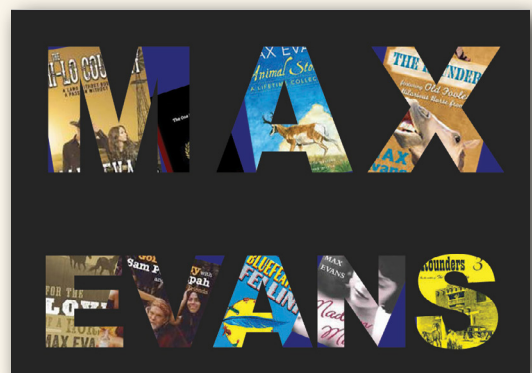
nobody knows when or where. He came stumbling out of the wilderness like a prophet of old. Out of the barren waste he carved himself a one-man kingdom.

"He wasn't really a good man, he wasn't a bad man, but, Lord, he was a man! When Cable Hogue died, there wasn't an animal in the desert he didn't know. There wasn't a star in the firmament he hadn't named. There wasn't a man he was afraid of.

"In some ways he was your dim reflection, Lord. And, right or wrong, I feel he is worth consideration. He never went to church. He didn't need to. The whole desert was his cathedral. Lord, as the day draws toward evening, this life draws to an end for us all.

"We say adieu to our friend. Take him, Lord. But knowing Cable, I suggest you do not take him lightly. Amen."

So long, Max It was a pleasure to know you, and an honor to call you friend. Your like will ne'er be seen this way again.



# M Max Evans

“Real writers don’t retire,” Max Evans said to me during one of our many lunches together. “They work to the last nod.”

True to his word, during his 95th year, Max published *The King of Taos* with the University of New Mexico Press just months before he passed on to The Great Mystery in the Sky. On a Saturday, his wife Pat gave me an autographed copy, and said “This is Max’s last autographed book.” Max slipped gently into that goodnight soon thereafter.

Writers need mentors, and I was blessed to have Max Evans, one of New Mexico’s most creative talents, as one of mine. Mentors can expand circles of acquaintances for interviews, demonstrate the range of business possibilities, exemplify perseverance in navigating the publishing process, and give advice on how to keep improving your work.

Max Evans stands out not only for the number of his novels that became national best-sellers and were turned into television shows and feature films, but also for his talents as a painter in Taos, a mining man in Hillsboro, and an actor in Hollywood.

I first met Max Evans at a SouthWest Writers Conference in Albuquerque. He spoke about his novels with such folksy wisdom that I asked him to consider lecturing to my Entertainment Law class at the University of New Mexico. I promised to have the students purchase and read his book *The Hi-Lo Country* and show the movie before his appearance. Max had much to share about that production.

“When the production company was location scouting for *The Hi-Lo Country*, they wanted to film in Canada because of the incentives. At that time, New Mexico didn’t have the incentives we have now. I suggested dinner at the Cooperage, and they put us in a room and delivered these big, juicy steaks,” Max said, widening his hands. “The British director Stephen Frears was shocked when the bill came. He said the steaks were

twice the size and half the price of a London steak. That cemented the deal, and they filmed *The Hi-Lo Country* in New Mexico.”

Max had introduced me to Frears at the Santa Fe Film Festival. Frears would go on to make *The Queen*, which won the best actress Oscar for Helen Mirren, and *Mrs. Henderson Presents*, which resulted in an Oscar nomination for Dame Judi Dench. At the Santa Fe Film Festival, Frears was celebrating a tribute to Max Evan’s genius of writing about the modern cowboy.

I asked Frears why he, a British director and Cambridge graduate, would want to make a film set in the West. He responded, “My films are all different. I look to see whether the book or screenplay seizes me, like when you fall in love. In *The Hi-Lo Country*, there was this nice little story about two men and a woman that weaves through the book. I knew nothing about westerns and had to learn everything.”

What an honor for Max Evans to attract a top-notch director to bring his book to the big screen. Max’s longest relationship with a film director was Sam Peckinpah, known for *The Wild Bunch*, *The Getaway*, and even writing episodes of *Gunsmoke*. In the interview with my students, Max said he “managed to hold a friendship with Sam Peckinpah for 25 years because he optioned and re-optioned *The Hi-Lo Country*. He never let up trying to get it made. We had a mutual admiration. I loved his first recognized picture *Ride the High Country*.”

Max wrote a book about Peckinpah, whom he considers to be among “the immortals,” those who contribute to humanity in such a manner as to guarantee they will be remembered for decades, if not centuries, after their passing to the Great Artistic Beyond.

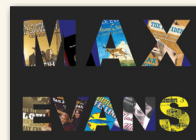
God Speed, Max, into the heavens and beyond! You are now one of “the immortals.” May you continue the ride!



by Sherri Burr



Sherri Burr is the author of 27 books, including *Complicated Lives: Free Blacks in Virginia: 1619-1865* (Carolina Academic Press, 2019). A graduate of Mount Holyoke College, Princeton University, and the Yale Law School, Burr transitioned from being a full-time law professor at the University of New Mexico to become a full-time author in 2017. She has been a member of Southwest Writers for over 30 years and currently serves as the President of New Mexico Press Women.





# Ol' Max Evans, My Pardner

by Johnny D. Boggs

Max Evans ... last of a breed ... a legend. No, those are trite, clichés. Ol' Max was many things – cowboy, rancher, soldier, mystic, smuggler, artist, prospector, writer, actor, producer, hell-raiser .... But he was never trite, and he avoided clichés.

\*\*\*

I've run into Max at Western Writers of America conventions, heard him speak at bookstores and theaters, read some of his work. But I don't sit down with him until 1999. *Cowboy Magazine* has assigned me the cover story on Ol' Max shortly after the 1998 release of *The Hi-Lo Country*, Hollywood's version of Max's novel *The Hi Lo Country* (the hyphen is a Hollywood addition). We meet at an Albuquerque restaurant, talk for hours, then I'm back at his house, finishing the interview, and getting ready to take photos.

"What do you want me to do?" Max asks.

I'm about to suggest he sit down at his desk, writing, when Max says, "And don't ask me to sit at a desk writing, because photos of writers pretending to write look damned ridiculous. Besides, I don't sit in front of any computer. I write longhand." (In 2012, I transcribe Max's handwriting for a Roundup Magazine article. My eyes never recover.)

