

Saturday Writers Newsletter

September • 2021

Saturday
Writers



Writers Encouraging Writers Since 2002

A Chapter of the Missouri Writers Guild

A Nonprofit Organization / Corporation

www.saturdaywriters.org • info@saturdaywriters.org

Post Office Box 2093 • Saint Peters • Missouri • 63376

Amanda Flinn Brings Recipe for Success in Writing Children's Books to SW in September



Get ready to celebrate the transition to fall with an end of summer shake-up as Saturday Writers welcomes speaker Amanda Flinn with a refreshing, sweet,

simple recipe for writing picture books with a twist. This talk will quench your thirst and leave you feeling satisfied. Pucker up and join us on September 25th, as children's author Amanda Flinn stirs up the secret ingredients for success!

Amanda Flinn is an award-winning author, the PAL Coordinator for the Kansas/Missouri chapter of Society of Children's Book Writers and

Illustrators, and the Editing Manager of *Kingdom Edge Magazine*. Her debut board book *Yoga Baby*, released in June 2020, celebrates the bond between mother and child with a simple yogi flow and practical tips for parents. Her first *Chicken Soup for the Soul* story was released January 2021 in the book, *Miracles & Divine Intervention*. It's a real-life story of hope and inspiration.

However, mentoring and teaching other writers has become her latest passion, and she's always interested in chatting with someone who is in the process of following their dreams. To learn more about her family and other recent writing projects, visit www.amandaflinn.com.

—Sarah Angleton, Secretary

Saying More with Character Body Language

Body language sets great writers apart from average writers.

—Mary Buckham

Bestselling author Mary Buckham is nationally recognized for her writing workshops. She presented a session for Saturday Writers on understanding and effectively using Non-Verbal Communication (NVC). NVC adds depth to character and story. It illuminates emotion, reveals foreshadowing, inserts subtext and clarifies tone. Readers are looking for entertainment. They want to experience the emotion of a

story. NVC is the ingredient that delivers this and more.

Human communication is 7% verbal and 93% non-verbal. Of the non-verbal, 55% is body language. Actions, literally, speak louder than words. Tone of voice is 38% of non-verbal. Adding NVC to writing is what brings a story to life.



Continued on p. 4—See Buckham

Welcome to Saturday Writers

Due to social distancing, until further notice all meetings and 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 all things writing. Membership is \$35.00 per year.

Guests are welcome to attend our virtual meetings for free.

Zoom Instructions: You can join an online video meeting via Zoom from your smartphone, computer, or tablet. Follow the prompts and allow your device to access your camera and microphone. Click on this link for the meeting: <https://us02web.zoom.us/j/84805532643>

When the box requesting the password pops up, type in 561472

The meeting ID is 848 0553 2643 if needed.

September 25 Meeting

• 10:00-10:45 a.m.—**Members only** workshop VIA ZOOM.

Topic: How to use newspapers, com or genealogy bank to do historical newspaper research.

• 11:00-1:00 p.m.—Regular meeting VIA ZOOM for business items and our guest speaker.

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Turning Nuttin' into Somethin'



Jeanne Felfe

I got nuttin'. That's the thought that slid through my brain when I sat down to write my September newsletter article. I had no idea what to write about. And that phrase gave me something.

Writer's block. The dreaded blank page. A writer's biggest fear? Perhaps. But I don't think it actually exists. Sure, there are times when it's harder to write. And other times when the words refuse to come. But is it really writer's block?

For me, this so-called "writer's block" comes when I try to force the words to flow. But when I get out of my own way, when I allow the muse time and space, she comes to me. Often what arrives is a single line, like today's "I got nuttin'."

I had a deadline to make and as often happens, I came up dry for ideas. As I raced around the house getting things done so I could take the hubs to the doctor (he threw his back out a week ago and I've barely had time to think much less write), that phrase floated into my awareness. I sat with it while waiting for time to leave and I realized there was an article in there. Somewhere. I just had to dig it out.

Now, I could have engaged brain power alone to find the hidden nugget, but that usually does not work for me. Instead I simply repeated the phrase until the idea of writing about writer's block came in gentle as you please, and the words flowed.

I've found the same to be true of my fiction writing. Often the flash of inspiration will be a single line of dialogue between two characters. This usually takes place while my body is occupied during something physical—cleaning, gardening, cooking, exercising. I give them room to chat knowing I don't need their exact words. What I need is the *essence* of the conversation. When I'm back at my laptop, I find the scene flows with ease because I've spent time away from the pressure of the blank page.

