

Saturday Writers Newsletter

February • 2021

Saturday
Writers



Writers Encouraging Writers Since 2002

A Chapter of the Missouri Writers Guild

A Nonprofit Organization / Corporation

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Explore All Aspects of Editing with Andrew Doty at SW Meeting February 27



Andrew Doty to present *How to Edit: Self-Editing and Using Editors*

In February we will welcome speaker

Andrew Doty, who will take us through all things editing. Just what does that mean, anyway? It can mean a lot of things. There are many different kinds of editors and plenty of different kinds of editing. We'll learn dozens of

techniques used by professional editors, plus hear some inside information about the best ways to find and work with editing experts, AND tried and true tricks to save money. Come ready to take lots of notes and ask questions!

Andrew Doty is the founder of Editwright, a publication services company, and serves as the vice president of the St. Louis Publishers Association. He is a writer, editor, and musician living in beautiful Saint Louis, in beautiful Missouri.

—Sarah Angleton

Script Writer Ines Johnson Brought Inner Movie Method to SW January Meeting

In our January meeting, we were fortunate to welcome back Ines Johnson, a professional screenplay author, as our main speaker. Ines did such a wonderful job leading a November Workshop in 2020, and she kicked off our 2021 meetings with a bang.

In preparing to write a script for visual media such as film or television, one must first decide on a theme, a single word (revenge, love, or greed for example) which sums up what the script will be about. After you have chosen a theme, you should develop a one sentence summary of the script, which is called the "logline." The sentence must include the

primary character described by a single adjective and the overall goal of the character, as well as the fundamental conflict or complication to be overcome. It is also helpful to develop a character dossier for each major role. Who is the character? What does she want? What are her major obstacles and how does she address them? How does it turn out? What changes? Once you have a theme (single word), an interesting logline and character dossiers, only then are you ready to write.

Ines recommended an "Inner Movie" approach to script writing. All scenes must relate directly to

Continued on page 4—Johnson

Welcome to Saturday Writers

Due to social distancing, until further notice monthly meetings and other events will be held via Zoom and recorded. Recordings will be provided to members via email.

Join us on the last Saturday of each month, January through September, to hear speakers share their knowledge of craft, writing process, marketing, all things writing in all genres.

Everyone on our email list will receive an email with access information. Guests are welcome to attend our virtual meetings for free. Please email Jeanne.F@saturdaywriters.org for access information. Membership is \$35.00 per year.



February 27 Meeting

- 10:00-10:45 a.m.—Members only workshop VIA ZOOM. Topic: Review/Track Change Feature in Word.
- 11:00-1:00 p.m.—Regular meeting VIA ZOOM for business items and our guest speaker.
- Visitors are welcome to attend for free at this time.



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Introducing Mini-Workshops

Members asked and the board responded. Wait. Who asked for what? Over the years, members have asked for how-to workshops regarding various tools. Writing goes beyond putting words on paper (or screen) and there are tons of tools out there—some free, some with a cost—for all manner of tasks associated with writing, publishing, marketing, etc.

Starting with our February meeting, and running for at least as long as we're still on Zoom meetings, we will be offering mini-workshops prior to the regular meetings for members only. They will start at 10 a.m. (Central Time), run for 45 minutes using their own Zoom room link, and be recorded for members to access. The regular meeting will use a different Zoom room link—the workshop must finish and clear out before the regular meeting. They will be part presentation and part Q&A and designed for the new user. However, even those skilled with a tool may learn something. Various members will be invited to present topics since we all have different skill sets.

Our February meeting will cover using the Review/Track Change feature in Word. When I began editing professionally, I made an assumption that everyone knew how to use this function. As with many assumptions, I was wrong. While some editors may send

their changes via paper red-lined with familiar editing marks, don't count on it. Many editors, if not most, use this Word feature to communicate changes to their authors. Therefore, it is vitally important you know how to use it. This screenshot Diane How was brave enough to allow me to use, shows what some of those marks might look like in Word. (See illustration below.) This mini-workshop will show how to set up Word to be able to see all the marks and walk you through what to do with them, including how to find and identify some that may be hiding. Other examples for future mini-workshops include: Using styles in Word; Canva; Bookbrush; LUMEN5; uploading to KDP; Query Tracker; Submittable; Scrivener; DropBox; Google Docs; etc. So now I'm tossing it out to the members. What mini-subject would like to see us talk about? Don't be shy...there are no wrong answers, and we're open to considering any suggestion. Just email Jeanne.F@SaturdayWriters.org with your request. If you have expertise in some topic and would like to present, email me. Please include "Mini-workshop" in your subject line.