When the *Cowboy* article is published, Max calls to say I did a damn good job. The friendship and – more importantly – his mentoring begin.

\*\*\*

The next meeting is at the hotel bar during that summer's Western Writers convention in Rapid City, South Dakota. We've been overserved. Max holds court at the head of the table. His stories remain the same. Maybe a new detail, a change of phrase, but always enough consistency to make you think his stories, like his fiction, are all pretty much true.

Story after story, drink after drink, laugh after laugh, we listen until a construction worker playing video poker stops to ask, "Are you guys with the Western Writers?"

Someone slurs, yeah.

"Man," the worker says, "you guys sure can drink."

That's Ol' Max. Work hard. Write hard. Play hard. Keep up with him at your own peril. Every time we talk – a lot over 21 years – he closes with, "Have fun." He knows how to have fun.

\*\*\*

More interviews follow. For *True West*: "If I slowed down, somebody would catch up with me and knock me in the head." *Persimmon Hill*: "When I was writing a novel, [Sam Peckinpah] treated me like I was the pope. And when I wasn't, he was figuring out ways to kill me or at least disable me for life." *Wild West*: "I like the night. I like moon shadows. There's a mystery in it, a wonder in the moon shadows. And some of the greatest fun I've ever had has been in the moon shadows."

\*\*\*

We're in Helena, Montana, if I recall, but it's fuzzy. An inebriated friend is being a pest. Max says, "Johnny, get him out of here before I kill him." Then Max tells the intoxicated patron: "I'll rip off your head and spit down the hole."

Sometimes I think with regret: You could have been right in the middle of a legendary Max Evans saloon brawl.

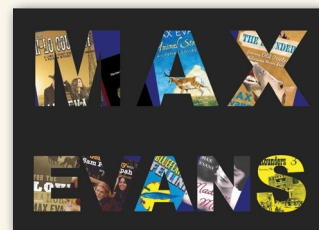
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Replacing the barroom adventures are interviews and general chat sessions in Albuquerque. I pick him up, often with a friend or friends, sometimes alone, and we hang out – usually at Loyola's Family Restaurant, where waitresses adore him. He walks to his table, and holds court.

When those 1,000-plus years he has lived catch up with him, I pick up a chile relleno at Loyola's, or bring him homemade cornbread.

\*\*\*

Then he's in the hospital – and Pat (who has put up with him for 71 years) knows he's not coming home; we



ABOVE: Max Evans on the cover of *Cowboy Magazine*, Summer 1999.

BELOW: Johnny D. Boggs and Max Evans.

Photos courtesy of Johnny D. Boggs.



can only hold court for a little bit, over the telephone because of COVID-19 restrictions.

"Max," I say, "can I get you anything: a pretty nurse, .30-30, bottle of Scotch?"

He laughs. "I could use all three, especially the Scotch." He hasn't touched a drop in years.

Before we say goodbye, he adds, "Johnny, I don't know how this is gonna end, but I'll see you at the next roundup."

A friend later asks, "I wonder if Max meant the last roundup."

Last? Nothing's final about Ol' Max Evans. He's out there in memories, in paintings, in stories being told about him by lesser people trying to hold court, and in the men, women, animals, and his beloved *Hi Lo Country*, that he painted with words.

"Adios, ol' pardner," he tells me before hanging up. "Have fun."

## A "A Rough-And-Tumble Kind Of Writer"

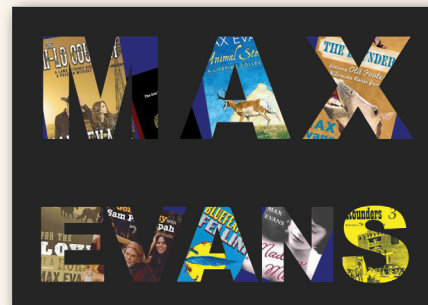
by Paula Paul

The first time I met Max Evans, I was in his office holding my 18-month-old daughter on my lap while the late Madge Harrah sat in a chair next to me. That was a long time ago. My daughter is now fifty-three years old.

Madge and I were there to talk to him about helping us launch an outdoor drama for New Mexico. We envisioned it being on a big scale like the drama "Texas!" that is produced every year near Amarillo. Max was kind and supportive of our idea but offered no help. He was too busy at the time writing one of his movie scripts.

Madge and I never got our outdoor drama scheme off the ground, but my long friendship with Max was just beginning. He encouraged me and helped me as I tried to become a writer. Once, the two of us were seated next to each other at a writers' luncheon, and as conversations swirled around us, he touched me on the arm and said, "We don't belong here. We don't write this kind of stuff. Let's get out of here." He was a rough-and-tumble kind of writer who wrote about the life he had lived, not the kind of stories these writers were talking about, and he wanted me to do the same. He is partly responsible for me finishing my novel *Inherited Sins* set in West Texas. Later, when he asked me to write a short story for an anthology of the west that he was editing, he wanted me to write about West Texas.

Max was a believer in "write what you know." My most successful books are the results of following that advice.



## Writing Contests You Can Enter NOW

### "I Love to Write" Youth Poetry contest

Submissions are being accepted in the Middle School and High School categories in the "I Love to Write" Poetry contest until October 11. Poems must begin with: "Life in New Mexico ..."

Email to: [Melisa@Corraleslibrary.org](mailto:Melisa@Corraleslibrary.org). Include "I Love to Write" as the subject of the email.

Prizes sponsored by the Friends of Corrales Library. Winners announced Oct. 16.



## Reading Works

### Second Annual Short Short Story Contest

Reading Works is a nonprofit, community-based literacy program that provides free tutoring to teens and adults in reading, writing and speaking English. We are located in Albuquerque. The Contest is a fund raiser to support our programs.

The challenge is to write a story using no more than 100 words that relates in some way to one of these topics:

- water
- 1940s
- bowling
- ants

Seven cash prizes

Submission dates: Oct. 1 to Jan. 15.

Entry fee: \$10 per story

[www.reading-works.org](http://www.reading-works.org)



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 2019, 2020 or 2021 or with a 2019, 2020 or 2021 copyright date.