If I'd simply sat down and opened up a new document, that thing called "writer's block" might have prevented the words from flowing. I know many writers use a daily word count to inspire them, but that doesn't work for me. When I start a session with nothing, nuttin' is what I get. When I start the session with even the tiniest of an idea, words flow, writing gets done, and there is no writer's block.

Everyone has their own way of gaining traction on the page. Find yours and let those words fly off your fingers.

—Jeanne Felfe, President

July Contest Winners

July Prose Contest

First Place: Jeffrey Czuchna for
"No Talent for the Art"

Second Place: Jeffrey Czuchna for
"Quarantine"

Third Place: Donna Mork Reed for
"The Visiting Sphere"

Honorable Mention: R. G. Weismiller for
"The Little Guys"

Honorable Mention: Marilyn O'Neill for
"We Don't Need No Stinkin' Fish"

Honorable Mention: Sherry Cerrano for
"The Antiquarian"

May, June, July Poetry Contest

First Place: Tara Pedroley for
"The Garden She Loves"

Second Place: Tara Pedroley for
"Avoiding Tuesday"

Third Place: Cathleen Callahan for
"Love at Lunch"

Honorable Mention: Tara Pedroley for
"When a Blue Bird Sings"

What's the Big Idea?

Planting and Planning

The prose and poetry winning entries for the July SW contests were as divergent as planting a garden and planning a murder.

Tara Pedroley took first place for her poem, "The Garden She Loves." The introspective sonnet is written from the eyes of a husband who lovingly describes his spouse tilling her garden. Each verse tenderly incorporates her favorite flower. The heart-warming, unpretentious, and effectively visual poem made for a delightful read.

When Tara found out the contest results, she shared her thoughts with me. "It felt wonderful to have my poems all place in this month's contest. I was so honored to win 1st, 2nd, and Honorable Mention. I even went out with a couple of friends and my dad to celebrate."

I wondered what inspires Tara to write a poem and she responded, "Anything that goes on in the world, in my life or in someone else's life can be an inspiration for any of my poems. For Saturday Writer's poetry, though, it's based on the monthly theme of course, but at any given moment, some inspirational lightning bolt strikes me and I'll have an idea for a poem. Whatever it is usually has to really hit my heart in a certain way in order for me to write a piece about it."

Tara also shared how SW has influenced her writing. "Saturday Writers has really helped me grow as a poet, a writer and now a published author. If not for the speakers, workshops, and the contest themes that encourage and challenge me to write with a variety of selected subjects for the current anthology, I wouldn't be where I am. But mostly, the relationships, camaraderie and support I've gotten from everyone at Saturday Writers really keeps me going."

For those that haven't heard, Tara recently published a collection of poetry, *Unleashing the Soul*. It is a sentimental journey of her life, and she says it won't be her last. I hope she continues to submit to the SW contests and be recognized for her efforts.

Our first-place prose entry was submitted by Jeffrey Czuchna. "No Talent for the Art" begins with a man proudly sharing how he became a "winner." Determined to become a famous writer, the man struggles with repeated rejections and an unsupportive wife. He refuses to give up his goal and convinces himself of a fail-proof plan. The character's definition of "winning" provides for a chilling ending.

Jeff's story incorporates the "write what you know"



Diane How

concept. I wondered whether, as a male writer, he consciously or subconsciously tends to make his main character male. "Not always, but usually my main character is male. Writing from a male point of view is certainly easier, but sometimes it feels like the main characters should be female. I try to follow my gut and go with

what feels right. For example, my latest story I'm working on is about a young woman who visits her dying grandfather."

I inquired whether Jeffrey's stories are plot or character driven. He responded, "I almost always start with the plot and then create characters to tell the story. I've tried to start with an interesting character and see where they want to go. Usually, we just sit and stare at each other. Nothing interesting happens. I need to work on that. As far as where my ideas come from, right now I get most of my ideas from other authors' short stories."

It's interesting to learn the resources other authors use. Jeffrey shared a few of his. "I have a number of resources that have helped me grow as a writer. One of my favorites is K.M Weiland. She has written a few books on how to write, and she has a weekly podcast that is very good. I like the way she breaks the writing craft into small, easy to understand bits. While I'm writing a story, I find an on-line thesaurus an invaluable tool. I'm always looking for a better, more descriptive word."

