

Saturday Writers Newsletter

July • 2020

Saturday
Writers



Writers Encouraging Writers Since 2002

A Chapter of the Missouri Writers Guild

A Nonprofit Organization / Corporation

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Karen Cavalli to Take SW Out of This World at July 25 Meeting

Have you been itching to write about a fictional character who has had an encounter (or two) with something beyond the ordinary such as angels, extraterrestrials, UFOs, ghosts? Or maybe you're the experimenter and feel you're ready to let the world know about this encounter? Now is a great time for both. The taboo against speaking openly about one-on-one encounters with beings and phenomena outside daily reality is loosening its hold, along with the attendant fear of ridicule. It is possible to write about these kinds of encounters, whether they are

yours or a fictional character's, in such a way that transports both you and your readers. Your guide, Karen Cavalli, will offer some history on writing about these encounters and key decision points during the writing process. Materials will include specific writing exercises, a bibliography and a matrix of the most common encounter types and responses.

She'll address concerns related to both fiction and nonfiction.

Karen writes



Continued on page 7—see Cavalli

Karen Sargent Serves Up Strategies for Chicken Soup Success at SW June Meeting

Saturday Writers members heard Karen Sargent present how to write and submit to *Chicken Soup for the Soul* at the June 29th meeting. Karen is a retired English teacher, an author, and frequent contributor to Chicken Soup Books. Her novel, *Waiting For Butterflies*, was the 2017 IAN book of the year and also received the 2017 Foreword Review Gold. Karen has written for Guide Posts, which is work for hire.

If you want to submit to Chicken Soup, Karen suggested doing your homework first.

Sign up for their newsletter at chickensoup.com/free-stories-email-newsletters. Read the topic descriptions and deadlines on their site at chickensoup.com/story-submissions/possible-book-topics. Read the submissions guidelines at chickensoup.com/story-submissions/story-guidelines. And last, look through their book titles.

Karen presented information about what a Chicken Soup story entails: It must be a true story told from 1st person POV. Show

Continued on page 7—see Sargent

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.

Members 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.



- 11:00-1:00 p.m.—Regular meeting VIA ZOOM for business items and our guest speaker.
- Doors open at the Zoom room 10:45 a.m.
- Visitors are welcome to attend for free at this time.



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WWW

(No, I'm not talking about the Internet. I'm talking about "Why We Write," originally published in March 2019 and updated for the July 2020 edition.)



Jeanne Felfe

Aspiring writers are often told they should write for the sheer joy of it. I suppose the well-meaning person saying such a thing might be doing it because publishing is a hard business and not everyone is going to make it big. Perhaps this person is trying to spare feelings when one has been rejected. I don't know for sure, but any time a suggestion is prefaced by the word "should," I question it.

I've tried to eliminate as many *shoulds* from my life as possible, although with COVID-19, I've added a *should* and that's to wear a mask—and this one I do, for myself and for others. I *should* exercise three times a week—but what if my body needs five times, or does better with once? I *should* eat fewer carbs—perhaps, but what if an ultra-low-carb diet brings on depression or exhaustion? I *should* write every day—but what if my brain produces large chunks of words that get dumped out all at once and then needs to recuperate for days? I *should* write during all this downtime provided by COVID-19—but what if my creativity has stalled and dropped right into the tank? I *should* . . . well you get the idea.

All of this "shoulding" on ourselves can be exhausting, if not frustrating. What one should do instead—oops, I just did it—find what works for you. And do that. It may take multiple attempts to figure it out.

So, why do we write? I can only answer that question for myself. There's something about creating a story that brings aliveness to my being. But while I may still write just for the joy of it, even if there is no hope of ever selling anything, for me writing is a business and I approach it as such. I have an LLC for my publishing business. I take it seriously, but I don't write every day. Since I have now published a novel, a multi-author anthology, and three stand-alone longer short stories, I also spend time marketing. I'm trying to learn to enjoy this aspect of the business because as any author—

traditionally or Indie published—will tell you, marketing is a necessary activity if you want to sell what you've written. In most cases, no, people won't just come if you write it.