Final entry date: February 12, 2021.

Next Generation Indie Book Awards  
Independent Book Publishing Professionals Group

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



# OPPORTUNITIES FOR WRITERS



## Sunspot Literary Journal



### Around the World with Six Poets

Join this Zoom class on international poetry. Around the World with Six Poets is being offered through Catamaran Literary Reader in Santa Cruz, CA. Participation is open to anyone, anywhere in the world.

Start Date: October 7

Information: <https://catamaranliteraryreader.com/worldpoetrywithzackrogow>

Zack Rogow  
[www.zackrogow.com](http://www.zackrogow.com)

Sunspot Literary Journal is now open for the last quarterly edition of 2020. The journal is dedicated to amplifying diverse multinational voices.

All types of prose from flash fiction and poetry to stories and essays, including scripts and screenplays, are welcome. We also accept long-form, novelette, and novella length works up to 49,000 words. Poetry can be up to 1,250 lines. Translations welcome.

Submission address: <https://sunspotlit.submittable.com/submit>

Opportunity provided by:  
Sunspot Literary Journal  
[SunspotLit@gmail.com](mailto:SunspotLit@gmail.com)  
<http://www.SunspotLit.com>

### The LifeWrite Project

The LifeWrite Project is a non-profit initiative from Opyrus, which supports organizations helping those suffering during the pandemic.

The LifeWrite Project's first initiative is *The Corona Silver Linings Anthology*, a written-word thought capsule on this global pandemic. Let your inspirational story uplift, strengthen and encourage others, and in doing so, not only are you giving permanence to your experience during this pandemic, but you are giving vital funding to organizations who are helping those who need it most.

This is your chance to share your unique voices and submit your writing to be considered for our print and digital publications. As writers, you know how powerful the written word is in impacting your life and the lives of others.  
<https://opyrus.com>

Ann Murdy

### On the Path of Marigolds

Online  
Wednesday  
October 21<sup>st</sup>  
6PM

Register for this event here  
<https://tinyurl.com/yxw5tdoa>

Santa Fe Public Library  
Community Services Department  
City of Santa Fe, New Mexico

Join artist and author, Ann Murdy, for a discussion of the traditions of **Día de los Muertos**, how it is celebrated in three rural communities in Mexico and that being the inspiration of Murdy's book *On the Path of Marigolds: Living Traditions of Mexico's Day of the Dead*.

On the Path of Marigolds  
*Living Traditions of Mexico's Day of the Dead*  
Ann Murdy

INDIES WINNER

MUSEUM OF INTERNATIONAL FOLK ART

### Poetry with Karen Petersen

An Online Event

Wednesday

October 14th

5PM

A reading of *City Poems*, *Nature Poems* and an opportunity for questions.

Register to attend here  
<https://tinyurl.com/yxt3vjmx>

Learn more about Karen Petersen's fascinating life and career at  
<https://karenpetersenwriter.com/>



**Santa Fe Public Library**

Community Services Department, City of Santa Fe, New Mexico



In addition to receiving a PEN American Writer's Grant, in 2019 Karen Petersen was the first person in the history of the Pushcart Prize to receive five nominations in all three categories of poetry, short story, and flash. She was also nominated that year by Amos Greig, the editor of the Northern Ireland publication *A New Ulster*, for the UK Forward Prize and the Saboteur Prize.

## Santa Fe Public Library EVENTS

# ANNUAL SWW WRITING CONTEST

## *SEEING the WORLD in 20/20*

### PROSE WINNERS, *by category*

#### ANIMALS

- 1 Donald DeNoon, *We're Not Talking Sesame Street Here*
- 2 Patricia Walkow, *Marked Down Dog*
- 3 Paula Nixon, *The Visitor*

As a Sixth Grade student in Indianapolis, Don De Noon was exposed to poetry. It became a lifelong infection. A college class titled The Novel helped Don find his voice writing prose. Years later, he's grateful to SouthWest Writers for providing competitions in which to demonstrate award-winning skills.



Patricia Walkow is an award-winning author and editor. She wrote an acclaimed biography, *The War Within, the Story of Josef*. She has contributed to many anthologies

and edited several. Her editing work and short stories have been recognized for excellence. A member of the Corrales Writing Group and SouthWest Writers, her work appears regularly in print and online.



Paula Nixon is a freelance writer who lives in Northern New Mexico and writes about wildlife. See more of her work at [paulanixon.com](http://paulanixon.com)

#### BIOGRAPHY/MEMOIR/TRAVEL

- 1 Joe Brown, *Hey, Coach*
- 2 Melinda Smith, *The Girl in Patan Durbar Square*
- 3 Robert Stuart *Wheelchair Liberty*



Joe Brown enjoys writing memoirs and historical fiction. He retired from his military and civil service careers

in 2010 as a Senior Analyst advising the Commander, Air Force Flight Test Center. He advised on strategic issues collaborating with senior national leaders across the DoD Test and Evaluation Enterprise.

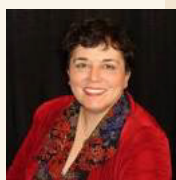


Melinda Smith has worked for the UN in Africa, the Middle East, Asia and the Pacific, places that inspire her writing. She was runner up in the Missouri Review's 2019 Editors' Prize in non-fiction. Her essay appears in the Spring 2020 issue. She is working on a novel.

Rob Stuart – no photo or bio provided

#### CULTURAL/HISTORICAL

- 1 Léonie Rosenstiel, *Sidelights on the WACS during WWII*
- 2 Gregory Walke, *Dreaming of Yew*
- 3 Jonathan Chisdes, *Is 1960 Epic 'Exodus' Lost in Time?*



Léonie Rosenstiel, a SWW board-member, has worked in many different genres, including biographies, record liner notes, translations from French and Spanish, and a college-level textbook for Schirmer Books. She has won awards for her fiction and nonfiction from SouthWest Writers and New Mexico Press Women.



A retired architect, Greg Walke is following one of his earliest interests, writing. He's completed

one and a half mystery novels in a series, in addition to numerous short stories. He enjoys travel, history, and research, all of which led to this story, his first attempt at non-fiction.