Great information, Jeffrey. Thanks for the tip.

That's all for now folks. Thanks for all who have contributed to "What's the Big Idea."

—Diane How

DEADLINE

SATURDAY September 25

2021 Pen & Paint II

Prose: 2021-word limit

Poetry: 50-line limit

Begins: 8/28/21

Deadline: 9/25/2021

Go to the Writing Contests tab on the SW website to enter. Paintings appear after the entry form. Contest is free to SW members only. Not a member? Now is the time to join! Go to the Membership tab for fees and membership form.

Buckham—Continued from p. 1

Non-verbal communication originates in the oldest part of the brain, the limbic system. Our innate understanding of body language stems from this cortex. Verbal communication, on the other hand, came along later and is the product of the newer outer brain. The old brain responds automatically. It is what prepares us for fight or flight. The new brain's response follows the old. For example, if we hear a loud noise our head may jerk up, eyes widen, nostrils flare, fists clench, thighs tense, feet ready for flight. These are automatic responses. We feel them. We recognize them when we see them in others. When the new brain weighs in, and we see there is nothing to fight and no reason to flee, our shoulders lower, forehead, lip and eye muscles relax, and breathing slows.

Body language is universal, spans time, and crosses cultures. It is the same regardless of gender, with small differences. It is used most by women, children, specially trained individuals, con artists and those who speak a different language. Men are less likely to pay attention to non-verbal clues in communication, with exception of the face. Because most people are adept at controlling NVC from the neck up, men can miss other non-verbal cues that originate in other areas.

Mary shared a wealth of information and supporting examples based on her study of body language and the ways it is used in literature. See the box for a few tips. SW members can access the video of the August meeting to view her presentation.

Body language often happens in clusters of signals and postures that are dependent upon internal emotions and mental states. Harnessing these and adding them to our writing, creates stronger, more powerful prose. It brings clarity that won't leave readers guessing and assures our message is clear. The intentional use of body language can elevate writing from "okay" to "wow!" Be sure to review the presentation on the SW website to pick up more advice and see all the stellar examples of NVC.

Find Mary at her website: www.MaryBuckhamOnWriting.com and on Facebook or Twitter [@MaryBuckham](https://twitter.com/MaryBuckham).

—Cheri Remington

Need some inspiration?

Check out SW 2021 Workshop schedule on pages 6-7 or go to:

<https://saturdaywriters.org/fall-workshops-2021.html>

Three Guidelines for Using NVC

1. Body language is about communication, not movement.
2. Body language is about emotion, not body parts.
3. Body language is communicated by the whole body.

The three most overused NVCs in writing are eyes, smiles, and shrugs. Do a word search in your document to check yourself.

Three Most Effective Ways to Write NVC

1. Tell + Show—To enhance verbal communication. The Body Language matches the emotions we are communicating.
2. Show, Don't Tell—To communicate without verbal communication. Use Body Language as a stand-alone message, without telling.
3. NVC in Opposition to Dialogue—Use body language to show something that contradicts the verbal communication.

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.

September

Children's Critique Group

Thursday, September 23, 7 p.m. at Barnes and Noble, St. Peters

Mini Workshop:

Saturday, September 25, 10 a.m.-10:45 a.m.

General Meeting:

Saturday, September 25, 11 a.m.-1 p.m.

October—Workshop Time!

Keeping Your Readers Hooked via a Compelling Emotional Journey with Debbie Burns

Thursday, October 7—6:00 p.m.-9:00 p.m.

Poetry of Place with Kelli Allen

Saturday, October 9—9 a.m.-noon

Nonfiction Writing About Painful Subjects with David Schuman

Saturday, October 23—9 a.m.-noon

Secrets of Productivity with Mary Buckham

Monday, October 25—6:30 p.m.-9:30 p.m.

SEE PAGES 6 AND 7 FOR DETAILS

Finding the Central Nervous System of Your Writing



Whether Charlie Thurston is preparing for a role as an actor or writing a play, he is most excited about the process when he surprises himself. “As a playwright, my working definition of ‘voice’ is the central nervous system of the writer. There are kernels of truth or central questions you always return to that energize your writing.”

