

NightScripts



April 2023

Connie Palmer Dodson, Editor



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Writing Prompt:

Does this scene inspire a story for you?

Write a short story of 1000 words or less and get it to me by April 30th 2023. I'll print my favorite in the May issue.

You can also just use the image to spark a scene or a story.

If you submit it to me don't forget to title your story. Put Writing Prompt in the subject line and submit it to: editor@tulsanightwriters.org

WRITE ON

Thinking Like A Villain

Part 1

By our President, Merle Davenport



For the past 23 years, I have worked as a teacher in the state prisons. It's a different world inside the prison walls. There is an inmate culture within the wire fence of prison that is based on patterns of thinking. Among academics,

this is referred to as "criminal thinking." Staff usually call it "stinkin' thinkin'."

Of course, the categories presented in these two articles are not an exhaustive list. The purpose is to generate ideas for your next novel. As you craft the villain for your next bestseller, you may want to include some of the thought patterns listed below.

1. Entitlement – *My needs are all that matters. If I want it, I get it. I should get everything I want. I deserve it even though I didn't work for it. People owe me. Society owes me. I have to get mine before you get yours. I deserve it more than others. I shouldn't have to pay for it because I deserve it. The world should adjust to me. I don't need to adjust to the world. Things should be the way I want them to be.*

This sort of villain sees the satisfaction of his own desires as more important than anything else. He doesn't care about others except as a means to fulfill his needs. Loyalty only extends to those who faithfully meet his needs or follow his commands. In short, this person is self-centered and possibly narcissistic.

If you were to use him in a novel, he would have no sympathy for his victims as they only exist to satisfy his whims. If they are no longer able to do

so, they are no longer necessary. He rationalizes his criminal behavior by believing he deserves whatever he wants. You don't matter. Only getting what he's entitled to is important.

2. Blaming the victim – *He made me do it. If he didn't make me mad, I wouldn't hurt him. If he didn't want to get hurt, he shouldn't be in my way. It was his fault for disrespecting me. It's not personal, it's business. If he pays me, I won't have to hurt him. He should have given me what I wanted. She should know better than to get in my way when I've been drinking.*

Villains may blame their victims for forcing them to do "bad things." The villain acted rationally. It was the victim who made him commit the crime. "If she would have given me more money, I wouldn't have to steal." He is not a thief. He only stole because he was forced to. Therefore, he isn't to blame. He is innocent of all charges against him.

In a novel, the villain may believe that he is acting rationally at all times. If others would do and say the right things, he wouldn't have to hurt anyone. He has no remorse over wrongdoing because he is not responsible. The victim is to blame. "If he hadn't said that, I wouldn't have shot him. See? It's his fault, not mine."



With the information above, take a moment and write a villain.

THE WRITE TOUCH

HOW MANY PLOTS ARE THERE?

By our Vice President, Kathryn Helstrom



Two, according to the ancient Greeks. The two masks, tragedy and comedy, encompass all plots. Today, we think of tragedy as a tear-jerker, a sad, depressive story. Comedy is silliness, and at its best, satire

or parody. But to the Greeks, they were two different approaches to the construct of the story.

Tragedy was theater of action, physical engagements, suspense, which may have either a sad or happy ending. Comedy was, as Ronald Tobias puts it, “theater of fraud... deception, mistaken identities, double meanings, confusion.”

In other words, the first plot type is driven by the action, and the second plot type is driven by the characters. Of course, no plot exists without the characters and the action, but where is the focus? An action story depends on developing the events that affect the characters. A character story depends on developing the characters who are affected by the events. One is physical, the other is mental.

But the number of events and the number of characters writers could think up is endless. Their interaction, whether physical or mental, is the plot. Therefore, there are an infinite number of plots, right? Technically, ideally, yes.

