

Saturday Writers Newsletter

October/November/December 2017

Saturday
Writers



Writers Encouraging Writers Since 2002

A Chapter of the Missouri Writers Guild

A Nonprofit Organization / Corporation

www.saturdaywriters.org • info@saturdaywriters.org

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Fall Workshops : Network, Discuss, Learn, Encourage

It's officially fall in St. Louis, and that means Halloween. Wait, I'm getting ahead of myself. It means Fall Workshops. Our first workshop—Social Media and Authors, given by Liz Schulte—was held Oct 3, and provided a lot of valuable information for how to make social media work for authors.

We've got three great workshops still to come—6:00 to 8:30 p.m.—St. Peters Cultural Arts Center

Wednesday, October 11—

Christina Gant—Memoir

Who among us doesn't fancy ourselves writing the next "Running With Scissors" blockbuster memoir. Well, it's possible. The best memoirs aren't accountings of the entire life of a person (that would be an autobiography), but instead are some snapshot from that life that can provide a view into the human condition. Sign up now to hear Christina Gant share her thoughts on this topic. This workshop will

be hands-on so participants should bring materials for writing - notebook, laptop, etc.

Thursday, October 19—

Kelli Allen—Poetry

Saturday Writers is blessed to have many wonderful poets who are always seeking to improve their skills. Kelli has called her workshop: "Discovering The Difference Between Narrative And Leaping Poetry: Poems That Address The Internal, External, And The Deep Subconscious, Resulting In Work That Is More Than Universal—The Poems Become Vital!" This seminar and workshop will show and teach the difference between narrative and leaping poetry. We will examine how the Spanish Surrealists used wild images to tie-in myth, music, and passion for the craft of poetry. We will each write at least two new poems over the course of this seminar. Attendees need only bring pen and paper.

Thursday, October 26—
Anthony Clark—Story Crafting

No matter how long you've been writing, whether a newbie or a lifer, there's always room for learning more about the craft. In this session, writer and storyteller Anthony Clark will help participants develop a sense of story structure, as well as guide them through the process of developing a structure for a story in progress. Anthony will also discuss other foundational elements that a writer will likely want to have in place before launching into the first draft of a short story or novel.

Registration for workshops can be paid online (via paypal) at <http://saturdaywriters.org/2017-writing-workshop-registration.html>

OR by completing and mailing in the form available on the website with a check (no cash),

OR at the door, cash or check.

Saturday Writers' September Guest Speaker Amy Collins discussed Book and Author Marketing

So you wrote a book? Now what? If your goal is to nurture your new baby and have it read by as many people as possible, the tips provided by our September speaker, Amy Collins, are just what you need.

Did you know that in the 80's and 90's people would still go to libraries and bookstores and just "stumble" upon a book? Well, not so much anymore. According to Book Industry Study



Group, over four million—yes, you read that correctly—4M books are published each year, with over 2M of those being in English. Holy guacamole, that's a lot of books. What this means is that if you publish a book—

whether traditionally or as an Indie Publisher—a lot of effort must be put behind ensuring it can be found by those who are likely to read it.

Continued on page 10—See Collins

Time to Renew Your Membership

1. Complete a Membership Form to update your information, if desired (see page 15)

2. Create a Bio for yourself and send it along with two optional photographs to info@saturdaywriters.org

3. Membership Dues are renewable in January of each year:

If you are a current member and you are Renewing your Membership BEFORE March 1st your dues are \$25.00. If you are a current member and you are renewing your membership AFTER March 1st your dues are \$30.00.

From the President's Desk...

Celebrating 15 Years

This year we celebrated our 15th year helping writers reach their dreams of becoming better. The other officers, staff, and all the volunteers I had the privilege to serve with did a fantastic job making 2017 memorable, trying to appeal to every type of writing.

Our fiction writers were guided by Kelli Allen in the art of creating great short stories, and Cory Milles discussing the various genres of story plots defined in "Save the Cat!"

Our non-fiction writers heard Terry Baker Mulligan discuss her memoir writing techniques, Nicole Evelina speak on writing history that's relevant to today's readers, and Deborah Reinhardt provide information about writing for AAA magazine.

Poets were provided with inspiration for writing a better verse from Christina Gant, who kicked off the first of our many poetry contests.

We also included several speakers who touched on subjects of interest to all of us. Amy Collins gave us tips on how to market our self-published books to various outlets, Leigh Michaels helped us learn how to write a better query letter, and Anthony Clark provided us with quite a few ways to make money from our creative works.

In addition to our Open Mic Events, our various critique groups, our write-ins, and our monthly meetings, this year also saw our first ever Poet Laureate's contest, our first pool party meet 'n' greet, the creation of two

new novel critique groups, and 85 winning contest entries for our annual anthology.

And that's just the last of the FIRST 15 years. Just imagine what we have to look forward to.

But, we need your help to make the future as great as the past has been.

First, let us know what you liked and didn't like this year, as well as what you want and don't want next year. We need our members' suggestions for speakers, topics, judges, events, and anything else they may have an opinion on. This is your group. We want to provide what you need to help you on your writing journey.

Second, let us know what you can help with. All of our board and chair-persons are volunteers and work hard to provide the best experience for you. But we constantly need help. If there's anything that sounds interesting to you, from serving as an officer to helping with food or contests, please let us know. Our leadership team has a lot of fun, and we would love to find a place for you to join us.

Thank you all for letting me serve as your president for this memorable year. It is only the beginning. Every year going forward, we plan to make this organization better and better—and you are a part of that process.

Celebrating 15 years! Looking forward to the next 15!

— *Brad Watson, Director/2017President*



Calling All NaNoWriMo Participants

Once again, Saturday Writers will be supporting our members who participate in National Novel Writing Month (NaNoWriMo). This is another chance to write that novel you've been putting off.

- Do any prep work you can: outline your chapters, flesh out your characters, map your sub-plots, etc.

- Join us Monday, October 23, in room 112 of the Spencer Road Library for a short class on NaNo. The meeting will be from 7-8 p.m. We'll talk about tips and shortcuts, as well as answer questions.

- Attend our kick-off Tuesday, October 31, at Denny's on 5th street (back room). We'll meet at 10 p.m. to allow time for food and discussions, then start writing at midnight.

- All of November, Saturday Write-in time at Spencer Road Library, room 212, will be extended to 1:30-5:45 p.m. to allow more NaNo writing time.