When writing plays, Charlie follows his instincts and explores ideas he is passionate about. Then, he finds ways to subvert those ideas with questions and to explore where that takes him until he reaches the place of surprise. “I look for something I don’t understand—an image, circumstance, event, question—something that fills me with awe and wonder. If you don’t love what you’re writing about, choose something else. You’ll lose steam otherwise.”

Despite very different topics, much of Charlie’s writing comes back to common themes of family and loss. His play *Lifted* began with recalling the image of a murder of crows rising from trees when he lived in Iowa. He imagined them lifting a small boy and carrying him away. The play takes place in a dystopian land so damaged by climate change that birds are taking over. The cast is three actors who are the family of the little boy who was carried away.

Another of his plays, *The History Room*, presents a contemporary family and friend coping with a woman who has Alzheimer’s dementia. Memory loss in the main character is shown by the woman relating a memory to an object. After she “gives” the memory to the audience by speaking directly to them, the object disappears into the rafters, gone forever to the woman.

“The plays are very different stories, but they have similar connective tissue—families, loss, elements of magical realism,” Charlie explained. “They both required an investment in imagination.”

Wonder and awe can be elusive. Charlie recommends using tricks or games to awaken your imagination. He passed along an exercise given to him by a poetry professor that helps him make the imaginative leap to surprising himself. (See box.)

The History Room was produced in 2016 at Creede Repertory Theatre in Creede, Colorado. *Lifted* is scheduled for production in spring of 2022

Writing Warm-Up

- Take an article you find interesting from a newspaper or magazine. Run your finger down the page and stop at three random sentences.
- Copy those sentences with some space between.
- Write three sentences of your own after the copied sentences for a total of nine new sentences.
- Rearrange those sentences several times.
- Choose one sentence, and freewrite.

NOTE: Freewriting is the process of putting pen to paper and writing nonstop for 10-15 minutes. Don’t stop, correct, or censor. Just write, even if it makes no sense. What surprises you? Take off and fly with that.

in Austin, Texas. As a resident actor with Trinity Repertory Company since 2012, Charlie’s stage credits include Will Shakespeare in *Shakespeare in Love* and Beowulf in the rock opera, *Beowulf: 1000 Years of Baggage*. His numerous film and TV credits in character roles include parts in the premiere of the new *Dexter* series on Showtime and in several episodes of *Julia*, an HBO series about French chef, Julia Child. Charlie is the 2012 recipient of the Trinity Repertory Company’s David Wickham Memorial Playwriting Prize and received an MFA in Acting from Brown University/Trinity Rep. (Full disclosure: he is also my nephew.)

—Susan Gore Zahra, Editor

A Bear’s Jealousy

Jester poet of the sea
More slippery than a seal or salmon
Full belly, mate, and the rest is frolic
The sea otter unabashed
Lazy when it is fun
Accepting life’s pain
In his graceful sinuous dance
Though we pretend superiority
His life our fantasy

—R.R.J. Sebacher ©

Fall Workshops Start in October—Sign Up Soon

All 2021 Fall Workshops will be conducted via Zoom and recorded (recordings provided to paid attendees). If you don't have access to the internet at home, many cafes and libraries are now open. Workshops must be paid in advance either via the online form and PayPal or by mail. Please make note of times as they may be different for each workshop. And we've significantly lowered the price since we don't have to pay for a physical space.

Thursday, October 7—6:00 p.m.-9:00 p.m.

Debbie Burns: Keeping Readers Hooked via a Compelling Emotional Inner Journey

Workshop Description: Whether our protagonists are having the best day of their lives or one of their worst doesn't imply that our readers will be celebrating or grieving along with them, especially when we as writers "force" emotion in the scene. This workshop will focus on ways to elicit reader emotion in both big and subtle ways that have readers cheering for our protagonists and flipping pages to find out what's next. We will analyze powerful scenes in several highly-rated stories and discuss what makes them effective. We will also dig into the emotional well-being of our characters and learn how developing and having an awareness of this is essential to both creating satisfying character arcs and crafting scenes that will stick with readers. **Note: Please bring 1-2 scenes/partial scenes (1000 words or less each) that are packed with emotion. Sharing optional.**

Presenter Bio: Debbie Burns is a best-selling author who writes happily-ever-afters for her stories' two- and four-legged stars. While her books have earned many awards and commendations, her favorite praise is from readers who've been inspired to adopt a pet in need from their local shelter.