After earning his MA in English, Jonathan Chisdes taught writing and literature at Seminole Community College. He has written film reviews, short stories, plays, poetry, commentary, personal essays, academic papers, and a novel. He has also acted in several films. Jonathan lives in Rio Rancho with his incredibly supportive wife, Natasha.

## HISTORICAL FICTION

- 1 Dana Starr, *Hills and Valleys*
- 2 Lynn Doxon, *A General's Dilemma*
- 3 Linda Triegel, *Night of the Bells*



Dana Starr writes for Pajamas All Day at danastarr.net. Her essays have received honorable mention in the

2018 Erma Bombeck Writing Competition and 2019 Women on Writing Competition. Her fiction will appear in two anthologies in 2020. She's a former copywriter and currently an aspiring humor writer.



Through the process of tracing her family tree, Lynn Doxon became interested in the stories of her ancestors, the incidents of their lives. In this story, she fictionalizes a pivotal event in the life of her sixth great grandfather, Arthur Sinclair.

Linda Triegel - Bio appears in another category

## HUMOR

- 1 Robert Speake, *Once Upon a Time in the Garden of Eden*
- 2 Rose Marie Kern, *The Lamb Cake*
- 3 Bonnie Hayes, *A Southwestern Spectral Spectacle*



A freshman essay class turned Robert Speake onto writing. "Prof" assigned topics like "Compare Jesus Christ to a Popcorn Ball." Robert was oddly the class star, thriving on Prof's weirdness. On his last piece, Prof scrawled, "You write well." After a long engineering career on three continents, that remains Robert's Pulitzer. And the writing life is finally his.



Before making her home in Albuquerque, Rose Marie Kern grew up as the oldest in a large Catholic family in Indianapolis. With a plethora of stories to draw upon she is contemplating a book about this lively group she will entitle: *The Kern Kids*. Stay tuned for more fun with goats, rotten apples, stone monasteries, and camping at Starve Hollow.

Bonnie J. Hayes - Creating two, 6'x6' Siemosauri in her garage for the "Dino Stompede" Natural History Museum fundraiser, motivated this artist to find a creative outlet that did not require a hazmat suit nor risk exploding the furnace. She is now fuming (organically) at her computer, inspired by her family's gallows-humor tradition.

## MYSTERY/CRIME

- 1 Linda Triegel, *Stranger in Town*
- 2 David Knop, *Payback*
- 3 Sherene Gross, *Deadly Envy*



Linda Triegel grew up in Connecticut and got around a lot before settling in Albuquerque.

She started writing after college and eventually published 12 romances under her pen name, Elisabeth Kidd, as well as short stories and travel articles. Her first cozy mystery, writing as Elly Kirsten, is *Civil Blood*.



David E. Knop is a retired Marine officer with twenty years of service. Dave's thrillers have been honored by Killer Nashville, New Mexico-Arizona Book Awards, Public Safety Writers of America, Military Writers Society of America, the Amazon Breakthrough Novel Contest, and the Eric Hoffer Book Award.



Sherene Gross is a former journalism teacher and higher education publishing rep. She writes domestic suspense novels and short stories covering the romance, mystery, and thriller genres. A transplanted Texan, she currently lives in Alto, New Mexico with her husband and a very spoiled dog.



## ROMANCE

- 1 Mary Candace Mize, *Zsofi*
- 2 Barb Simmons, *The War Within*
- 3 George McFall, *One Good Trick*



Mary Candace Mize, author of *The Flypaper Witch Murders*, grew up in Albuquerque, graduated from Brandeis University, and traveled to 81

countries, including 17 in Africa, and worked on the Amazon River. She taught elementary classes in Australia, Italy and Pakistan, as well as in the Albuquerque Public Schools.



Barb Simmons (Belle Sloane) is an award-winning writer of edgy romantic fiction. This piece is the beginning of the first in a new series of Wounded Warrior romances.

George McFall - Bio appears in another category

## SCI-FI/FUTURISTIC/FANTASY

- 1 John Cornish, *Meeker has Rights*
- 2 Robert Montgomery, *The Dales of Zin*
- 3 Kimberly Rose, *Depth*



John Cornish - Retired college administrator and English in-

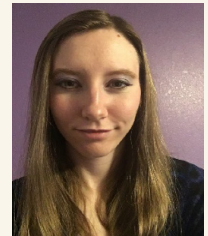
structor, I am looking for critique partners to exchange draft novels or several shorter works. These days I write urban fantasy, but appreciate all prose genres, including non-fiction. Poetry is welcome too!  
jcornish643@gmail.com.



Bob Montgomery is a Pulitzer-nominated playwright/composer, and a longtime teacher of writing at Columbia University and The New School in New York City.

Kimberly Rose received her BA in English from the University of New Mexico in 2017. She's had

short stories and poems published in a few literary magazines and anthologies, and hopes to publish her first novel in the near future. She currently works as an EMT in Albuquerque, New Mexico.



## SOCIAL CONSCIOUSNESS

- 1 Mary Therese Ellingwood, *The Urn*
- 2 George McFall, *Descansos*
- 3 Lynn Andrepont, *An Extraordinary Incident*



M a r y  
T h e r e s e  
E l l i n g w o o d

is an aspiring fiction writer working full time as a math professor at Central New Mexico Community College. Her short-term goals include finishing several short stories across different genres in an effort to discover her writing voice. Her long-term goals include completing two works-in-progress novels.



George McFall is a former lawyer, hod carrier, carpenter, classical radio DJ, drug store clerk and building materials salesman among other things. Currently a husband, father, grandfather, friend, he wanted to be a writer when he grew up. Still working on that one.



Lynn Andrepont holds a Master's Degree in English from what's now the University of Louisiana at Lafayette. A former librarian, teacher, market-

er, journalist, and editor, she now aims to publish her first novel, *Escape from Moon Village*, about a princess storyteller, her once-flourishing Archaic (3000 BCE) community, and its collapse.

## SPIRITUAL/PHILOSOPHY/SELF-HELP

1 Francis Rose, *Jeremy's Journey*

2 Lisa Durkin, *Teaching and Learning Online in a Covid-19 World*

3 Desiree Woodland, *Goodnight Moon*

Francis Rose is someone you know! Her identity is hidden elsewhere in this newsletter!