- Thursday, November 30, we will meet in room 263 at Spencer Road Library from 3-8:30 p.m. for our final push to reach our goal of 50,000 words.

For more information, or to sign up for NaNoWriMo, check out the NaNoWriMo website at <http://nanowrimo.org>

SPECIAL NOTICE

If you are not receiving your electronic copy of the newsletter, please email your request to:

Jeanne Felfe at
jeanne.f@saturdaywriters.org

October/November/December CALENDAR OF EVENTS

October Workshops at the St. Peters Cultural Art Center

The following workshops will be presented on four different evenings from 6-8:30 p.m.

- Wednesday, Oct. 11 – Christina Gant – Memoir
- Thursday, Oct. 19 – Kelley Allen – Poetry
- Thursday, Oct. 26 – Anthony Clark – Story Crafting



Wednesdays in O'Fallon Works-in-Progress Café

It's exciting to hear new writings from our Works-in-Progress members. Novels, poems, short stories, essays, and memoirs are discussed each Wednesday at Cupcake Amore on Hwy K in O'Fallon, MO, at eleven a.m. Saturday Writers members are

free to join us for a two-hour session to improve your work or receive validation of ideas. Some of the discussions are very lively. Honesty and support for your work helps to improve the finished product. Come join us. You'll like it, I'm sure.

—Bill Spradley, your host.

NaNoWriMo Schedule of Events

- Introductory Meeting Monday, October 23, from 7-8 p.m. at Spencer Road Library, Room 112 (lower level).
- Kick-off. Tuesday, October 31 starting at 10 p.m., Denny's on 5th Street (back room).
- Final Push. Thursday, November 30, from 3-8:30 p.m. Spencer Road library, room 263.



Christmas Party—Dec 9 from 11 a.m.-1p.m. w/WIP 10

Don't forget to mark your calendar for our final event of the year: Saturday Writers 15th-Year Christmas Extravaganza. We will host the last Works-In-Progress meeting from 10-11 a.m. that morning, followed with the festivities beginning at 11 a.m.

Jennifer Hasheider has agreed to be our Christmas Party Chairperson, with Heather Hartmann handling the silent auctions. The planning is in full swing, and we can only imagine all the fun our past-president is planning for us. If you've been to any of our previous Christmas celebrations, you know a great time will be had by all.

As in years past, we hope to have our 2017 Anthology Cover reveal, an announcement of the 2018 contest theme, along with food and raffles.

Make sure you join us for the end-of-the-year merriment. It will be a party you won't want to miss.

Poetry Symposium

Where we meet to discuss poetry, read our work, receive suggestions for improvement (if solicited), stimulate and encourage our fellow writers. Free and open to the general public—adults only, presented by R.R.J. Sebacher and Bradley Bates.

Under the auspices of Saturday Writers, a chapter of the Missouri Writers Guild, www.saturdaywriters.org. At: St. Charles City-County Library, Spencer Road Branch, 427 Spencer Road, St. Peters, Missouri. Saturday, November 11th, at 11:00 a.m. in room 210. No meeting in December.

Saturday Write-In

As the winter approaches, life gets more hectic, and your writing can suffer. School events, holiday demands, and end-of-year goals all take their toll on our free time.

But, all is not lost. Every Saturday throughout the year, we still sponsor the Saturday Write-in at Spencer Road Library, room 212. Set aside your busy schedule and join us to work on that latest writing. The normal hours will be 2:30-5:45 p.m., with extended hours of 1:30-5:45 p.m. during November, to allow more time for NaNo writers.

Join us and keep that writing habit alive.

Critique by Email

Wondering what to do with all your free time this fall since our regular meetings have ceased? Look no further than the Email Critique group. We eagerly provide an extra set of eyes for short stories, poems, essays, novel chapters, etc.—it's what we do from the comfort of our own homes. We still have room for more so join us by emailing Jeanne at Jeanne.F@saturdaywriters.org

Complete information and rules about this members-only service is on our website at <http://www.saturdaywriters.org/email-critique--members-only.html>

October

SATURDAY WRITER EVENTS THIS MONTH

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
1	2	3 October Workshop Liz Schulte Authors and Social Media	4 O'Fallon Works-in-Progress Café	5	6	7 Spencer Road Library Write-In Missouri Writers Guild Trivia Night
8	9	10	11 O'Fallon Works-in-Progress Café October Workshop Christina Gant Memoir	12 Children/YA Author Writing Group	13	14 Poetry Symposium Spencer Road Library Write-In
15	16	17	18 O'Fallon Works-in-Progress Café	19 October Workshop Kelley Allen Poetry	20	21 Spencer Road Library Write-In
22 NaNoWriMo Introductory Meeting Spencer Road Library from 7-8 p.m.	23	24	25 O'Fallon Works-in-Progress Café	26 October Workshop Anthony Clark Story Crafting	27	28 Spencer Road Library Write-In
29	30	31 NaNoWriMo Kick-Off 10 p.m. at Denny's	1 O'Fallon Works-in-Progress Café	2	3	4 Spencer Road Library Write-In

November

SATURDAY WRITER EVENTS THIS MONTH

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29	30	31	1 O'Fallon Works-in-Progress Café	2	3	4 Spencer Road Library Write-In
5	6	7	8 O'Fallon Works-in-Progress Café	9	10	11 Poetry Symposium Spencer Road Library Write-In
12	13	14	15 O'Fallon Works-in-Progress Café	16	17	18 Spencer Road Library Write-In
19	20	21	22 O'Fallon Works-in-Progress Café	23	24	25 Spencer Road Library Write-In
26	27	28	29 O'Fallon Works-in-Progress Café	30 NaNoWriMo Final Push Spencer Road Library 3-8:30 p.m.	1	2 Spencer Road Library Write-In

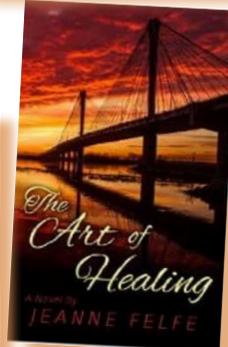
You can save money right now by renewing your membership for 2018 online at: www.saturdaywriters.org

Saturday Writers Author News...