Debbie lives in Saint Louis with her family, two thoroughly spoiled rescue dogs, and a ridiculously grumpy Maine Coon cat who (mostly) everyone loves anyway. Her hobbies include hiking in the Missouri woods, attempting to grow the perfect tomato, birdwatching, and daydreaming, which of course always leads to new story ideas. Her latest, a women's fiction debut, *Summer by the River*, is out now, and her next *Rescue Me* series romance, *To Be Loved By You*, releases January 25, 2022.

You can find her on Instagram (@_debbieburns), on Facebook (@authordebbieburns) and at <http://www.authordebbieburns.com>.

Saturday, October 9—9 a.m.-noon

Kelli Allen: Poetry of Place

Workshop Description: The past year has found many of us reexamining and reimagining what "place"

means. As we have stayed inside more than outside, and are slowly navigating how to occupy new and familiar spaces with fresh eyes, we move to consider how to express our presence in these occupations.

This discussion will focus on sensory awareness, detail capture, and turning the ordinary into the unexpected. The discussion will be followed by a poetry writing workshop and time for questions.

Presenter Bio: Kelli Allen's work has appeared in numerous journals and anthologies in the US and internationally. Allen is the co-founding editor of *Book of Matches* literary journal. She is an award-winning poet, editor, and dancer. She is the recipient of the 2018 Magpie Award for Poetry. Her chapbook, *Some Animals*, won the 2016 Etchings Press Prize. Her chapbook, *How We Disappear*, won the 2016 Damfino Press award. Her collections include, *Otherwise*, *Soft White Ash*, (2012), *Imagine Not Drowning*, (C&R Press, 2017), *Banjo's Inside Coyote* (C&R Press 2019). Allen's latest book is *Leaving the Skin on the Bear*, (C&R Press, 2022). She currently teaches writing and literature in North Carolina. Contact Kelli at www.kelli-allen.com.

Saturday, October 23—9 a.m.-noon

David Shuman: Nonfiction Writing About Painful Subjects

Workshop Description: Pain and grief is inevitable in life. As writers, what do we do with the impulse to create from it? What are our responsibilities as far as this goes? This session will explore strategies for addressing painful subjects in nonfiction and fiction, with examples from writers such as Ross Gay, Kathleen Finneran, Brian Doyle, Claudia Rankine, and Myriam Gurba. Each student will generate a micro-essay in response to a prompt and sharing will be encouraged.

Presenter Bio: David Schuman's fiction, nonfiction and reviews have appeared in *Catapult*, *Fence*, *Joyland*, *Missouri Review*, *Conjunctions*, and many other publications. His work appears in anthologies *Walking on Lava: Selected Works for Uncivilized Times*. He has been awarded a Pushcart Prize and his story, "Stay," was listed as a distinguished story in Best American Short Stories. His essay, "Model Homes," was chosen as a notable essay in *Best American Essays 2021*. He was recently awarded a MacDowell fellowship. Schuman's prose chapbook, *Best Men*, is published by Tammy Press. He teaches a range of fiction and nonfiction courses at Washington University, including The Short-Short, Sudden Fiction and Microfiction, and Stories in the Suburbs.

Monday, October 25—6:30 p.m.-9:30 p.m.

Mary Buckham: Secrets of Productivity

Workshop Description: Have you ever heard the expression “if you want something done, give it to a busy person”? Why is it that some folks accomplish so much more than you do and make it look easy? With a few simple shifts to your mindset and routines you can begin doing more than you ever thought possible, in less time. We’ll dig into:

- Identifying the difference between time and energy
- How to create uninterrupted time blocks on a more consistent basis.
- Understanding the difference between short-term goals and long-term success.
- Moving beyond the 99.999% people who focus on why they can’t get more done to the .0001% that do more in less time.

Presenter Bio: USA Today bestselling author, Mary Buckham writes the best-selling Writing Active series for writers—*Writing Active Setting* and *Writing Active Hooks*. She is also the co-author of *Break into Fiction®* with NYT author Dianna Love. Mary is nationally recognized for her online and live writing workshops for writers of all genres around the US and Canada, including the Power Plotting Webinars. Mary doesn’t just teach writers, though. She practices what she preaches, writing urban fantasy with attitude. Do you love romance, danger and kick-ass heroines? Find it in her Alex Noziak or Kelly McAllister series! She also writes YA sci fi/adventure as Micah Caida in the Red Moon series. Contact Mary at www.MaryBuckhamOnWriting.com, on Facebook (Mary Buckham) or Twitter: @MaryBuckham.