—Jeanne Felfe, President



Jeanne Felfe

Example of manuscript edited in Word

"Ready and willing." Ashley did a pirouette making the pastel blue material float away from her petite body.

She might be eighteen, but she's still a child at heart. Marge had to admit, Ashley was her favorite of the triplets who had come aame to board with her. She was by far the most domesticated, often offering to help, and interested in learning to cook.

Her sister Brandiy loved sports and the outdoors, seldom spending any time at the house. Chelsea-Chelsea, the third triplet, kept her nose in a book every minute of the day. She excelled in all her classes and had been allowed to take her finals early in order to accept a summer



Jeanne Felfe

Doesn't sound like Mutzi. It could be blue with swirls or something like that.



Jeanne Felfe

You could do more with this.

She was by far the most domesticated and often offered to help. Her interest in learning to cook was a delightful bonus.



Jeanne Felfe

Later it's spelled Brandi – and seems to be that way everywhere else.



Jeanne Felfe

This makes it sound like we're at the end of the spring semester. But if this is the first cooking session with Ashley, that doesn't feel right, especially since we're just introducing Mutzi's apron and her cooking history.

DEADLINE SATURDAY February 27!

2021 Contest Theme: Shapes

Prose: 2021-word limit

Poetry: 50-line limit

Begins: 1/30/21

Prose Deadline: 2/27/21

Poetry Deadline: 4/24/21

February Theme:

Curved Shapes: circle, oval, crescent, bell curve, etc. Let your imagination run around in circles, orbit in ovals and ellipses, nestle into crescent moons.

DEADLINE SATURDAY March 27!

2021 Contest Theme: Shapes

Prose: 2021-word limit

Poetry: 50-line limit

Begins: 2/27/21

Prose Deadline: 3/27/21

Poetry Deadline: 4/24/21

March Theme:

Quadrilateral Family: square, rectangle, trapezoid, parallelogram, kite, etc. Plot your story across squares on graph paper, squash your poem into a trapezoid and let it soar like a kite.

What's the Big Idea?

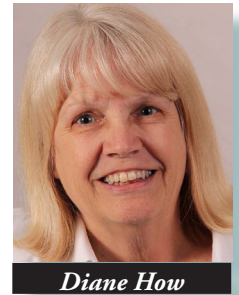
Ready...Set...Write!

Winning first place in a writing competition feels good. It helps dispel lingering doubts many writers experience. Saturday Writers provides an opportunity for you to share your talents whether you are just stepping into the writing world, have years of drabbles, poems, or short stories you've kept to yourself, or have reached the well-seasoned level.

Each month, we interview the first place winner(s) for What's the Big Idea in hope of providing encouragement and insights for all our members. It's also an opportunity to get to know your fellow writers and learn from them.

Will you be next? I hope so. Can't wait to find out. See you then.

—Diane How



Diane How

Upcoming Events

Watch your email for instructions about how to participate, whether as reader at an Open Mic or as attentive audience in the comfort of your own home.

February

Mini-Workshop:

Saturday, February 27, 10:00-10:45 a.m.

General Meeting:

Saturday, February 27, 11 a.m.-1 p.m.

March

Open Mic:

Monday, March 22, 7-9 p.m.

Mini-Workshop:

Saturday, March 27, 10:00-10:45 a.m.

General Meeting:

Saturday, March 27, 11 a.m.-1 p.m.

How To Join Saturday Writers

Joining Saturday Writers is quite simple. All that is required is a love of writing and an annual membership fee of \$35. Publishing credits are not required, but feel free to brag about them on your Member Bio if you have them.