Jeanne Felfe's debut novel, *The Art of Healing*, a Women's Fiction/Love Story, was named a quarter-finalist in The BookLife Prize 2017, Romance Category, with an overall score of 8.00 out of 10. You can read the entire review at: <https://booklife.com/project/the-art-of-healing-a-novel-22115>.



Also Jeanne Felfe's short story "The Edge of Life" has been published in *Matters of Survival*, a survival-themed anthology. All proceeds from the sale of the book go to charity. <http://a.co/aRxFhy3>.



Tammy Lough has a short story to be published by Top Writers Block titled "Bottoms Up" for the September 2017 Anthology, MURDER 101.



A Special Thank You to These Writers and Authors...

Our newsletter is one of the best in the nation, thanks to these contributors who take time out of their busy schedules to write for our newsletter. As editor, I would like to say thank you to:

Brad Watson, Nicki Jacobsmeyer, Jeanne Fife, Douglas Osgood, M. Rose Callahan, Christine Roth, Bill Spradley, R.R.J. Sebacher, Bradley Bates, Tara Pedroley, Susan Gore Zahra, Les Thompson, Larry Duerbeck, Susan Angleton, Bob Cerrano, Sherry Cerrano, Tammy Lough, Marcia Estep, Jim Ladendecker, Sherry McMurphy, Diane How, Donna Mork Reed, Jennifer Hasheider, Donna Volkenannt, Carole Tipton, Tom Klein, Marcia Gaye, and guest contributors Stan Whisenhunt, Nicole Evelina, and Emily Rawlinson.

Can You Survive?

I did survive my journey to the completion of *Surviving The Iditarod: An Interactive Extreme Sports Adventure*. The process taught me about self-discipline, pushing through writer's block, plot structure, persistence and more. Since I only had three short months to write three plots with 43 choices and 19 endings,

writer's block couldn't occur. No, that's not true, let me re-phrase. Writer's block did occur, but I didn't have time to give-in and wait for the muse to hit me. I pushed through and wrote words that I knew would never see the inside of a book. I permitted myself to write

through the uncreative times because I would be back to edit those pitiful sentences.

It's been a joy to see children's faces light up when they talk about the adventures in the book. These moments remind me why I love writing for children. Since this book is primarily for schools and libraries, I'm enjoying visiting and planning school visits. The students adore that they are the main character and have the power to choose. I hope to have the opportunity to write for Capstone Press and the YOU CHOOSE series again!

Set in the Alaskan wilds, the Iditarod is one of the most extreme races on the planet. As the musher and leader of a high-powered dog sledging team, choosing the right dog is just the first of your critical decisions. From there, each choice you make will affect whether you come in first, fifth, last, or not at all. YOU CHOOSE how this adventure ends.

— Nicki Jacobsmeyer





Nicki Jacobsmeyer

What's the Big Idea?

Any Sin/Virtue Goes Contest Prose Winner:

When Doug Osgood decided to enter the “Any Sin/Virtue Goes” contest, he reflected back to a story he wrote in the fall of 2015. Although its length surpassed the word count, he decided to tweak it down and give it a try. Clare Fedick in “The Contract” is a strong woman, a western version of women in Osgood’s life.

Osgood won an hour editing session with My Two Cents Editing at the Holiday party last year. Editor Meghan Pinson pinpointed what didn’t work in the story, and Osgood revised the piece without losing the heart of the story. Obviously, the judge agreed and awarded “The Contract” first place in the contest.



Doug Osgood

Osgood shared a couple of tips for fellow writers. “One, the heart of any story revolves around what the protagonist and antagonist want—the McGuffin. Two, never be afraid to spend money on a good editor. This story was floundering until my editor put fresh eyes on it and identified its core problem.”

Any Sin/Virtue Goes Contest Poetry Winner:

Cathleen Callahan takes first place in the Any Sin/Virtue Goes Poetry contest with poem “Beautitudes.” The original version of this poem first saw light in 2005. There were minor changes but the ending stayed the same. Callahan shares, “I wrote this poem at a time when I was feeling especially grateful for my life and the surprising new adventure of teaching visual art. I can’t tell you why the treasured sensuality of listening to my beautiful grandmother reading the Beatitudes to me on the screened porch that long ago summer came forward I sat at my desk that May morning, looking out at spring blossoming, noticing leaves had changed from frilly new greens to denser, deeper hues, but I can tell you that I let those happy moments spill out with little effort beyond getting out of my own way and letting the images flow. My early life was full of enchantment and wonder. Perhaps that’s why I have such vivid memories and why they play through me still, making me smile, and often dancing through my fingers onto the page as poetry.”



Cathleen Callahan

Poet Laureate Winner:

When Diane How sat down to watch the news one evening, she wasn’t expecting her next poem idea. She grabbed a pen and paper when the sudden urge to write down words came upon her. Unable to write a satisfying ending she put it away for another time. The announcement of this contest had her grabbing her dusty notebook and finishing “When The Bough Breaks.” This contest happened to be the third time she submitted this poem. “Listen to those voices in your head when they urge you to grab a pen and record words, whether its prose or poetry. Don’t ever discard something you’ve written, those thoughts are valuable and someday, someone needs and want to hear them.”

President Contest Winners

Flash:

Flash fiction contest winner, Jim Ladendecker, flashed back to his childhood days of friends playing with puppets on the stage his father built. Recently, he posted pictures on Facebook and the story, “Don’t String Me Along,” poured out of him. Ladendecker yelled his writing advice, “JOIN A CRITIQUE GROUP! Plus the advice you get will improve your writing more than you can imagine.” For him a blog got his creativity going, and he encourages every writer to find what motivates them and write.

Poetry:

Judy Giblin, the Poetry winner, pondered how subjective the entertainment industry is when writing her winning poem, “Entertain Me.” It puzzles her how an audience can enjoy a movie, song, book, etc., but she finds it dull. Giblin realizes it comes down to individuality. One group, she is convinced about is Saturday Writers. She loves being part of a chapter of supportive writers. Giblin offers sound advice to us all, “Don’t beat yourself up if you don’t write for a day or two. Writing is about living. They come hand in hand.”