Several authors, academics, and philosophers have attempted to create categories of plots. Rudyard Kipling believed that there were only sixty-nine plots. But what

he was really talking about was patterns. Carlo Gozzi counted thirty-six plots, or patterns of plots. But it was Aristotle who said there were only two (as described above), and all other plots stem from them.

Looking at the non-literary definition of a plot, it is a secret plan or scheme to accomplish some purpose. Not so different a definition, the plot of a story is the sequence of connected events that make up a narrative.

The plot is the plan or scheme of how the events and characters interact. An event happens, a character reacts to it, causing another event or character reaction, and so forth, moving the plot forward.

The secret is keeping the reader wondering what is going to happen next. How much to keep secret and when to reveal, is the author’s decision.

Plotters map out all the action and character reaction from beginning to the end. Pantsers have an idea, but where it ends up may be a secret even to the author.

Your plot needs a purpose, too, such as to entertain the reader in a light love story, or to expose social and political ills as Lewis Carroll accomplished in the Alice in Wonderland story. The purposes for plot are endless, too. When establishing your plot, be sure to define the purpose or purposes. Pantsers sometimes end up having to decide what the purpose is after the story is completed, and then go through the editing process with that in mind, making sure that the plot isn’t muddled. They drop in foreshadows and other literary devices to clue in the reader that there is a reason for the story.

(Continued on page 6)

Welcome Wagon

Megan Sells, Tulsa
Richard Brewer, Tulsa

Give a big Howdy to our new members.



March Meeting Followup

By Connie Dodson



Cassidy McCants was our speaker for March. She spoke about Portraiture and Prose as it relates to short stories. We had a lively discussion about the portrait of a character. When it comes to considering the portrait of your character she encourages you to ask, “What must you show that is important about your character in each scene.” She suggests that you look at your character as though he or she is a portrait and consider the elements of a portrait in crafting your character: distance, angle, focal length, etc. She explains, “Don’t protect your character too much.” Be willing to explain the hurt in your character and how deep the scar is.

April Speaker LMG Swain

By Connie Dodson



Writing Out of the Cave

Inspired by Plato’s “The Cave,” the idea is that a writer should experience life, either personally or vicariously, so he/she can produce an honest, genuine, and interesting tale.

His publications include several short stories, both magazine and online, and 15 novels, three of which are self-published. He created and wrote the Universal Monster series for Scholastic and Universal Studios, helped create Map Monsters (a British publication), is one of the contributors to the Roller-Coaster Tycoon books, and ghostwrote many of the Hardy Boys CaseFiles Mysteries, as well as one of the Nancy Drew-Hardy Boys SuperMysteries.

He goes by Mike, or you can call him TaleRider, as he tells tales and rides a 2008 Harley-Davidson Heritage Softail Classic, especially to writers’ workshops and conferences.

COVER PROMPT WINNER

A CURIOUS BOOK

BY JAMES R SYBRANT

It was a dark night, fog shrouded the man sitting on the bench, and the tiger at his side.

"I hope he came through," he said. "I like it better when I can understand what your saying."

The tiger nodded, shaking the moisture from his pelt, staring forward.

"If he doesn't show up, what are we going to do?"

The tiger gave him a sidelong look, turning back, gazing into the night.

"I think I see him, but it's hard to tell. What do you think?"

The tiger lifted his nose, sniffing the air, shaking his head in answer.

"You there," a voice, muffled by the fog, reached him.

"Hide," he whispered.

He lifted from his haunches, slinking behind a nearby bush.

"Hey, did you hear me?" The voice was closer, a silhouette emerging from the damp air. It was a man in a uniform. "What are you doing here? The park closed at sunset."

"Oh, I didn't know it ever closed."

"Yes, it does. Now, answer my question?"

"I'm waiting on a friend."

"You'll have to meet your friend elsewhere. Come on, get up."

"Alright, I guess I'll catch him later," he said with a raised voice.

The tiger shook his head, but understood he was to stay there, and wait.

"I don't care if you do or not, but it won't be here, move along." The bobbie waited for him to stand, walking behind to make sure he left the park.