Not ready to join? Visit our virtual meetings for free until we are able to gather together again. Please email Jeanne.F@saturdaywriters.org for access information. We host special youth events from time to time; otherwise our group is intended for writers 18 years or older. (16 + with special approval.)

Contact us at: membership@saturdaywriters.org.

Johnson—Continued on page 4

the theme and be action oriented. Each scene must be understandable to an audience unfamiliar with the story. Enter the scene late and leave early. Every scene must be quick, visual, and memorable. What can you see and what can you hear? Do not include camera instructions or design elements; leave those to the professionals. All you need to indicate is whether the scene is interior (within walls) or exterior (in open space).

The first pages of a script will include exposition (place, time, mood and tone), followed by the central question or theme. Then there should be a dialogue scene in which we learn the character's needs. The first obstacle or event should follow with some type of change resulting from it. The character will then commit to a new plan leading to the final, most important event, or climax followed by some type of resolution and tying up of unresolved issues.

In adapting a novel for film, you must allow yourself to change things. Don't mimic the original or try to reproduce it. Your work is inspired by the novel, but you must find your own approach to telling the story. The film, *Clueless*, is a parallel version of Jane Austen's novel, *Emma*, but fans of the book will probably not recognize it. You owe nothing to the original work. This is hard for most authors to understand. What works on the page may not work on the screen, so characters may have to be added or cut or radically altered. Film is a collaborative process, and film writers must understand that the script will need changes as more people become involved with the project.

—Kenneth Lee

Congratulations!



Seasons in the Son, SW member Ken Lee's latest book, grew from his daily practices of reading the Bible and writing. When he served as a pastor, his writing formed the seeds of weekly reflections he shared in the church bulletin. Now, those short reflections and accompanying scripture have become the basis for twelve short pieces for each month of a year, beginning with December, the start of winter. Each month includes a piece of art by Cyn Watson and a notes page for the reader's own reflection. "I didn't want to preach. I wanted to provide thoughts of hope in a time when there is so much conflict in the world."

Both ebook and print versions of *Seasons in the Son* are available on Amazon. The e-version includes dazzling color art.



Writers on Zoom
part of *Writers in the Park* Series

100 Years
St. Louis Writers Guild
Celebrating A Century of Writers

March 6, 2021 | 9am to 4pm
Multiple Workshops, Query Letter Critiques,
and Pitch Sessions with Publishers

stlwritersguild.org

ST. Louis Writers Guild Offers Workshop March 6

At the March 6 "Writers on Zoom" online conference, experts will offer "how-to" tips on research, characterization, poetry, memoirs and humor, as well as advice for portraying the Deaf culture and community.

The daylong event is free to St. Louis Writers Guild members, though registration is required. The \$20 fee for nonmembers includes access to recordings of the six workshops. Sign up using [Eventbrite](https://www.eventbrite.com).

If you have questions you'd like the speakers to address, post them at least a week in advance to the St. Louis Writers Guild Facebook page or email SLWGInfo@gmail.com with MARCH 6 in the subject line.

Concurrently, the Guild will host pitching to publishers on March 6. Register in advance on [Eventbrite](https://www.eventbrite.com) for up to two five-minute pitch sessions with publishers, including [North Star Editions](#), [Owl Hollow Press](#), [The Wild Rose Press](#) and [Coffee House Press](#). Pitches are \$10 for SLWG members, \$20 for nonmembers.

The online conference is part of our yearlong celebration of the Guild's 100th Anniversary. Learn more about the speakers and their talks, as well as what genres the publishers are seeking under the Special Events tab, [Writers on Zoom](#).

Agenda

9 a.m.—Reassembling the Lunatic Astronomers, Andrew P.B. Lound

10 a.m.—Beyond Name, Age, and Sibling Number: Turning Your Pinocchios into Real Characters, Jody Feldman

11 a.m.—True-Biz: Best approaches to portraying Deaf culture and community, Zack Jodlowski

Noon Break

1 p.m.—Tips for Memoirists: Craft, Family, and How to Get Your Book in the World, Linda Joy Myers

2 p.m.—Writing Like My Hand is on Fire, Jane Ellen Ibur

3 p.m.—What Improv Can Teach You About Writing Humor, Bob Baker

Writers:

Do the Twist!!!