However, the business path is not the only one available to writers. There are as many paths as there are people who pick up a pen. Many do write because the hobby brings them pleasure. They have no other goal in mind and there's absolutely nothing wrong with that. Perhaps your path is to capture the stories of your life to share with your family so they understand where they come from. Or maybe it's to capture the craziness that 2020 is turning out to be. Maybe it's more important to you to have the stories than it is to have fame and fortune. Or perhaps that's where you began and now realize you want to take it further and create a book of these stories, or a book-length memoir. Either way, go for it if that's what you're drawn to do.

Many are finding it incredibly difficult to create during the pandemic. I spent the first six weeks or so numb, barely able to fix meals, much less write stories. However, then I had an epiphany. It occurred to me that this crisis might not be over for a while and that I had a choice. I could sit around and worry about it, or I could go to my happy place and create a story. So I decided. Six weeks later, I'd completed my second novel—one I'd been working on for over two years—and will be shopping for an agent once my beta readers are finished.

The bottom line is that there are no "shoulds" you have to apply to whatever writing path you choose. There's nothing to be ashamed of if you write in the hopes of someday selling your work. And just because you start down one path doesn't mean you can't hit the clutch and reverse course in another direction.

—Jeanne Felfe, President

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.

Blast from the Past

Welcome back to another episode of What's The Big Idea. Let's give Robert Cerrano a remote, but thunderous, round of applause for his first place entry in the SW May prose contest, "The Day the Sky Disappeared."

This story reminded me of a favorite old television show. An eighth-grade boy, his first day as a crossing guard, a friendly fireman, Old No. 3 truck, and a sky full of black smoke. I asked Opie—oops—Robert what inspired him to write this tale.

"I usually like to write historical fiction, but the writing prompt for the contest fits well with two of my most memorable experiences back in the Sixties."

Robert began his writing career when his job responsibilities required him to write commentary for quarterly and annual corporate reporting. Once he retired, he decided to take a stab at writing historical fiction.

As many of you know, Robert's wife, Sherry Cerrano, also writes and has won previous SW contests. While my husband usually reads my stories, my writing is done solo. I was curious what it was like to have a spouse as a writing partner.

"Having a wife that is a writer and former English



Diane How

teacher is like having a secret weapon in addition to a computer keyboard. It's fun to bounce things off each other. Having a constant resource at hand makes writing much more manageable. It's also amusing to see if we can plan travel around our projects. We visited northern Italy, Rome, Florence, and the Veneto for my book and cruised Greece for Sherry's novel while we were there."

When not traveling, Robert works on a novel about the immigration of his grandfather from Italy. "It's the story of a young man coming of age during the great European migrations and the cataclysmic events of World War I. Unfortunately, a lot of my research is in Italian, so translating it is daunting, but a pleasant adventure nonetheless."

He offers this advice to fellow writers: "The hardest part of writing, as with most things in life, is overcoming inertia. Getting the research, distilling it into something exciting and readable is a challenge, even daunting at times. Making an effort to continue your writing when you hit an obstacle is the key. My grandfather liked to use a favored Italian saying on me, "*guardare sempre avanti*." "Always look forward."

And that's what I'm doing. Looking forward to interviewing the next winner! Get writing, folks.

—Diane How

A Lovecraftian Ode to All Hallows Eve

by Douglas Osgood

Fear knotted my intestines.

"Dil...Dillon," I called.

A cloud of bats passed through the light of the gibbous moon that peeked from behind the mansard roof of the Victorian manse. Beyond the macabre structure, eldritch mists rose from the fields like amorphous creatures. A singular candle lurked behind the lamp's glass and illuminated the otherwise narrow and stygian porch. A sudden breeze waved the flame in a tentacled welcome. Ancient brickwork formed a long, sinuous path from the bottom step to the heavy wrought iron gates that gaped open, a series of pointed

vertical slats forming twin concave arcs that when closed would surely bring to mind the slaving jaw of some hideous beast. Grey gargoyles, demonic sentinels perched atop cyclopean gate posts, stared their interrogations as if I stood alone.

"Dil...Dillon," I called again. A mass of charging, gibbering monsters swirled about me, their fetid breath hot on my neck, my arms, my hands. Where was he?

Helpless against the hordes that bumped and clawed at me, their ululating shrieks piercing the final vestiges of my sanity, I stumbled. More of the unnamable horrors battered at my legs. Arms flailing, screaming resignation for my unutterable fate, I fainted into the horde.

"Mom," Dillon cried from amongst the swarm. Gesturing toward the accursed place, he said, "Quit fooling around and look at what Mrs. Adams gave me."