Prose:

“Misunderstood,” by Jeanne Felfe took first place for the President Prose contest. The idea came to her in a flash but only a piece of the story. She asked herself, “What’s next?” and her hero came alive. Felfe has committed to entering every SW prose contest which almost always resulted in publication.” The more I write, the more I can, and do, write. If I stop writing, I go dry. I use the short stories as an appetizer for my novel writing,” Felfe shared. Her nugget of advice, “Be willing to go deep and stray from the safe path in your writing. Ask your characters what they want to reveal and trust them to lead you through the dark alleys and winding rounds to the truth.”

— Nicki Jacobsmeyer

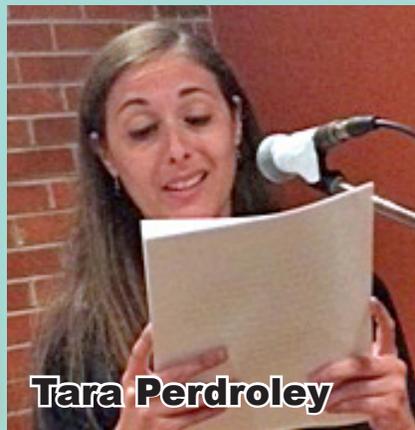


Open Mic Night

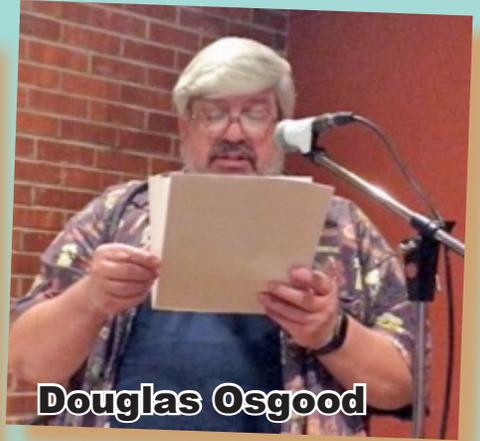
Our Saturday Writers Open Mic on Thursday, September 21st at Rendezvous Café made for a delightful evening. The night was filled with prose, poetry, laughs and wine flights.



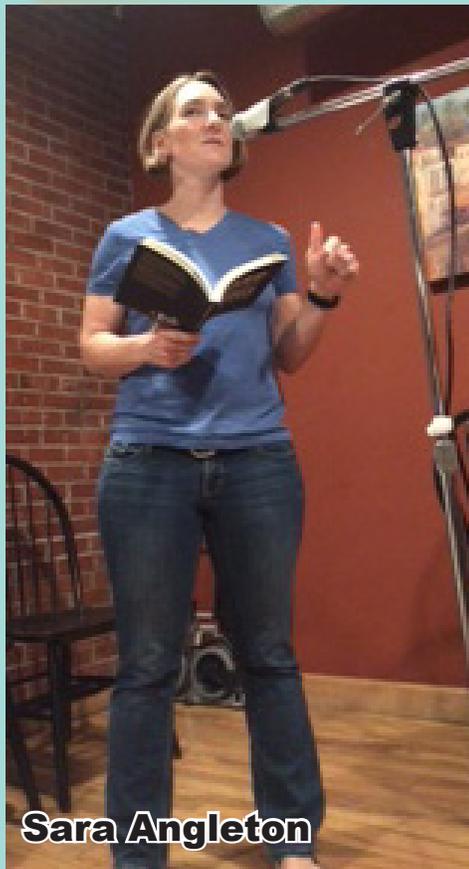
Diane How



Tara Perdroley



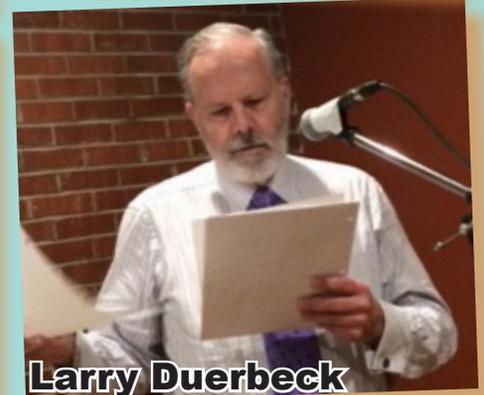
Douglas Osgood



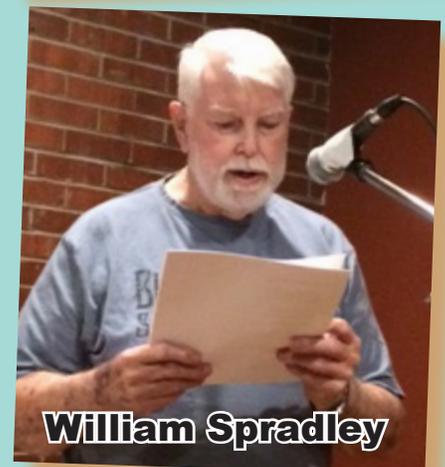
Sara Angleton



Dave Reed



Larry Duerbeck



William Spradley

Contest Winners

Our final list of contest winners is quite extensive, totaling 39 winning entries to add to our anthology.

“Any Sin/Virtue Goes” Prose:

- 1st place – Douglas N. Osgood – “The Contract”
- 2nd place – Jeanne Felfe – “Deadly Sin”
- 3rd place – Tammy Lough – “Sky Burial”
- Hon. Mention – Wesley J. Ginther – “Regal Forbearance (Flash)”
- Hon. Mention – Douglas N. Osgood – “The Fugitive”
- Hon. Mention – Sandra Cowan Dorton – “Smoke Gets in Your Veil”
- Hon. Mention – Douglas N. Osgood – “Showdown at the Lucky Mick Saloon”
- Hon. Mention – Tara Pedroley – “The Ice Cream Lady”
- Hon. Mention – Jeanne Felfe – “Angel in the Night”

“Any Sin/Virtue Goes” Poetry:

- 1st place – Cathleen Callahan – “Beatitudes”
- 2nd place – Larry Duerbeck – “Latest Trade Show Notes”
- 3rd place – Billie Holladay Skelley – “Lost at Sea”
- Hon. Mention – R.R.J. Sebacher – “Secret Personae of the Mississippi as the River Styx”
- Hon. Mention – Cathleen Callahan – “A Gift of Spirit”

Poet Laureate’s Poetry:

- 1st place – Diane How – “When the Bough Breaks”
- 2nd place – Bradley D. Watson – “Final Visit”
- 3rd place – Larry Duerbeck – “Sailing by the Stars”
- Hon. Mention – Bradley Bates – “Face”
- Hon. Mention – Tara Pedroley – “Go”
- Hon. Mention – M.L. Stiehl – “Come On Over”