No matter your genre, adding a twist or ten is a sure-fire way to keep your story out of the boring, predictable zone. Think about it. There is nothing wrong with sweet, low-drama-no-drama novels, and plenty of folks desire this gentle read. But when the more adventurous reader thinks they've figured out your plot, have it wrapped in pretty paper and topped with a fancy, overpriced bow, BAM, a twist smacks them upside the head with a zinger ka-ching!

A twist shatters your reader's complacency and forces her to furrow her brow and flip back a page or two, then flip back even further, furtherrrr—there it is: The GOTCHA! She never saw it coming as you guided her over subtle details sprinkled here and there. Then, like a sly fox, you changed the dynamic, and your reader embarked on a twisted adventure that made her rethink everything. Bwa-haha.

How do authors write twisty twists? Pull up a cozy chair and let's explore.

Writing a Twist

The best way to write a twist is to not write it. Hang with me for a sec. If you write it, there is a good chance it will be the same twist your reader will conceive. Instead, put pen to paper and allow your character to work for her supper. Seriously. Set a timer for 20 minutes, take a few deep cleansing breaths, now release your thoughts with your exhale. Let the words flow onto the paper. Just write.

1. Make Your Own Luck

Sometimes you must shake fate up a bit. Create your own



Tammy Lough

magic. Think about Cinder-Sweeping Ella and her warts-a-plenty stepsisters, Anastasia and Drizella. Did Ella receive a cherished invitation to the Prince's "seeking a worthy bride ball"? No. Ella's fairy godmother sashayed into her cottage, and one flick of a magic wand blankets Ella in more sparkles than Cher decked out in Bob Mackie. What other way would a cinder-sweeper meet a prince if not for crashing his ball? Outcome: Happily Ever After for the Prince and Ella.

2. A Fib for Now This fib is reserved for the purpose of jealousy.

Scenario: Enter a lass with letting go issues who realizes her ex will attend the same upcoming event. Ugh. Her mind goes into Rolodex mode, flipping through potential escorts.

But what happens the night of the event when her tummy fills with the flutter-flutter of butterfly wings and feelings more than a simple attraction for her escort arise? She doesn't know if her hired date is a convincing actor playing an attentive flame or truly echoing her burning embers. Does she present him with an academy award or a condom?

3. Mistaking Truth for a Miserable Rotten Lie Sometimes, a new flame really is too good to be true. You are eons past your first rodeo and this cowboy thinks you're as dumb as a steaming pile of horse apples. He feeds you tales of his 2,000-acre cattle ranch where flowers sprout from the rear-end of milk cows. But then you visit one day and low and behold, you could pluck enough butt daisies for a centerpiece.

4. The Assumed Lie Your character's new boyfriend

misunderstood her job description. Oopsie. No, you do not hold a Doctor of Medicine in Dentistry, but you do mop the floor after the staff leaves for the day. A doozie of this scale has the potential to blow up like a hydrogen blimp. Think Hindenburg. Does she set the guy straight or continue the farce and tell him his incisor looks cavityous?

Until next time ... Writers Write!!!

—Tammy Lough

Saturday Writers Officers

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Volunteers/Chair Positions

Assistant Treasurer: Denise Scott

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Sue Fritz

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TBD

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Hospitality Chair: Bob Weismiller

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Ryan Cort

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Susan Gore Zahra

Newsletter Assistant:

Sherry Cerrano

Pre-Meeting Saturday

Works-in-Progress Café &

Creative Writing Salon:

R.R.J. Sebacher

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Rose Callahan

Speaker/Workshop Chair:

Jeanne Felfe

Social Media Chair:

Heather Hartmann

Assistant: Rose Callahan

Website Maintenance:

Heather Hartmann

Assistant: Rose Callahan

Wednesday Works-in-Progress Café:

Jim Ladendecker

Write-In Chair: Brad Watson

Youth Outreach Chairs:

Nicki Jacobsmeyer & Sue Fritz

Our meetings will be conducted using Zoom until further notice.
For access information, please contact Jeanne.F@saturdaywriters.org.