A Poet's Duty

Poetry can be an articulation of the unknown: How we feel about what is at the edge of or beyond our understanding. Sometimes it's just a different way of looking at what we thought we understood.

The more Truth we assimilate, the less absolute any one Truth can be. We are attracted to poetry as the light that shows our reality and burns away our misconceptions. Yet, as any moth can attest, this can be a searing experience. The truth may set you free, but so does a bullet to the brain.

Our beliefs can be held so dear and so deep that only a very sharp chisel and the hammer of Thor may have a chance to excise them from our subconscious inner selves. For many of us, the thought that what we have been taught to believe to be noble and proper by our parents, religion, and society are merely misconceptions is unimaginable. We will fight anything that challenges our core beliefs—the things that affect who and what we conceive ourselves to be.

The job of the poet to shed light on these misconceptions can be difficult, if not dangerous. Even in countries considered less than repressive, going against commonly held religious or social beliefs can bring about reactions that are decidedly uncomfortable for those who would instigate change. In cases where only a direct and blunt approach will work, poets must weigh the cost and decide if they are willing to pay it.



R.R.J. Sebacher

Lest one think I am suffering from delusions of grandeur, I am aware that, compared to the motion picture, TV, and internet industries, poets are voices calling in the wilderness. Unlike these giant arbiters of common belief, poets are fragile and defenseless to protect themselves, with little ability to create change in our modern society. There are alternatives to making oneself a martyr. This is nice if you are agnostic or have realistic expectations of what power for change a poem has today.

I, probably to a higher degree than poets of the past, have chosen to use the god, Terminus, when my poems touched on religious matters. One aspect of this is that there is little chance that I will receive any hate mail from fanatical followers of Terminus. I invite my fellow poets to become followers of my god of poetry.

Perhaps metaphor is the most excellent tool of poetry and is also the best way to avoid confrontation with the displeasure of your readers. If a rabbit in one of your poems attacks the problem of population control in too realistic terms, or a wolf protects its territory from another wolf wishing to immigrate, it will be more acceptable to your liberal readers than if you substitute humans into your narrative. The other side to this is that the point of your parable can more easily be ignored as not applying to humans. We all tend to see only what we wish to look at. As the poet, you must decide on how forceful you will make your arguments. Remember this affects the strength of the poem you create, and the poet must say the unspeakable.

—Robert R.R.J. Sebacher, Poet Laureate

Eye See You

by Marilyn O'Neill

He was so charming, warts and all. The toad sat alone on the gravel bank.

I tried to listen to the trail guide drone on about pond wildlife, but the lumpy specimen by my foot demanded attention. *Get your camera. You need to photograph me.*

Bending over, I depressed the shutter release. *Closer!* He was right. I was too far from his fat little amphibious face.

Certain to embed as many pebbles as possible into both kneecaps, I knelt, zooming in for a better mugshot.

We each observed the other. The final close-up photo featured my reflection in his eye.

In the Good Old Summer Time

...

When the heat is high and humidity wraps you in a wet blanket, it's hard to get the mind and blank page to work together. Take a stab at a few summer prompts to clear away some of the laze and haze of summer days.

Picnics: backyard, city parks, on the road; family reunions, company, hot date on a low budget; fried chicken, barbaque, baloney sandwiches; wiffle ball, sack races, watermelon seed spitting contests.

Vacations: bucket-list trip, childhood family trip, interplanetary adventure; day camps, Scout camps, National Guard camps.

Saturday Writers Keep Writing Their Way to Publication, Prizes

Sheree Nielsen, a multi-talented artist, has been busy and productive this year. Her poem, “Kiss,” was awarded 1st place in St. Louis Writers Guild’s 2020 Dean Wagner Poetry Contest, and “Coffee with Cats” earned an honorable mention. Her abstract painting, “Surrender,” appears in the Summer 2020 edition of Shanti Arts’ *Still Point Arts Journal: Making a Mark*. “Just Like Coming Home,” her travel article describing Sunset Inn in the North Carolina town of Sunset Beach, came out in the June 29, 2020, edition of *South Brunswick Magazine*.