President’s Prose Contest:

- 1st place – Jeanne Felfe – “Misunderstood”
- 2nd place – Donna Mork Reed – “Cold Case Diligence”
- 3rd place – Tammy Lough – “The Coin Toss”
- Hon. Mention – Sherry McMurphy – “The Lazy Traveler”
- Hon. Mention – Robert G. Weismiller – “How Harry Got Religion”
- Hon. Mention – Sandra Cowan Dorton – “Top Salesman”

President’s Poetry Contest:

- 1st place – Judy Giblin – “Entertain Me”
- 2nd place – Donna Mork Reed – “The Dance of the Bird Feeder”
- 3rd place – Cathleen Callahan – “At the Back of Tomorrow’s Closet”
- Hon. Mention – R.R.J. Sebacher – “California Burns 2007”
- Hon. Mention – Cathleen Callahan – “Are You Sleeping, Muse?”
- Hon. Mention – Tara Pedroley – “The Shadow’s Mistake”

President’s Coveted Flash Contest:

- 1st place – Jim Ladendecker – “Don’t String Me Along”
- 2nd place – Sherry Cerrano – “Treasures and Stories”
- 3rd place – Larry Duerbeck – “Better Than 24-Karat”
- Hon. Mention – M. Rose Callahan – “Most Prized Possession”
- Hon. Mention – Judy Giblin – “Fresh Tracks”
- Hon. Mention – Judy Giblin – “Highballs, Hats, and Epitaphs”
- Hon. Mention – Sherry McMurphy – “Should’ve Called In Dead”

Congratulations to these, and to all who participated in our 2017 contests. All of you continue to prove that Saturday Writers has some of the best writers in the world. We hope to announce next year’s contest at the Christmas party.

Readin', Ritin', and Rithmetic

Reading, writing, and arithmetic was the backbone of a quality education in our grandparent's day. They still are. But more than that, they are the basis for a successful writer.

Work on a new novel began in earnest for me in late April. Tax season was over for another year, along with the eighty-plus hour work weeks it created. Unfortunately, the problems with my writing I had been experiencing before the season picked right back up where they left off. Every word required pliers, tooth extractors, and crowbars to get it out of my mind and onto the page. A two-hour session might generate a hundred and fifty words, two hundred if I was lucky. Worse yet, every word was tighter than the strings of a tennis racket. Heavy editing sessions seemed to fix most of the tightness but could do nothing about the sense of frustration I felt. The work on the novel slogged along. A snail would circumnavigate the world before I would have a completed first draft.

I meet with a friend of mine a month ago. In the course of our conversation, he commented how many books he read every year. I, in turn, lamented not having time to read much. There was a time I read at least a book every week and 65 to 70 per year. However, last year (2016), in the midst of finishing a novel, if you include the audio titles I "read," my total was six. And they were all craft related except for one audio novel.

But the conversation reminded me of something Meghan Pinson

(My Two Cents Editing) said as she worked on a story with me. When I complained to her that my writing was tight and uninspired, she suggesting reading a few books by my favorite author. The holidays were past and tax season was upon me, so while I agreed it was a good idea, I secretly held out little hope for getting it done. Oh, I picked out a book—not by a favorite author, but in a genre I enjoyed—and read by the light of my eReader of choice every night



Doug is an enrolled agent with eighteen years of experience assisting clients with their tax-related questions and problems.

before falling asleep. I finished that 350-page book 100 days later with a week of tax season remaining. Talk about your speed reading.

And, by then I had forgotten why I even started it in the first place. So my summer languished away with little accomplished on my novel. Every writing session made me feel like Rocky in the late rounds—beat down, battered, bruised, saying "Don't want no rematch."

Until the conversation with my

friend came along.

Right then I committed to reading an hour every single day.

I chose an author I enjoyed this time, with style similar to my own and in the same genre of my novel. And I read. Every day—eschewing television for the Dresden Files. Oddly, the deeper I got into the book, the freer my writing got. And the faster I wrote. Two-hour sessions generated four hundred words, then six hundred, then a thousand. So, while my commitment cost me an hour of writing time every day, it resulted in more and better work.

What a revelation. Of course, maybe if I had just listened to two of my favorite writers I would have saved myself some anguish. Stephen King in *On Writing* comments that writers must first be readers. I falsely assumed that the thousands of books I read before taking up writing were sufficient. It wasn't and never will be. Louis L'Amour, in his *Education of a Wandering Man*, notes that he read between 100 and 120 books a year. Oddly, from the time his first novel published in 1951, until his death in 1988, a span of 37 years, he produced over 100 novels, several short-story anthologies, a book of poetry, and the memoir.

So, you see, readin' ritin', and rithmetic are the cornerstones of a successful writer. Reading more leads to better writing, which leads you to have more words to count every day.

Are you making time to read? If you're not, I would strongly encourage you to carve out some time to regularly curl up with a good book. It'll change your writing.

—Douglas Osgood,
EA Writer and Tax Expert

Collins—continued from page 1

If you're an Indie Publisher—otherwise known as a self-published author, a word Amy said we should strike from our vocabulary—you must decide from the get-go whether you can live with the T&Cs of the publishing world. Most importantly, discounts and returns. Returns, yes, that's right my industrious authors, returns. Books that are stocked by wholesalers (w/s), are in almost all cases, returnable. That means that the w/s can return unsold books at any time in "saleable condition," a term which is basically relative, and you'll have a hard time fighting them on damaged books. The good news is that libraries return less than 3% of the books they buy and those are usually because they were damaged in shipment. Your job is to try and minimize returns.



Amy Collins

Amy revealed several "secrets" to help us get our books into stores and libraries.

Secret #1—How bookstores and libraries buy books: Bookstores and libraries can, and do, buy books and license ebooks from self-published authors and Indie Publishers. If you call one and they say they don't buy POD (Print on Demand) books, just know that they do indeed buy them. 30% of the books on shelves at any given time are POD. Books used to be printed on giant machines called offset presses. Now, POD presses are small and can print any number of books in the just-in-time model. This eliminates needless storing of books in garages and back rooms of bookstores. IngramSparks, CreateSpace, and NookPress (Barnes & Noble) all use POD. Just so you know, Ingram Wholesaler is the largest book distributor in the world. Ingram Sparks is a sister company.