Register and Pay at:

<https://saturdaywriters.org/fall-workshops-2021.html>

Member Pricing:

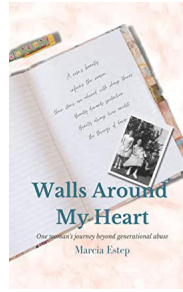
- All 4 for \$40.00, when purchased together (\$10 each)
- Any 3 for \$33.00, when purchased together (\$11 each)
- Any 2 for \$25.00, when purchased together (\$12.50 each)
- \$15.00 each when purchased separately

Non-Member Pricing:

- All 4 workshops for \$50.00, when purchased together (\$12.5 each)
- Any 3 for \$43.00, when purchased together (\$14.33 each)
- Any 2 for \$35.00, when purchased together (\$17.50 each)
- \$25.00 each when purchased separately

Member News . . .

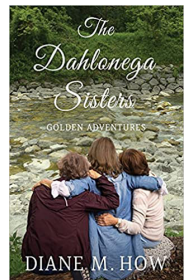
The past year has been fruitful for five of our members. Congratulations!



Author and poet **Marcia Estep** tells her story of growing up with her mother’s mental illness and her father’s abuse through memoir and poetry in *Walls Around My Heart*. Her debut book presents a journey of forgiveness requiring courage, hope and determination to end the cycle of generational abuse. Released on August 31, you can find a link in the SW Member Bookstore that will take you to Amazon, where it is available in Kindle and print versions.

Check out “First Things First” on page 70 of the September issue of *Writer’s Digest* magazine. You will see **Donna Mork Reed’s** contest entry in #1 place. Congratulations, Donna. Great opening line!

Golden Adventures, the third book in **Diane How’s** Dahlonega Sisters series, carries the three sisters of a certain age and very different personalities into pursuing dreams they hope to fulfill. Whose will come true and whose will not? Whatever the outcome of their dreams, their story will make you laugh and warm your heart. You can find *Golden Adventures* at <https://books2read.com/u/me97wz> or <https://www.amazon.com/dp/B09CFKWY8S>.



Robert Walton was honored by having three of his poems selected for the September issue of *Verse-Virtual*, described as an online community journal of poetry. “Summer Freeze,” “Concrete Night Ahead” and “Half a Moon” conform to the September theme by painting word pictures of very different kinds of change. You can access Robert’s poems at: <https://www.verse-virtual.org/2021/September/walton-robert-2021-september.html>.



Tara Pedroli will be signing her poetry collection, *Unleashing the Soul*, on Saturday, September 25, at Main Street Books in St. Charles from 1 p.m. to 3 p.m. Books will be available for purchase at the event, as well as on Amazon at <https://www.amazon.com/dp/B08SH41ZVT/>.

'Tis the Season To Renew Your Membership for 2022

To say that 2021 didn't go exactly as we had all hoped, is well ... I don't even have words. While the country is slowly getting vaccinated, the variants are proving to be tenacious. While we all miss meeting in person, the board made the decision in July to continue the remainder of our 2021 meetings on Zoom.

We've had some amazing speakers this year, including many we could only host because of Zoom. We have one more regular meeting and four fall workshops remaining in 2021. If you haven't been participating, you are missing out on invaluable content. If you're a current member, you have access to the recordings. I hope you're taking advantage of those even if you don't like attending Zoom meetings.

I have high hopes January 2022 will be different, and I look forward to seeing everyone again.

Because of the pandemic preventing in-person meetings and the fact that our meeting expenses are down since we aren't paying for a room, the board has once again chosen to pass on some savings to you. The first way is on the membership renewal fee itself. Until midnight **October 31, 2021**, we will offer the following reductions:

The 2021 paid members who renew prior to October 31, 2021 can do so at \$25 (usually \$30).

New members can join until October 31, 2021 for \$30 (usually \$35)

Anyone who newly joins(ed) after August 1, 2021 is automatically renewed for 2022 at no charge. (The cutoff for a new membership applying to the following year is usually after September 30).

Same Household Discount of \$5 off the total fee for two people living in the same household who join or renew at the same time remains.

The second way is that everyone who either renews or joins by October 31 will receive an extra free contest entry (in addition to the one all virtual Holiday Party attendees will receive). And all renewal/new memberships will be entered to win a \$50 gift certificate to Amazon or a local bookstore—winner's choice. The third way is that we've reduced the price for our fall workshops.