Sunset Beach may be a favorite vacation spot, but Sheree is not letting the picturesque marsh grasses surrounding the inn grow under her feet. She has just signed a contract with Shanti Arts Publishing for a new book: *Coffee Coma: Poems and Photos About Our Love Affair and Life with Coffee*. Sheree describes her new book: “There are poems to make you smile, poems for baristas about its composition, poems about love and coffee, and a journey through life with coffee. In addition, there’s an index of my favorite coffeehouses in the country, and even a story about how Picasso’s, Upshot, and Bright-Eyed Brew coffee has strengthened my love of coffee.” Her talent as both photographer and poet contribute to her second book with Shanti Arts. They published her award-winning *Mondays in October*, another book of poems and photos, in July of 2019.



Nicole Evelina is waiting to hear the results for the 2020 Launchpad Manuscript Book to Movie Competition. Her novel, *Daughter of Destiny*, Book 1 of her Guinever’s Tale trilogy, has made it to the Top 10, with the potential of being pitched to Hollywood.

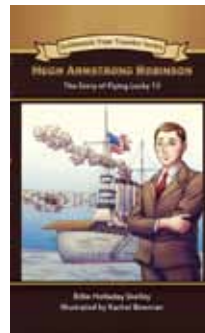
John Marcum has been submitting to *The Sun* magazine’s Readers Write section nearly every month since mid-2018. Each month, the section features short memoirs on a different topic. John’s second piece to be accepted appears in the “Girlfriends/Boyfriends” Readers Write pages of the July 2020 issue. His previous piece explored their theme of “Smoking” in July 2019. His persistent submissions have earned John a free one-year

subscription for each winning entry. The magazine accepts and pays for longer personal essays, fiction, poetry, interviews and photography. “So far, I haven’t come up with a suitable story for a longer piece, but I’m thinking about writing an essay on societal changes due to the coronavirus.”



“Golden Mystics” became **Jeanne Felfe’s** first story to appear in a Chicken Soup for the Soul publication. Written specifically for *The Magic of Dogs* edition of Chicken Soup for the Soul, the story recounts how Sheba, a golden retriever they called her son’s “red-headed sister,” died too young, but her spirit remained around just long enough to train their golden puppy to be a member of their family. *The Magic of Dogs* is scheduled to release this July.

Billie Holladay Skelley’s *Hugh Armstrong Robinson: The Story of Flying Lucky 13* has been named



one of the best indie books of 2020 by the Independent Book Publishing Professionals Group. The book is the winner of the Children’s Picture Book (Non-Fiction, All Ages) Category in the 2020 Next Generation Indie Book Awards, the world’s largest book awards program for independent publishers and self-published



authors. The winners and finalists were honored June 26 at an online event streamed live on Facebook.

Hugh Armstrong Robinson: The Story of Flying Lucky 13, an Aviation Pioneer details his life (~1881-1963) and accomplishments as an aviation pioneer, from his early motorcycle and automobile exploits through his career flying over 900 flight exhibitions with his “Lucky 13” talisman. His problem-solving skills led to his invention of the tailhook, the device that allows airplanes to land safely on the deck of a ship, and it is still used today. The book is the third book in the Goldminds Time Traveler Series highlighting remarkable individuals whose lives provide inspirational stories for young readers.

DEADLINE: SATURDAY, July 25!

2020 Contest Theme: Decades

Prose: 2020 Word Limit

Poetry: 50 Line Limit

Begins: 6/27/20

Prose Deadline: 7/25/20

Poetry Deadline: 7/25/20

July Theme:

2000s & 2010s: 9/11, economic crisis, Hurricane Katrina, text messaging, first iPhone, smartphones, first implanted self-contained artificial heart, Facebook, apps created, legalization of same sex marriage, Tinder dating app, internet stardom, memes, emojis, Pokémon Go, streaming services, 3D printers, the Cloud, *Game of Thrones*, total solar eclipse, opening of the new World Trade Center, ETC.

REMINDER: Poetry entries include themes from May and June, as well as July.

DEADLINE: SATURDAY, August 29!

2020 Contest Theme: Decades

Prose: 2020 Word Limit

Poetry: 50 Line Limit

Begins: 7/25/20

Prose Deadline: 8/29/20

Poetry Deadline: 8/29/20

August Theme:

Any Decade Goes: Did your research for previous contests leave you with ideas that you tucked away for later inspiration? Pull them out for Any Decade Goes. Do you have a story or poem that didn't win a prize first time around, or perhaps received an Honorable Mention? Take another look, spruce it up a bit, and try again. Follow your muse from 1900 through 2019.