Lisa Durkin is a high school science teacher in Los Lunas, New Mexico with a Masters of Science Teaching degree from New Mexico Institute of Mining and Technology. She began her career in education 31 years ago. Over 3,000 students have passed through her classroom door. Since 2002, she has served on the board for New Mexico's Coalition for Science and Math Education where she is currently serving her third term as the organization's president.

Desiree Woodland lives in Albuquerque, New Mexico. Following Ryan's suicide, she wrote as a way to heal and published a memoir called, *I Still Believe - Mental Illness and Suicide in Light of Christian faith*. A retired teacher, she holds a master's level certificate in grief and loss.

## SUSPENSE/THRILLER/HORROR

1 Nathan McKenzie, *The Visitor*

2 Larry Greenly, *Reflections in Rosewood*

3 RJ Mirabal, *Nuestra Senora de Dolores*

Nathan McKenzie  
No photo or bio provided



Larry Greenly - No bio provided

RJ Mirabal pursues, music and volunteering. RJ belongs to Southwest Writers and SCBWI. His fantasy trilogy books were Finalists in the NM/AZ Book Awards. His *Trixie* book made Finalist for the 2020 Next Generation Indies and 2020 NM Press Women Awards. His newest book is a Young Adult dragon story.



## POETRY WINNERS, by category

### ANIMALS

1 Jesse Ehrenberg, *The Cat and I*

2 Dodici Azpadu, *Cows*



Jesse Ehrenberg started writing poetry as a teenager and has never seen a reason to stop. His poems have been published in multiple local anthologies. His book, *SURPRISE!*, won prizes in the New Mexico Press Women contest, and a Silver Award in the inaugural Margaret Randall Poetry Book Contest.



Dodici Azpadu has published poetry and novels throughout a long writing career. She has lived on both coasts and many places in between. She has made an art of falling between the cracks. Currently, she lives and teaches in New Mexico. Her website is [www.dodici-azpadu.com](http://www.dodici-azpadu.com)

### BIOGRAPHY/MEMOIR/TRAVEL

1 John Cornish, *Rental*

2 Sylvia Ramos Cruz, *To See Where You're Going Look to Where You've Been*

3 John Cornish, *Splits*

John Cornish -  
Bio appears  
in another  
category

Sylvia Ramos Cruz is inspired to write by art, women's lives, and every-day injustices. Her award-winning prose, poetry and photographs appear in local and national publications. Ongoing projects focus on woman suffrage in NM, road markers celebrating historic NM women, and journaling during this pandemic.



## CULTURAL/HISTORICAL

- 1 Nathan McKenzie, *We Were*
- 2 Jesse Ehrenberg, *In the Time of the Great Pandemic*
- 3 Princess Miller, *Children in the Cave*

Nathan McKenzie - No photo or bio provided

Jesse Ehrenberg - Bio appears in another category



Princess A. Miller is the award-winning author of *God's Little Sunflower (When a Child Dies)*, a poetic memoir of her grief journey. She is published in Upper Room which is distributed in 33 languages and over 100 countries. She aims to leave a legacy of poetry that changes everything. [www.projectsunflower.net](http://www.projectsunflower.net)

## HUMOR

- 1 Charles Powell, *CAN NOT*
- 2 Charles Powell, *How Cold Is It!*



Charles Powell: grandfather, Air Force veteran and retired postal worker. With a BS in Social Science, he's been published in *SouthWest SAGE* and the *Fixed And Free Poetry Anthology*. He's also enjoyed success with prose and poetry in several SWW writing contests. Raised in Chicago, Albuquerque's been home 34 years.

## SOCIAL CONSCIOUSNESS

- 1 Joanne Bodin, *Eye of the Hurricane*
- 2 Mary Dorsey, *Once Upon a Time When We Could*
- 3 Sara Jean Gray, *Evolution*



Joanne Bodin, Ph.D., is an award-winning author and poet. She has received numerous awards for her writing which include her novel *Walking Fish*, her book of poetry, *Piggybacked*, and her novel *Orchid of the Night*. Her poetry has appeared in numerous literary publications. She also teaches writing. See her website. [www.joannebodin.com](http://www.joannebodin.com)



I'm Mary Elizabeth Dorsey; early 70s.; born, Stratford, Ct. moved to Albuquerque, 1975; retired RN, 2X leukemia (AML) survivor, had own stem cells transplanted to save my life; been writing since childhood; walk every morning; love animals, live with my beloved feline fur babies. Hope you enjoy my contribution.



Sara Jean Gray's professional career was as a writer and desk-top publisher in the areas of education and science and the environment. Two years ago a chance poetry workshop set her on a new path that keeps her from dwelling on the fact she is in Covid quarantine.

## SPIRITUAL/PHILOSOPHY/SELF-HELP

- 1 Carl Hitchens, *The Sun Rises*
- 2 Charles Powell, *Bad Wants Company, So Does Good*
- 3 Frank Stephens, *Wellspryng*



Poet/storyteller/essayist/blogger, Carl Hitchens strives to act as a voice of cultural-social-political examination, critique and criticism. In describing creative inspiration, he says "every artist is sound-personified, a blind beggar acutely listening for the alms of truth falling into the bowl of enlightened awareness."

Charles Powell - Bio appears in another category

Frank Stephens - No photo or bio provided



# Tighten Your Narrative Style

by Kirt Hickman

No matter what kind of writing you do, your narrative style must be taut, clear, and engaging. If you write fiction, it must also contain tension and emotion. Unnecessary words and phrases will clutter your narrative. They'll sap the strength, even the very life, out of your writing. The following tips will help you eliminate the unnecessary clutter.

## Minimize Use of "Not" and "n't":

Readers want to know what something is. They'll be dissatisfied if you tell them only what things are not. Therefore, *not interesting*, becomes *uninteresting*, *boring*, *dull*, or *plain*; perhaps even *uninspired*, *bland*, or *tedious*, depending on the context. Generally speaking, eliminating *not* results in tighter, more precise wording.