"Hello," a high pitched voice called out a few minutes later.

The tiger looked out from behind the bush, he could just make out the small stature of the one they'd been waiting for. He gave a small roar as he walked out from behind the bush and into view.

"Don't tell me, you're on your own." The gnome, for that's what he was, stood before the tiger. 'He was run off by an enforcer.'

"Well, I don't guess he left payment with you."

'No, I was hiding, and he didn't have a chance to give me the bag.'

"I would rather have payment up front," he said in thought. "But I guess I can trust him; this time."

'I'm sure he'll get your gold to you as soon as he can.'

"Alright, bend down you bloody big cat." The gnome pulled a pouch out, along with a bit of string, and tied it around the tiger's neck. "Tell him, the next time he needs something, payment first."

'I'll let him know. But what of our need?'

"I'm working on it, for your sake as much as mine." The gnome turned and was quickly swallowed by the thick fog. "Next time, we meet where I choose."

"Thank God," he said when the tiger returned to his flat. "I thought something happened to you."

The tiger glared at him.

"Right, big tiger in the streets of London, what are you worried about. I guess Jack the Ripper wouldn't even scare you."

The tiger rolled his eyes, lifting his head.

"Oh, right, let me just take that." He removed the pouch and went to his hookah. He opened the pouch and removed a pinch of the contents, placing it in the top. He lit a match and inhaled deeply, letting the smoke out slowly.

'Better?' the tiger asked.

"So much better," he replied. "I like it when I can understand you."

'I hope this will be the last time you need such an herb.'

"I have everything I need to send you back, except for the one thing that gnome hasn't retrieved."

'I do hope that once you've sent me back to my world, you'll lock that book away and never use it to summon anyone, or anything, again. I'm a great wizard on my world, and even I wouldn't use such a dark, and unpredictable book.'

(Continued on page 6)

How Many Plots Are There? (continued from pg 2)

It is easy to have multiple purposes, especially in epics, but above all, do not confuse the reader with conflicting purposes.

“I don’t plot my books or follow a preconceived structure. A novel mustn’t be a closed system—it is a quest.” Kurt Vonnegut

Returning to the definition of plot, the narrative is how it is presented to the reader. This can be explained through the Point of View, describing all the different ways to tell the story, through whose eyes, and how it is interpreted by the narrator. That is a whole other aspect of writing that needs careful study and will play a crucial role in how you develop the plot.

When I first started writing, I was looking for maps and charts on different types of plots and how

to create them. But the more I studied, the more I realized that plot is very simple: It is a series of events that happen and how the characters react to them.

Whether the story is centered around the changes in the characters or the suspense of the events happening is the genre. A love story is about characters. A thriller is about events. Of course, both are integral in both types of stories. It is how you present it to the reader to accomplish your purpose that is the true art of storytelling.

Here is an exercise: Write down all the purposes you want to accomplish with your plot. Do you want to expose social ills? Provoke introspection? Explain history? Inspire action? Assure and encourage your reader? Think of as many purposes as possible. Narrow it down to what is the most important.

Happy Writing!

‘I do hope that once you’ve sent me back to my world, you’ll lock that book away and never use it to summon anyone, or anything, again. I’m a great wizard on my world, and even I wouldn’t use such a dark, and unpredictable book.’

A Curious Book (continued from pg 5)

“I think that’s a promise I can keep.” He took another draw on the hookah.

‘You shouldn’t smoke too much of that, you’ll be seeing things.’

He coughed out a laugh. “Like hearing a tiger speak in my mind isn’t bad enough.”

‘I’ve told you before, I’m not a tiger.’

“Maybe not in your world, but here, you’re a tiger.”

‘I hope you have the gnome’s payment, for this,’ he gestured to the pouch. ‘And for the item he’s yet to bring.’

“I’ll be destitute, but I have it.” He took another toke, feeling his mind open further.