Books get onto shelves in the following way:

1. Book is printed in 1 – x number of copies
2. Book is pitched to w/s (Ingram, Baker & Taylor, Bookazine (east regional) and America West (west regional)). For libraries it's Brodart and Midwest Books. W/s only buy returnable. Gift shops may buy non-returnable, but request a deeper discount (50%)
3. Books are presented to buyers—no one's books are just discovered any more.
4. Books are scheduled for purchase during the budget calendar, month's in advance. At Indie Bookstores, it's different—they'll usually take new books any time and pay monthly or in 90 days.

5. Libraries and bookstores purchase books from the w/s

6. W/s pays the publisher or author

Secret #2—How to approach book buyers and librarians: Hint, we don't "sell", we provide service.

1. When you contact them, realize they are busy. Don't start trying to sell them your book. Instead focus on how to be of service to them. Sound and look so professional and different. You only have moments to impress a buyer—make that 10 seconds. After that, they will invite you to have 20 more seconds.

2. Buyers have goals they must achieve to keep their jobs, get bonuses, etc.

a. Acquire books that their customers and visitors will enjoy. Their jobs depend on this. Keep in mind that their job isn't to buy GOOD books, or wellwritten/edited books, just books people want.

b. Increase foot traffic – help them get people into their store or library and they will want your books. They know that every 20 minutes a person spends in a bookstore, they spend over \$70

c. Stay in budget

d. Serve the community – this especially applies to librarians. Is there content you can create, like 10 ways to... whatever your topic is.

e. Do a good job easily and quickly

NOTE – For big bookstores and gift shops a pricespecific barcode is essential. You (or your publisher) sets a price, and it can be discounted from there, but you can't create multiple prices for different markets.

Secret #3—Materials and tools:

1. Your number one tool is your Sales Sheet, also known as a One Sheet. They are mostly about marketing and absolutely must include comparable titles. A dozen would be nice. Short-hand it – something meets something, such as Steel Magnolias meets Star Wars. Including comparables lets the buyer know that you understand where your book fits on the shelf.

2. The next must have is a marketing plan. List any awards the book has received, and any professional 3rd party reputable reviews that you did not pay for (NOT Kirkus)—like Publishers Weekly. On the topic of reviews, if someone at a party asks where to buy your book, do not say Amazon, say online instead. That person might just be a buyer and saying Amazon hurts your chances.

Collins—continued from page 10

a. If you have no 3rd party reviews, think of who you could ask for an endorsement. Example—Oprah herself talking about your book is an endorsement; Oprah magazine would be a review.

b. A huge percentage of people find their next read from a review or endorsement.

c. Send review requests to bloggers/reviewers—a minimum of 14 per day—ask to be on their blog or offer a giveaway, etc. (See Amy’s article “Library and Bookstore Reviews” that was emailed on Oct 3.)

3. A great cover letter. Now that you’re registered as a vendor and your book is available through wholesalers, you must let library buyers know it’s available. You do that with a cover letter.

a. Make sure to get the correct name of your contact.

b. Be succinct – who you are, what kind of book, and what you want.

c. The “what” is that you’re launching a marketing campaign and there will be demand—have the mindset that you are not asking them to do you a favor. This is a business.

d. Include the ISBN after the name of the book. Don’t make the buyer work to find it.

e. You don’t need to include a lot about the book because you’ll be sending your One Sheet.

f. Let them know you’ll be directing people to their store or library.

g. If they request a physical book for review, send them one for free. Keep in mind that it’s a small expense given that many library systems have multiple branches. If the book gains speed in being checked out, they will order more copies.

h. Attach your marketing plan

i. Sign it with “Thanks”—Amy pointed out that this is apparently the new normal signature.

4. When you call – be short and if you get “tone” from the other person, don’t take it personally. Let them know that you know they are busy and ask if you can email them some information about your book—do NOT ask them to buy on the call.

Other Resources – by now you should have an email from Jeanne with links to the “Library and Bookstore Reviews” document and Amy’s book.

• Sources that libraries search from – Baker & Taylor, Library Journal. Note—some libraries utilize a committee for all purchases.

Libraries buy and lease ebooks via Overdrive, 3M/
Bibliotech, and Proquest

—Jeanne Felfe

2017



The Poet's Corner...

Outs And Ins For Poetry

This first paragraph will relate the outs, as I call it, what I hear from people about why it is hard to understand poems:

- It seems to be too much "stream of consciousness," and thus no focus.
- The clarity isn't there as a result of the way in which people write poems.
- I just don't understand poems.
- Reading poems just doesn't follow the way my mind thinks.
- Figurative language makes the poem unclear.

The next will be a list about why poetry is understandable:

- Take out the repeated pronouns and it will be much better, the repetition just gets in the way.
- Poems that have clarity are ones using figurative language, in such an appropriate way, the meaning is uninterrupted.
- One may see a poem slightly different if the poem is delivered with clarity in mind so as not to distract the reader.
- Image use actually helps improve the poem's meaning.
- It seems as if the poems are "beyond the way the mind thinks," is fixed when the writer uses language in a better way.

Here is a poem, by Jim Harrison (who recently died this year) in his book *Dead Man's Float*:

"The Girls of Winter"

Out the window of the bar I'm watching
a circle of birds stretching and yawning
across the street. It's late January and 74
degrees. They love the heat because
they are a moist heat. Heat loves
heat and today's a tease for what comes
with spring around here when the glorious birds
funnel back up from Mexico. The girls
don't care about the birds they are birds.
I recall in high school a half-dozen
cheerleaders resting on a wrestling mat
in short shorts in the gym, me beside them
with a silly groin ache. What were they?
Living, lovely warm meat as we all are
reaching out of our bodies for someone else.

Here is a poem, by Joe Bolton, and edited by Donald

Justice, entitled *The Last Nostalgia: Poems 1982-1990*-He graduated with an MFA in Writing from the University of Arizona. He taught. He took his own life in March 1990 at the age of twenty-eight.

"Tropical Courtyard"

It is a rage against geometry:
The spike fans of the palmetto arcing
Like improvised brushstrokes in the light breeze;
Late shadowplay, somewhere a dog barking.