## Eliminate Unnecessary Use of "That":

The word *that* is often used unnecessarily. Consider the following example, excerpted from a letter my hero wrote in my science fiction novel *Worlds Asunder*:

I'm writing to let you know that my homecoming will be delayed. I know that you and the girls were looking forward to seeing me, but a case has come up that will delay my departure.

Wherever you see the word *that*, delete it and read the sentence without it. If the sentence still makes sense, omit the word *that*. In this example, only the third occurrence of *that* is necessary.

I'm writing to let you know my homecoming will be delayed. I know you and the girls were looking forward to seeing me, but a case has come up that will delay my departure.

## Eliminate Unnecessary Use of "Then":

In sentences with an "if/then" construction, the word *then* is often unnecessary (it's implied). Here's an example:

If that were true, *then* it would have taken a great deal of time...

The sentence is just as clear if I write:

If that were true, it would have taken a great deal of time...

## Eliminate Adverbs:

In general, delete your adverbs. Adverbs tend to signify lazy writing. The author uses a descriptor to avoid finding the right verb. I once heard a writer recommend

deleting *all* adverbs from a manuscript and reading it without them, then putting back only those that are absolutely necessary. I would add: For those that remain, strengthen the verb rather than reinserting the adverb.

For example, *stared grumpily* might become *glared*, *glowered*, *scowled*, or *frowned*.

## Eliminate Excess Adjectives:

Don't string a bunch of adjectives together to describe a single noun:

...a hot, dry, sunny, summer day.

The use of multiple adjectives gives the reader too much information to catalogue, especially if you do it often. If you must use an adjective, limit yourself to one per noun. Pick the one that describes the characteristic most important to the viewpoint character. For example, a construction worker laboring outside would probably describe the day as hot. A farmer, concerned about another year of drought, would characterize the day as dry.

## Eliminate Unnecessary Prepositional Phrases:

Consider this sentence:

Chase stood among the clues in the cockpit and let them tell their story.

If the reader already knows Chase is in the cockpit, write this as:

Chase stood among the clues and let them tell their story.

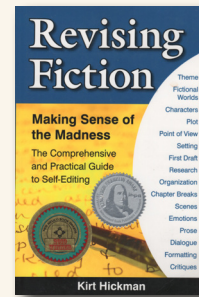
Depending on the context, it may be sufficient to say:

Chase let the clues tell their story.

Challenge each prepositional phrase in your manuscript. If it doesn't say something that's both new and necessary, delete it.

## Don't Put Questions in Your Character's Thoughts:

Minimize the number of questions that appear in your character's thoughts. Similar to telling, questions in a character's thoughts do your reader's work for her. They tell her what to wonder. Let the reader come up with her own questions.



Consider the following passage from a critique submission, in which Luke has ventured into a sugarcane field that has always frightened him. There, he meets a boy named Antonio.

The dark-haired Mexican kid was standing with a finger over his lips.

Luke frowned and opened his mouth.

The boy shook his head and made a waving motion.

He wants me to go away? That's what I'm trying to do. Why did he stop me? Luke studied Antonio. He's trying to hide something. But what? Himself? This kid is confused, Luke thought. Antonio must be an illegal. What else could he be hiding?

The last paragraph puts direct questions into Luke's thoughts. There's almost always a more effective way to show what questions your character faces than to pose them so blatantly:

The dark-haired Mexican kid stood with a finger over his lips.

Luke frowned and opened his mouth.

The boy shook his head and made a waving motion to shoo Luke away.

All Luke wanted to do was run, to get as far from this creepy cane field as possible by the time the dying sun faded from the horizon. Yet he studied Antonio. Nobody would enter the sugarcane, especially at night, unless he was hiding something. He must be an illegal.

The reader still knows what questions Luke has. Now, however, the reasons for them are clear as well.

### **Eliminate Wordiness:**

Reword sentences that are unnecessarily wordy. Consider these examples from a critique submission.

...as if whatever had been causing the noise had detected his gaze.

Becomes:

...as if whatever caused it detected his gaze.

And:

The person that was standing in front of him...

Becomes:

The intruder...

Concise writing will create a greater emotional impact than verbose prose will. It's clearer and easier to read. It will increase the pace of your story and add tension to your narrative.

## UPCOMING SWW CLASSES

### Crafting a Nonfiction Book Proposal

with Loretta Hall



Unlike novels, nonfiction books are offered to publishers in the form of a book proposal before the manuscript is completed. (Memoirs are also offered with a book proposal, but after the manuscript is completed.) In this class, you will learn what should be included in a book proposal and how to make that information compelling. Topics also include planning a marketable book and finding appropriate publishers to submit to. Even if you plan to self-publish your nonfiction book, it is important for you to prepare a book proposal to convince your publisher (you!) that the book has a reasonable chance of success.

**LORETTA HALL** has worked with four different publishers to produce her eight nonfiction books. The lessons she has learned from these experiences will give you a head start with your quest to get published. Loretta served on the SouthWest Writers board for four years and received the 2007 Parris Award. She was named Communicator of Achievement by the National Federation of Press Women in 2016.

#### **4-week Course**

**Sundays: October 4, 11, 18 and 25**

**2 - 4 p.m.**

**Platform: Zoom Live Meeting**

**\$105 SWW members, \$110 Osher,**

**\$115 Nonmembers**

**Zoom Meeting:** The Zoom invitation link and the password will be emailed to those who purchase this class. For more information, please contact the workshop coordinator at [programs@swwriters.com](mailto:programs@swwriters.com).

To Register: call the SWW office (505-830-6034, Monday-Thursday, 9 a.m. – noon), use the online registration form. (Our online payment portal utilizes PayPal, but you'll be given an option to pay by credit card without signing into PayPal.)

#### **Workshop and Class Refund Policy**

If you cancel one week before the beginning date of the workshop or class, 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 enrollment if you don't cancel as detailed above.

# The Sage Writing Challenge

NOVEMBER



In 800 words or fewer, tell the story of this photograph.

Keep it clean and nonpolitical.

Read and follow the guidelines, above right.

Send questions or submissions to:  
Kathy Schuit  
*SouthWest Sage* Editor  
[sage@swwriters.com](mailto:sage@swwriters.com)



October's challenge was to tell the story of how you got your name in 250 words or less—members who attended the Sept. 5 meeting, and provided the code, got 500 words.