May Contest Winners

Reminder: All certificates will be held until the contest season ends and be mailed or handed out together.

First Place:

Robert Cerrano for
"The Day the Sky Disappeared"

Second Place:

John Marcum
for "Combat Zone MP"

Third Place:

Heather Hartmann for
"Vietnam War—American Soil"

Honorable Mention:

Robert Robeson for "Dog, Pig
and Monkey War Tails"

Honorable Mention:

M. L. Stiehl for
"Silver Memories"

Honorable Mention:

Heather Hartmann for
"Skip"

Upcoming Events

Saturday Writers "Zooms" through 2020

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.

July

Open Mic:

Tuesday, July 21, 7-9 p.m.

General Meeting:

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

August

Open Mic:

Monday, August 24, 7-9 p.m.

General Meeting:

Saturday, August 29,
11 a.m.-1 p.m.

September

Open Mic:

Tuesday, September 22, 7-9 p.m.

General Meeting:

Saturday,
September 26,
11 a.m.-1 p.m.

Cavalli—Continued from page 1

and speaks about individual encounters with phenomenon beyond our contemporary reality and options for integrating the effects. Her most recent work is *Bad Mind*, a collection of essays that explores the taboo against speaking openly about experiences with the otherworldly. Her work has won awards, including Outstanding Secondary Science Book and a nomination for a Pushcart Prize. She has an MFA in Creative Writing from the University of Alabama, where she studied with Margaret Atwood. Cavalli has taught writing at the University of Minnesota, in North Carolina and at The Metamorphosis Center in Savage, Minnesota. Cavalli works as a technical writer and lives in Savage with her husband, Tom. *Undercover Goddess*, Book 1 of the adult fantasy trilogy, *No Boundaries*, is forthcoming from Blue Fortune Enterprises. Contact Karen at [@karencavalli https://karencavalli.weebly.com/](https://karencavalli.weebly.com/) or <https://karencavalli.weebly.com/contact.html>; kcgoodguide@gmail.com

—Sarah Angleton

Sargent—Continued from page 1

a snapshot of ordinary people. Tell a story that is inspirational and delivers a message. Tell your story through vivid images, emotions and drama. It may contain tears or laughter, and opens the heart. Tell a story that is hopeful and rekindles the spirit. The story must be 1200 words or less.

Chicken Soup will not accept stories written from the 3rd person POV, as fiction, biography, or an essay, or submitted by a ghostwriter. They cannot be overtly Christian or religious, unless there is a specific call out or theme, such as Christmas. They do not accept testimonials, sermon or eulogies, newspaper articles, letters, journal entries, term papers or theses. They will also reject stories that are political, controversial, or have been previously published.

Karen continued her presentation with a graphic of story structure. At the beginning of a story, the setting and characters are introduced. The inciting incident occurs, followed by rising tension. The climax is reached, and the conflict is resolved. The action falls to a resolution.

Two approaches can be taken in writing a Chicken Soup story. The snapshot approach captures a brief moment in time and has a defined setting. The panorama is a wide-view picture, weaving important snapshots together over time.

In coming up with ideas for a story, think of all the hats you wear. She suggested not only things like mom, friend, wife, but also more unique ones such as coffee drinker or gardener. Think of experiences you have had while wearing certain hats. Also, think about the take away. Why do readers need to hear your story?

Karen reviewed what the beginning, middle, and end of a story should have. The beginning can have a hook that draws the reader in. It can begin with a startling or unexpected statement. A story can begin with imagery or dialogue.

Aspects of the middle include having a logical sequence, a clear voice, and good pacing. It also builds tension. Using varied sentence lengths can move your story forward.

The end of a story must have a clear take away. It may restate the title, ending with an impact or message. The story can also end the same way it started, thereby creating a circular story.

Karen explained the submission process, as well as the notification timeline if a story is accepted. She showed the Chicken Soup website, their submission page, and their call out page.

Now do your homework!