Against the height of new and old brick walls,
Confounding stone, transplanted pine and palm
Lift in imperfection, as heavy bells
That would force order fade into the calm

Of azure and a faint scent of musk.
(Is it eucalyptus or just the past?)
There's nothing in this warm, vegetal dusk
That is not beautiful or that will last.

Finally, we will take a look at a poem from Li-Young Lee's book, *Book Of My Nights*.

"Heir to All"

What I spill in a dream
runs under my door,
also ahead of my arrival
and the year's wide round,

to meet me in the color of hills
at dawn, or else collected
in a flower's name
~
in a book. Proving

only this: Listening is the ground
below my sleep,
where decision is born, and

whoever's heard the title
autumn knows him by
is heir to all those
unfurnished rooms inside the roses.

Now, it can be seen that all three of the above poems fit into the Outs category; however, there is a distinction--one can put more work in the poem to see it as your eyes, mind, and heart read it. I will provide what I get from these poems below.

"The Girls of Winter"--This poem looks from the past into right now. The language used helps to see this. And one humorous part is when the narrator gets

excited at the scene of cheerleader gals and how he feels turned on. But nothing is wrong with it given the title, *Dead Man's Float*. The narrator must expect his life coming to an end for whatever reason.

By the end of the poem, the narrator describes what is wrong with wanting someone else; maybe that is his final frontier. Maybe that is what he has felt his entire life, but now he can say it, and it is okay. Another cool aspect is how he calls the girls birds, so those images go beyond simile by way of metaphor which also comes with the reader to the end of the poem.

"Tropical Courtyard"--This is a typical but also a fascination with geometry from the beginning of the poem. The remaining images deal with using geometry as the pivot for his image use. But at the same time he says, *It is a rage against geometry*:"; in the first line, that beauty of geometry is the rage against the form of geometry describing a sense of place type of poem, and actually seeing the phrasing in the first line is against geometry, but then look at it really intensely, and he lays out the poem in this fashion and continue through to the end with fascination.

"Heir to All"--In this poem, Li-Young Lee uses images outstandingly. For example, the first two lines--"What I spill in a dream/runs under my door..." It is the creativity of this poet to say his dream goes ahead of him and of the world as well. And then "...is tracing his fingers in a book." He gets back to the original way of life for himself. Listening brings his decision, which is very important here in the poem. He ends with autumn being "Heir to All," the title of the poem, and leads him to move onto the final image about how

he creates the "unfurnished rooms inside the roses." He says a number of things here.

First, he mentions the unfurnished rooms, meaning he can create rooms, but it is the roses' place to furnish them within their own blooming. It is not something he actually does but it is something he hears his title, and now by this ending in the poem, maybe it is really contributed to someone else except for a number of stanzas which are beautiful and pertain to how the narrator begins seeing roses, as if he knows of them before the start of the poem. The dream acts as metaphor reaching down through the poem even through its last stanza, as he may have heard it in his dream, and as a result, one can realize the poem's uniqueness by understanding these factors.

Hopefully, this is a clear enough meaning of all the poems for the reader or sayer of them. It becomes clearer with the shortness with which I give an explanation of them here. It is up to the reader and/or sayer to figure out more about meaning through examining lines deeper and using them to greatly develop their articulation of these poems through the idea, what do they mean for you?

—Bradley Bates



Bradley Bates

Wanted: Writers

Can you write news? Can you write the who, what, where, when, why, and how story? Are you creative? Want to get published? We want you! Each month, our newsletter publishes a recap of the previous meeting and the speaker's presentation. We also need news coverage articles of our special meetings and events. If you are interested, please call Wes Ginther at 805-236-6790, 636-284-7469, or email newsletterproduction@me.com.

In My Opinion...

A Pain in The Possessives



Larry Duerbeck

I wrote something for the newsletter, something else, something long. So long it may be serialized, or simply crumpled up and thrown away. Here is something short. A short subject, but one still prone to controversy.

The possessive apostrophe for "other" and "others" can cause problems. Trouble with "other" and "others" in the possessive brings forth discussion and woolgathering.

God knows I've done my share of both.

Here is generally good advice, and specifically

excellent help for this problem. Go to a dictionary. I am growing fonder and fonder of the writing in dictionaries, and definitions are not easy writing.

My dictionary continues to help me ever so much.

I looked up "other" and found for the noun: 1. other—the remaining one of two or more; 2. others—the remaining ones of several.

This makes placement of the possessive apostrophe ever so easy, it seems to me. For the singular use other's and for the plural, others'.

I'll bet this memo is insufficient for some. In light of my shortcomings, I encourage those to go to some good dictionary or other. Tell you what. I may meet you there.

—Larry Duerbeck

Flash Fiction

Vacation's End

By Bradley D. Watson

It was the last weekend before Mira's only vacation was over. One of those too short, never-ending-heat weekends, that you wish would go on and on because their conclusion brings with it a return to responsibilities.

But it was over. She stood on the white sands of Wista Beach, watching the families winding their huge beach-towels into a wad, closing their great turtle-shell umbrellas, and tucking all their belongings under their arms to make the slow trek to vehicles, waiting to whisk them back to lives that Mira couldn't even imagine.

For three weeks, Mira had played with the kids on the beach: learning to build sandcastles, eating her first—and only—hotdog, and laughing at jokes that she didn't understand. The children were so full of life, and the air was so clear and fresh. She took deep breaths, feeling it inflate her lungs, then expelling it with the enthusiasm of a child with a new toy. The sky was a brilliant cyan blue, and she realized she had been staring for hours into its beautiful emptiness, dotted now and then with random jellyfish clouds. The sun felt strange on her skin, but she liked it. She wished her holiday could go on forever.

With a touch of sadness, Mira watched as the last of the tourists disappeared from the beach, like a great school of fish, turning and moving as one, vanishing over the rim of the hill. The rising tide of the ocean washed away the single remaining tower of her lonely sandcastle. The fading laughter of the children she'd made friends with so quickly was swallowed up by the gently lapping waves. The whisper of the soft breeze across the vacant expanse of sand was now the only remnant of her too-short vacation.

The rays of the evening sun lightly stroked her tanned legs, a feeling she would miss.

It's time; she heard her mother's voice in the distance.

"I'm coming," she said aloud, rising and crossing the deserted beach, her eyes closed, memorizing the feel of the sand beneath her feet. Unable to delay any longer, she placed a foot into the gently beckoning sea.