## 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, left). Submissions may be edited for accuracy, readability and length. Submissions must be tasteful; free from profanity, explicit sex or violence, etc.

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.

### *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.

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

## *B* The Name Game Barb Simmons

I will probably never know the etymology of my name. My mother is no longer with us and my Dad can't remember. That won't stop me from asking him again from time to time.

I'm the youngest of three daughters. I always thought that when I came along my parents had run out of steam in the naming arena. Both my sisters are named after beloved

relatives. There has been no one in our family named Barbara—before or after my arrival.

Both my sisters' names are lovely, they jump off the tongue like a melody—Carolyn Elizabeth and Patricia Jeanne. Barbara Lynn sounds like something you'd come up with when you've run out of ideas.

I looked it up once. Barbara ranked number one of the top ten names for girls the year I was born. 1958. Fell off the list, and has never been back. Who knows, maybe

my folks were watching *Crime of Passion* with Stanwyck and Sterling when they got the notion.

I've come to like it over the years, though. It fits me, like the hundred-year-old broken down clogs I wear around the house or my equally-as-old, pink and black skull bathrobe. Comfortable, well worn, with many stories to tell.

Dennis Theresa  
Anna Elizabeth  
Wendy Matthew  
Doris Caroline



## **B** A Different Kind of Girl Brenda Cole

Naming traditions are a big thing in my family. Women tend to have a family name. It was, “decided,” by my great aunts, that if I were born a girl, I would have to be named after one of my great grandmothers. They were Alice Octavia and Annie Catherine.

My mom was a rather progressive woman for graduating in 1957. She was adamant and stood off her elders, saying she’d know my name when she saw me. With her father’s side, old-world Polish, and Scottish on her mom’s, standing up for herself did not go over well.

I almost didn’t live long enough to be named. Mom, Gramma and I were broadsided by a drunk when she was three weeks overdue with me. Mom was unconscious. I was moving frantically and then just stopped. For three days they kept telling Mom I would be still-born. She kept telling them I was fine. Her patronizing doctor assumed she just couldn’t face my death. Mom finally went into labor three days after the accident. I have been regaled over the years with how I startled the obstetrician so much when I came out yelling my head off that he ended up on the floor in amazement. I underwent all kinds of tests and there was nothing wrong with me except the forceps scar I carry on my forehead to this day.

Mom said she took one look at my defiant face and realized Alice or Ann was never going to cut it for a first name. I had no idea where she came up with Brenda. I’m the only one on all sides of the family for the last five generations. Mom finally told me where she got my name when I was pregnant with my son. She said she knew I would never meekly follow any tradition. So she named me for the only independent, take charge woman she could think of, Brenda Starr, Ace Reporter. Incidentally, I was born with red hair.

## **B** A Rose by Any Other Name Rose Marie Kern

I was not supposed to be a girl. Dad and Mom were so certain of this that the only name they had ready when I popped out of the chute was Timothy Joseph. They liked that name enough that the next two girls were also supposed to be Timothy Joseph. By the fourth pregnancy, the universe convinced them that this was a bad idea, so when that child actually was a boy, they named him Karl Christopher.

But back to my name. What to do about this cute cherubic little blond female that plopped into their lives disturbing their concept of “how things should be?” What should they call her?

After hemming and hawing for a day, they decided

to name me after my great aunt Rose. Now, this is not a bad name...after all, roses are pretty and they smell good. Of course they also have thorns...

It was about a week later that they realized I should have been named Francis. I was born on the feast of St. Francis of Assisi, in St. Francis Hospital, and my father’s middle name was Francis.

I rather like Francis, but I also like Rose. Without meaning to, my parents gave me the perfect pen name. So when you read *Jeremy’s Journey* in the *2020 SouthWest Winners Anthology*, you’ll recognize the author!

## **L** Ruminations On My Name Léonie Rosenstiel

My parents called me “Léonie,” honoring my paternal grandfather, Léon.

His mother, Great-Grandma Mina, whose family nickname, “La Duchesse,” acknowledged her innate dignity and sense of style, had been born in Strasbourg, Alsace. She never forgave the Germans for causing her family’s hasty emigration to the states during the War of 1870. She married the scion of a proud Parisian family.

Staunchly Anti-German (even though she spoke French, German and Alsatian with equal fluency), Mina denied the existence of her husband’s relatives, the equally patriotic German, von Rosenstiels. She cringed when the younger of her two sons married a German girl as his first wife.

I’ve since met some of the von Rosenstiels. Tom Rosenstiel, the journalist, belongs to that branch of the family. My parents, both bilingual in French and English, met through a French organization and always spoke French during private moments. English was my second language; I rarely speak French anymore. However, I sometimes correspond, in a sort of mishmash of English and French, with a relative of one of Mama’s earlier boyfriends. She met him in Paris, while she was studying at the Sorbonne one summer.

## **K** K-K-K-Katie Kathy Schuit

Throughout my school years we moved around a lot but, no matter where we landed, I could count on there being at least three other girls named Kathy in my class. I wanted to be Katie. I should have been Katie.

My mother chose the name Katie for me, but Dad, a Marine at the time, objected. There was an obscene song, he said, *K-K-K-Katie*, and no daughter of his would be named after it. I’ve never heard the song or read the words yet I remain fascinated with the idea of how close I came to a life as a flamboyant flapper named Katie.

# Daniel Russell Wetmore

by Dan Wetmore

I carry the names of two brothers—my great-grandfather's two boys.

Daniel was born on the eve of the last century, his brother seven years later. Daniel always said he hoped to reach 101 so he could boast of having lived in three centuries, but fell short at 99. Proud of the fact he'd been able to renew his driver's license that year, he took every opportunity to use it, including cold Rhode Island days which necessitated driving with the windows down to combat condensation, catching pneumonia in the process. His younger brother, my grandfather, tried to be surrogate to that goal, but perhaps enervated by abandonment by the last of his family, passed as a whipper-snapper at 94.

Daniel, for his part, was named for his great uncle, allowing me to claim as my eponym both my great uncle and my great uncle's great uncle. And to that man we all indirectly owe our existence.