—Sue Fritz

Check Out St. Louis Writers Guild Gateway Conference Series

THE PUBLISHING EVOLUTION
AUGUST 22, 2020

SCHEDULE

9-10:50am
Panel: The Changing Nature of Publishing
Nicole Evelina, Vivian Gibson, Esme Symes-Smith, and LaShaunda Hoffman, Moderated by Marie Chewe-Elliot

11am-Noon
Empowering Your Writing: Using Conscious Language for Inclusiveness and Representation with *Crystal Shelley*

12-1pm Break

1-1:50pm
Integrating Creativity and Social and Environmental Justice with *Marie Chewe-Elliot*

2-2:50pm
Workshop on Writing - will be announced soon

Free for SLWG Members
\$20 for Non-Members
Includes access to recordings

100th Anniversary
St. Louis Writers Guild
Celebrating A Century of Writers

Gateway to Publishing
Conference Series
stlwritersguild.org

Memoir:

It's All About You!

Have you considered writing a memoir? If so, take a load off and let's talk for a minute. Why? Well, seems a lot of folks don't know the difference between an autobiography that encompasses an entire lifespan and a memoir that tells readers about a moment or series of events that happens around a theme. For example:

Picture a lattice-topped Fourth of July cherry pie. The entire pie is the writer's life. A 1/8-inch slice is the memoir. The vacay to the Grand Canyon is a slice of the pie, and therefore a memoir, which includes the family frenzy when Grandma Prissy's mule slides down the ravine and into the frigid rapids of the Colorado River.

Nailing a Memoir

1. Decide on an incident and write about that one incident. Flower it up with your creative writing skills and bits of additional fiction. Paint a vivid picture to draw your reader close.

2. Be Truthful: Don't go writing some snarky story about Cousin Poindexter skinny dipping in Hobbs Creek with the Tuttle triplets, when you know full well he was rebuilding the engine on his '68 Dodge Charger. Ornery embellishments to get back at Neanderthal relatives are no-noes. But oh, so much fun.

3. Details. It truly is in the details. Tell your story, but add tidbits about the sights, sounds, smells of the scene: The tree branches heavy with fruit, the mild aroma of a lavender bush, baby Donnie's loaded diaper at



Tammy Lough

the family reunion. Enquiring readers want details.

4. "Show Don't Tell" holds true here. Use vivid language and write with passion to immerse the reader in your experience. This way, your reader doesn't have to chomp the head off a salamander to feel your adventure.

5. Think of the "people" in your memoir as characters in your book. You can focus more attention and give them a deeper role. The reader will get a better glimpse and know them in greater depth. This will evoke emotional responses. When you can tug your readers' heartstrings, they will remember you and your memoir long after the last page turns.

6. Create an Emotional Journey. You know the phrase, "knock their socks off"? When writing your memoir, don't aim for this. Nope, aim to knock their jeans, shirt, shoes, socks and boxers to the ground BAY-BEE! Make them sniffle, then cry, and finally sob like a first-grade schoolgirl. It's okay if they giggle, chortle, roll on the floor with tears rolling down their cheeks as they laugh till the pee flows. Pull the reader into the emotions of the story and you've got a win-win-winner!

7. Writing a memoir, as you would imagine, uses much dialogue. She said this, and he said that, and then I said ... yadda, yadda, yadda. Splendid news: use narrative by showing your reader the theme of your memoir and include how it created growth and change in you, the memoirist. Did you notice an immediate change or a gradual one over weeks, months, years? Did the experience change your self-esteem? If so, did

the change elevate or decrease your self-esteem? Get some genuine feelings out so your reader knows you're truthful and bearing your honest-to-goodness heart and soul.

But most of all, write. Why? Writer's Write!!!

—Tammy Lough

Saturday Writers Officers

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Sarah Angleton

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Volunteers/Chair Positions

Assistant Treasurer: Denise Scott
Children's/YA Author Critique:

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TBD

Contest Chair: Heather Hartmann

Hospitality Chair: Bob Weismiller

Assistants: Diane How &

Ryan Cort

Information Table: Tammy Lough

Membership Chair: Denise Wilson

Members Online Critique:

Susan Moreland

Newsletter Editor:

Susan Gore Zahra

Newsletter Assistant:

Sherry Cerrano

Pre-Meeting Saturday

Works-in-Progress Café &

Creative Writing Salon:

R.R.J. Sebacher

Publicity Chairs:

Rose Callahan

Speaker/Workshop Chair:

Jeanne Felfe

Assistant: Tom Klein

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 Jacobsmeier & Sue Fritz

Our meetings are held at the Spencer Road Library located at
427 Spencer Road, St. Peters, MO 63376.
Meetings will usually be in Room 240.