No one saw her wistful blue-gray eyes as they took one last look at the twilight sand.

No one saw her skin begin to shift and change.

And no one saw the little green-and-blue-jeweled fishtail give one last flick at the surface as it pushed her down, down, deep beneath the ocean waves, taking her back home again.

The Golden Mermaid

The whisper of the sea,
a waterfall of tears,
keeps this woman afloat
away from all her fears.

Her body is protected by the
Heavenly flow of her tail,
for she has an energy that
moves her,
smooth as any boat could sail

Strands of a true gold
swim through a sea of soft curly locks
natural, auburn, several shades of brown
Some will realize, few will know
the spirit of her loving heart;
for it is so beautiful
that no matter how high a tide
could ever be,
the depth of her soul will never drown

—Tara Pedroley

About the author: Born and raised in St. Louis, Tara Pedroley has been writing since grade school.

An award-winning poet, she took third place at the 2015 All Write Now

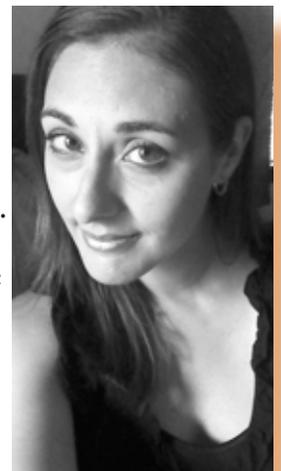
Conference, and has been published in the 2015, 2016 and 2017 Anthology through Saturday Writers, a local chapter of the Missouri Writer's Guild.

One of her pieces has recently been published in the first volume of *The Tin Lunchbox*, as well.

Tara loves children, holding a degree in Early Childhood Education.

She writes several blogs, including one with advice on dating and relationships.

Most of her time is spent writing, but she also enjoys dance, art, photography, and creating fun projects for her friends and family.



Saturday Writers Membership Form

First Name _____ Last Name _____

I am A New Member A Current Member updating information

Email _____ (much of our communication will be through this email address)

Phone Number _____ Other Phone Number _____

Address _____

City _____ State _____ Zip Code _____

Type of Membership:

- New Membership \$30.00 - Paid before September 30, renewable January 1st at the rate of \$25.00
- New Membership \$30.00 - Paid on or after September 30, will be considered current the following year
- Renewal Membership \$25.00 - Paid before March 1st
- Renewal Membership \$30.00 - Paid after March 1st

Type of Payment

- I am mailing a check to: Saturday Writers, PO Box 2093, St. Peters, MO 63376
- I will use PayPal on this website to pay my Membership Fees (this option does not guarantee discounted renewal dues if paid after March 1st)
- I will bring cash or check with me to our next meeting (this option does not guarantee discounted renewal dues if paid after March 1st)

Are you a current member of the Missouri Writers Guild?

- Yes, I am a member of MWG No, I am not a member of MWG
- I am not a member, but you can email me information about joining MWG

Area(s) of writing interest, genre(s)

Do you have any publishing credits you would like to share with us?

What are you hoping Saturday Writers can do for you?

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www.saturdaywriters.org • For questions email Rose Callahan at: rose.c@saturdaywriters.org

Write a Spine-Chilling Thriller....

Do you want to pen a thriller that pulverizes your reader's state of calm—forever? By the time the final, thrilling page turns, if your reader does not waddle down the hallway in dirty drawers, you need to rework those pages. Now, pump your fist, that's the kind of thriller we're talkin' about!

According to T. Macdonald Skillman in "Writing The Thriller," there are several distinct types of thrillers. Action-Adventure which encompasses the term Techno-thriller, Psychological, Romantic Relationship, Women in Jeopardy (Fem-Jep/Child-Jep), Legal, Medical, and Political Thrillers.

1. Action-Adventure Thriller- Example: Ian Fleming and his James Bond series. The James Bond movies have plenty of action, but does Mr. Fleming spend time divulging Superman's "feelings" about the villain's he POPS, POWS, & SLUGS? No, he writes Superman as a hero who is relatively detached in the emotionally revealing category. I do not recall anything written about the hero's feminine side or a favorite color. Do we care? Not a chance. Give us more action!

2. Techno-Thriller- Example: Patricia Cornwell and her Kay Scarpetta series. Forensic pathology geeks love Ms. Cornwell's books (I can vouch). The writer reveals a more personal description of the protagonist and use of internal dialogue so the reader gets a peek inside the workings of her brain. This way, we are aware of what she is thinking and feeling and makes the stakes more engaging when things get bristly later on.

3. Psychological Suspense/Thriller- John Sandford and the Lucas Davenport, Prey series, a personal favorite. Delve into the character's flaws and make them a real 3-dimensional person, so your reader cares about them and fears

for them. This raises the stakes exponentially and brings the reader front and center.

4. Romantic Suspense/Thriller- Joy Fielding and See Jane Run. Growth and change must occur in this genre. Plus, the added romantic interest appeals to many.

5. Women in Jeopardy- (aka Fem-Jep or Child-Jep) Mary Higgins Clark and Where Are the Children? Growth and change must also occur in Fem-or Child Jep. Don't let your reader wonder why a character stays in a haunted house or a dangerous situation. Give the reader a sensible, believable explanation, and it will become realistic and acceptable.

6. Legal Thriller- John Grisham The Firm. This type of thriller requires you to create an atmosphere where your reader believes the scenario you have concocted could happen to them. As an example, a hold-out juror, or a badly flawed attorney. To accomplish this feat, you must dig into the attorney's past flaws and involvements to create an emotional attachment. Then, your reader feels how high the stakes are and how the jury's decision will forever influence this person's life. The reader now has an emotional investment in the outcome.

7. Medical Thriller- Robin Cook's Coma. Many times, in a medical thriller, the villain is a virus or some form of disease. The author has the original characters and storyline, with the addition of the happenings in the laboratory. Not an easy task and a medical background is a huge bonus.

8. Political Thriller- Tom Clancy's Clear and Present Danger. Along



Tammy Lough

the line of a medical thriller, the author must keep the underlying plot and characters moving forward. Plus, these same characters and the addition of a populous will react and respond to outside forces, possibly fatal not only to individual lives but perhaps their world.

If you love a good thriller and have a story itching to be told—what is the holdup?

Writers Write!

— Tammy Lough

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