Following Daniel's example in 1861, his oldest brother Nathaniel enlisted in the Civil War. But after his ill-provisioned unit ended up sleeping "on the soft sides of boards, with no blankets", my great-great grandfather—like his grandson after him—succumbed to pneumonia, leaving a 34-year-old widow and three children under the age of four.

The elder Dan became something of a surrogate father to his nephews and niece. Taking advantage of a veteran's benefit, he homesteaded on land in Nebraska, and when it came time for nephew Harley to make his way in the world, encouraged him to move west also. And if Harley hadn't taken that advice, he never would have found himself sharing table at a boarding house with the local schoolmarm, and future Mrs. Nettleton.



## The SWW Business Office IS OPEN!

Following the state's easing of COVID isolation protocols, the SouthWest Writers office at 3200 Carlisle Blvd NE, Suite 114, has reopened for regular business hours: M-Th 9 a.m. to noon.

In keeping with current COVID safety mandates, only a total of three people will be allowed in the office at a time. To avoid the possibility of encountering a wait to get inside, call ReVaH, our office manager, prior to your visit: 505-830-6034.

## Look Who JOINED SWW in August

**Barbara Koltuska-Haskin**

**Sylvia Ramos Cruz**

**Tim Luten**

**Allen Herring**

**Frederick Hill**

**Christine Garris**

*We Can't Wait To Greet You!*



Special Thanks to  
**Frederick Hill and David Knop**

who each added a donation  
to their membership payment!

Support SWW writers:

**RENEW AND ROUND UP!**



# Nominees' Acceptances

*The following members of the current (2020) SWW Board of Directors have been nominated for election to the 2021 Executive Committee. They have accepted those nominations and will stand for election at the October 3 annual meeting. Their qualifications and platforms appear here.*

## BRENDA COLE

### Nominated for Vice President

Brenda Cole has been a member of SWW since 2001. This year she has served on the board as the Chair of the *Seeing the World in 20/20* writing contest.

Brenda's first writing endeavor was winning a science fiction short story contest in 6th grade. Since that time she has won numerous awards for short story and poetry, including a First Place in the Self-help category for the 2019 SWW contest. Brenda's work has been included in the Sage Anthology, 2019 Winners Anthology and the Kimo Theatre: Fact and Folklore. Brenda's articles and short stories have appeared in: The Albuquerque Genealogy Society, The Sage and Parents without Partners. Brenda served as Assistant editor for The Journal of Restoration and Management Notes at the University of Wisconsin-Madison and Editor for The Archaeology Research Program at SMU.

Brenda's career choices have been multifaceted. She is a retired Chiropractor and Assistant Professor of Western Medicine. Over the years she has performed as an actor, singer and artist. She has taught preschool through graduate school, been an editor, executive secretary and worked in pastoral care. Brenda has also volunteered as a President for the American Association of University Women in Waxahachie, TX, Parents without Partners in Albuquerque and Vice President for the Albuquerque Genealogy Society.

Brenda has a Bachelor's in Biology, Speech and Theater; a Master's in Land Resources Management and is a Doctor of Chiropractic.

Her latest published short story will appear in: *New Mexico Remembers 9/11* later this year.



## ROSE MARIE KERN

### Nominated for President

Our world has gone haywire. Throughout our lives we learn to cope with disasters...accidents, blizzards, earthquakes. But this is different because for the first time we

are told that we have to cope all alone. In most emergencies, whether it is a day-to-day personal problem or a hurricane, we can still reach out and touch another human being. This is what stabilizes our souls, grounds our fears and lets us refocus our lives.

Everyday something ends. No more going to movie theatres, libraries, sporting events. Our favorite little restaurants shut down, and we are discouraged from any

form of travel anywhere in the world.

What the members of SouthWest Writers need is stability. We are all individualists who love to write and though it is a solitary occupation we need social interaction with others of our kind to re-energize our creative spirits. The last thing we need is for the core administration of this organization, one of the few cheerfully creative anchors in our world, to dissolve away, yet few are willing to jump into a chariot of covid-fed fires.

My pledge to you is that if you give me your votes and, more than that, your encouragement and support, I will steer SWW through this pandemic by creating more online opportunities for all of us to succeed in our literary ambitions. I will work towards a day when we can once again gather together and, in the meantime, keep SWW functioning as a vital link in the literary community.

**Qualifications:** Bachelors Degrees in Arts Administration. 10 years as a Quality Assurance Engineer at Lockheed Martin, 24 years as an FAA Air Traffic Controller. Previously either President or a board member of the following organizations: New Mexico Solar Energy Association, Music Theatre El Paso, American Business Women's Assn.-El Paso Chapter, Lockheed Martin Leadership Assn., SouthWest Writers





## SWW Board Meeting Summarized September 2020

- Checking account balance: \$3,615.27 Savings account balance: \$27,529.73
- All classes/workshops/talks will be done virtually until further notice.
- LECTURE SERIES will be in lieu of in-person conference on September 26 and 27.
- September 2020 – current membership is 306.
- Anthology created from the winning entries to the 2020 SWW Writers Contest is titled Seeing the World in 2020. Reduced-rate copies for members will be available.
- Parris award, service awards, and writing contest award recipients will be announced at the Oct. 3rd annual general meeting, via ZOOM.
- Voting for President, Vice-President, and a proposed by-laws change can be done via paper ballot for those without internet access, or via ZOOM on October 3 at the annual meeting, or via the SWW website. Cutoff for electronic voting is September 30.



## Board of Directors

**Rose Marie Kern**, President  
**Elizabeth Layton**, Vice President  
**Jennifer Black**, Treasurer  
**Patricia Walkow**, Secretary

Michelle Auron, Meeting Media and Video  
Brenda Cole, Writing Contest  
Roger Floyd, Signage/Setup  
Melody Groves, Classes/Conferences  
Jacqueline Loring, Membership  
Sam Moorman, Facilities Manager  
Léonie Rosenstiel, Media/Public Relations  
Kathy Schuit, Sage Editor  
Camille Singaraju, Historian  
Kathy Wagoner, Website  
Dan Wetmore, Procedures/Awards

The SWW Board of Directors meets on the first Tuesday of each month from 6 - 8 p.m. Currently, meetings are being conducted via ZOOM.

### SWW Office:

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