(You should have already received an email with signup information).

Payment must be received or postmarked by October 31, 2021. Pay via Paypal (via the site below), credit card (email diane.h@saturdaywriters.org to make arrangements), or mail a check.

The new payment form is at: <http://saturdaywriters.org/pay-membership-dues.html>.

- **SPECIAL Renewed Memberships** paid before midnight October 31, 2021: \$25
- **Renewed Memberships** paid from November 1, 2021, to February 28, 2022: \$30
- **Renewed Memberships** paid after March 1, 2022: \$35
- **SPECIAL New Memberships** paid before October 31, 2021: \$30
- **New Memberships** paid after October 31, 2021: \$35

New Memberships: Please also complete a Membership Form (renewals only need to complete if changing address/email information).

<http://saturdaywriters.org/membership-form.html>

Advantages of Becoming a Member of Saturday Writers

- Network with our 100+ members covering all genres
- Attend regular *monthly meetings* with guest speakers at no charge
- Participate in our *members-only* discussion/critique groups and events
- Enjoy *discounts* on
 - * Saturday Writers Fall workshops
 - * Saturday Writers contests
 - * Missouri Writers' Guild events
- Access to members-only expertise database (LIVE Now!)
- Published authors can share up to 5 books on our members' bookstore, a new feature on our website.
- Special events
- Write-ins
- Open Mic Nights
- Meet and Greets

Give Her Wings and Let Her Fly

I'm going to start this piece with an example from a long, long time ago. A lesson learned that I'd like to share.

When my eldest son was a wee four-year-old tot, we had a major difference of opinion when it came to the task of putting toys away. He flat out refused. Nothing swayed him to our side, so one evening out of desperation, we pulled out all the stops and told him if he didn't pick up his toys and put them away—which basically amounted to the tortuous task of tossing them into his giant football-shaped toybox, big whoop—we threatened to box up every blasted toy and shelve them in the basement.

His lower lip didn't even tremble. If memory serves me right, I think he offered to help box them up. The little booger turned the tables on us, and now we didn't have an out. I suggested we ask for a do-over but knew we had to follow through. We spent well over an hour boxing toys and tossing each other dirty looks while we hauled our son's treasured booty down the steps. It was me who threw a tantrum about thirty minutes into said hauling.

Here's the kicker. Our adult friends with young children loved us and told their friends so they could benefit from our dumb and dumber idea, too. Why? They had the perfect threat to use on their kids. No more bedtime haggling in the "put your toys away department." No, no. They'd look their own little monsters straight in the eyes when they'd wax and wane about putting toys



Tammy Lough

away and, at even a miniscule of whining, announce: Do you want what happened to David Lough to happen to you? Their young eyes would glaze over as they recalled the horrors of a kid's room without toys and about gave themselves a butt rash picking up and putting away toys faster than lickety-split. *We were overnight heroes who felt like monster mom and dad.* I think we cut the two-week planned deprivation to...I don't remember, but doubt we held out a week.

We went through the same battle with our son, Christopher, but no how, no way did we threaten to ...well, you know. Not one of that child's toys saw the inside of a box.

Now, here is why I told you about our knucklehead toy box idea fiasco.

Lacey's Deception, my western, romantic comedy was released on Amazon last month. I got curious. When had I started writing *Lacey*? Hmm, I did a search and was shocked to see her first version was...12 years ago!!!

Heed my warning and don't let what happened to Tammy Lough and her manuscript happen to YOU!

Imagine your idea.

Create your story.

PUBLISH IT FOR CRYING OUT LOUD!!!

Fact: You can edit your manuscript to a spit-shine, but every single time you pick it up and read a page or twenty from now to infinity, you will find what you feel are ways to write what you wrote. Infinity.

Lacey Autumn Kendall earned her debut.

away and, at even a miniscule of whining, announce: Do you want what happened to David Lough to happen to

When your manuscript shines and the final two words are "The End," *give it well-deserved wings and let her fly!!!*

Saturday Writers Officers

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Jeanne Felfe

jeanne.f@saturdaywriters.org

Vice President:

Pat Wahler

pat.w@saturdaywriters.org

Secretary:

Sarah Angleton

sarah.a@saturdaywriters.org

Treasurer:

Diane How

diane.h@saturdaywriters.org

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