“I came as soon as I found it,” the gnome said as he popped into the flat, startling the both of them.

“Where did you find it?” Smoke flowing forth.

“In a museum. Bloody guards nearly caught me.”

“Well, give it here, I’d like this all to be over with.”

The gnome held out his hand. “Payment first.”
“I know, but I would think you’d just be happy to go back home.”

“You brought us here, and you’ll pay for that,” the gnome said.

“Fine.” He went to the bureau and removed a small leather bag. He turned, tossing it, the gnome catching it easily.

“You better not mess this up.”

‘If he does, I’ll find a way back here, and I’ll eat him.’ The tiger promised.

“Okay,” he said, holding his hands up.

“Get on with it.”

They gathered around a book, black as night, while he prepared for the ritual.

“Here we go.” He began chanting the words from the page he’d opened to, holding out the amulet the gnome procured, a portal starting to open.

‘If you get this wrong, Lovecraft, I’ll find a way to punish you.’

Once the portal was fully open, the tiger and the gnome stepped through, leaving him to wonder what else might be out there.

BULLETIN BOARD



[Available Here on Amazon
https://a.co/d/7De1wBK](https://a.co/d/7De1wBK)

Brag

Carol Snow

One of Carol Lavelle Snow's poems "Count to Ten" was runner-up for a prize given to those who have had humorous poems printed in "The Lyric" in 2022. She will receive a free year's subscription to "The Lyric."

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Contact Julie Kimmel-Harbaugh

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918-720-4866 (cell)

NightScripts Submission Guidelines and Wants

From Members: Currently accepting ads (for books and services), articles, short stories (100 - 200 words), poetry, and event information.

Submit To: editor@tulsanightwriters.org
 Deadline: 5th of the Month
 Specifications: Please format your text as follows:
 Times New Roman, 12 pt
 Single Spaced
 Attach as a doc or pages
 Attach graphics and / or photographs

From Non-Members: Paid Ad Space Available,
 contact editor@tulsanightwriters.org

“Be a sadist. No matter how sweet and innocent your leading characters, make awful things happen to them — in order that the reader may see what they are made of.”

Kurt Vonnegut



Word Search

T	I	A	R	T	R	O	P	L	B
E	R	D	R	E	A	M	S	A	C
B	E	E	I	G	E	T	C	N	H
I	L	G	F	O	R	K	Z	O	A
R	A	A	T	U	G	S	R	S	R
C	T	M	H	R	A	X	S	R	A
S	I	I	O	D	F	R	U	E	C
E	O	U	E	L	G	N	A	P	T
D	N	M	O	T	I	V	A	T	E
D	S	D	E	P	T	H	E	Z	R

ANGLE
 BACKGROUND
 CHARACTER
 DEPTH
 DESCRIBE
 DREAMS

HURTS
 IMAGE
 MOTIVATION
 PERSONAL
 PORTRAIT
 RELATIONS



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2023 TNW Board & Meeting Information

Merle Davenport
President
President@tulsanightwriters.org



Tulsa NightWriters will meet at 7 p.m. Tuesday,

April 18, 2023,

location information below.

Kathryn Helstrom
Vice President
VicePresident@tulsanightwriters.org



April Speaker
LMG Swain

on

Writing Out of the Cave

See page 4 for additional information about this months topic & speaker.

Bill Wetterman
Treasurer
treasurer@tulsanightwriters.org



Directions

Take the I-244 to downtown Tulsa, and exit on Detroit. If you are coming from the west, the exit for the OSU campus is on the LEFT.

From Detroit Ave., turn right onto JH Franklin Road. You will see the Auditorium and Conference Center (North Hall) on the left. You can park in Lot E (first parking lot on left), or across the street in Lot D. We meet in Room 153. Look for signs posted at both entrances.

Parking is free and open to the public. It is a very short walk, and handicapped accessible. Campus security patrols the parking lots regularly.

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