AGENDA — APR. 17, 2010

April 17, 2010

1:45-2:30 Shannon Clute on the basics of podcasting: why to do it and how to do it.
3:00-3:45 Richard Krevolin, screenwriter, playwright and author, on the power of story.

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In recognition of April as National Poetry Month, I issued a call for submission of poems from our members. Twenty-five poems were offered from twenty-one AWC poets – six men and fifteen women. They ranged in length from three lines to seven hundred and thirty three lines and spanned a range of topics, all related to the month of April. There was one that spoke of a birth and several that were memorials to those who had died. There were flowers and April showers, love lost and love found, crocus and dogwood, Chaucer and Dylan Thomas.

I commend and thank everyone who took the time to craft and send in a poem or two. I was reminded again of the depth of talent and the extent of ability among the writers of the AWC. I wish I could somehow publish all twenty-five poems, but I had to be selective and ultimately chose to showcase four. Consider these four poets to represent all of the other poets in the Atlanta Writers Club, both those who submitted work and those who did not. For all of our poets, we honor your labors.

**

Of all the poems submitted, I found Roxanne’s to be the most stunning. It is stark, economical and beautifully poetic. Haunting and evocative, it is a real gem and fitting tribute.

April, Now
By Roxanne Ivey

in remembrance of James Dillet Freeman

April, now, will always be
A widow in my memory—
A wound within the sacred heart,
Where verses kiss, yet poets part;
A willow, wintered by the spring,
Whose boughs, bereft of angels, sing
A splintered song to crack the night
And loose the stars’ immortal light.

Roxanne writes, ”No one has shaped my world as a writer more than James Dillet Freeman, the late poet laureate of Unity. Freeman’s poem ‘I Am There’ was carried to and left on the moon by Apollo 15 astronaut Jim Irwin, proving (for those who had any doubt) the transcendent power of poetry!”

**

I was struck by Pendleton’s deft adaptation of ancient mythology to frame modern events and clever use of a literary trope to explore the change in seasons. Delivered with style and grace, the central image will linger in my memory.
Atlas Pirouette
By Pendleton Brown

He had not shrugged since January
Haiti took the shake
Hate and love and fear
burned large in souls
bones ached
It was not his fault
but one deep beneath the crust

By February love began
to heat the frost of hearts
and so the massive ball that bent him
often to a crouch
lent him gentle sighs in quiet snow
and winter light imparted strength
for yet another go

And so the earth took its turn
It bore the budded woods of March
and let the joys of April fill his mind
with blessed thoughts that only heaven understands
There God allowed a pirouette to spin within his breast
and rain and sun woke up the world from winter's rest

In a statement from the author: “Pendleton’s writing has mostly been in the song writing field. Some of his venues have been Sesame Street, Columbia Records, other TV shows and 3 musicals in New York. He has been in 4 Broadway shows, and recorded 9 CDs in the Christian Music market, mostly for kids. He has recently written a novel, signed with Heartfelt Books & Films Agency/Management and started a series of children’s books (nothing out yet). He is most excited about a TV Pilot he is writing which he hopes will bring him back into the acting field.”

**

Many of the entries I received tried to evoke an experience of the sights and smells and feelings of the month of April, but Peggy’s stood out as the most complete sensory expression of the season. It was a stirring reminder to me of what I love about April.
A Glimpse of April
By Peggy Ellen Brook Skolnick

The biting cold of February lives here now.
This bleak day,
In a gray and empty season,
Winter lacks hope, or the possibility of hope.
Brown dry leftover leaves crown tall oaks in the yard,
A sharp wind catches their high branches.
Heavy clouds rest on a low horizon, revealing a desolate landscape.
And then, buried somewhere beneath this cold despair,
A stirring, perhaps the voice of God, speaks.
All at once
A glimpse of April comes to me.
As a gift,
A sudden wisp of Spring’s impending sweetness bursts through winter’s void.
Innocent blossoms promising fragrance sweet.
Soon to come, pinks and yellows, purples and peach, a riot of color.
The promise of Spring, of life reborn.
The glimmer of hope.
Deep in Winter
Joy comes,
In a glimpse of April.

- February 6, 2010

Peggy writes, “I never go looking for my poems, rather it seems they find me on their own. Quite a few are written in the car, after I’ve hastily pulled into the nearest parking spot. I’ve just finished my first novel, ‘Genesis Goes Shopping,’ all of which was written in a more traditional setting, at home, seated at the computer. I am working on my second novel and hope to have a collection of poems completed soon, that is, if they find me and I can locate a parking spot! A website is in the works.”

**

Having never heard an IRS agent speak in perfect iambic meter before, I laughed out loud when I read Ian’s poem. The cadence, sharp dialogue, and absurd but believable situation were skilfully combined for an unforgettable comedic effect. Would that all audits were this amusing. And who said poetry has to be dry and esoteric?
Unhappy Returns
By Ian Sheffield

"Good morning, sir, I'm Walter Ford, I'm from the IRS."

"Some warning, Walt, would have been nice, but please come in, I guess."

"Small place you've got...a single guy...suppose it's all you need. More space would come in handy, though, with 14 mouths to feed?"

"Listen, Walt, I tell you, I can back up all my claims-- You won't fault me if I can't remember all their names?"

“And still you find the time to take a college class or two?"

“Until I've earned my Ph.D....I'm makin' my way through.”

“And how's your Army training gone, with both those hills to climb?

Sir, now’s the time I have to ask, 'How do you find the time?'

Gave all you cleared to common good, yet nary a receipt? They disappeared? Left in the night?"

"I'd nothing else to eat."

“Alright, sir, that's quite enough—we'll clear up why I came.

I prefer to keep it short—let's stop this silly game.

Some slide right by, we can't pretend to pick apart them all.

You tried, however, to remit the worst I can recall.

Confess, now, please, your 'clever' ruse—you know I have no doubt.”

"Ha, yes, er...jeez...um, April Fools! So, can we work this out?"

Ian writes, “Poetry for me is all or nothing. I don't write much poetry at all, but when an idea grabs me I become completely enveloped by it. It distracts me. I'm aware of my methodical and technical nature, and I love when I can use it for an activity that always winds up pleasing me—and hopefully others.”
March Speaker
Summaries
by Shyla Nambiar

At 1:45, Wendy Wax, novelist and author of The Accidental Tourist and the upcoming book Magnolia Wednesdays, spoke at length about her experiences in publishing, lending insight into a business that many authors stress is focused on the bottom line. Ms. Wax came into the field of fiction writing after a varied career that included journalism, broadcasting, and working for a PBS affiliate. It was only after having married and raised a family that she decided to start writing fiction. Ms. Wax specializes in writing novels centered on what she terms “women’s journeys.” While she managed to publish her first novel, she warned the audience that the business of publishing is quite brutal and that even having a novel published already is not enough anymore. She believes that endurance is what it takes to today to have a successful career. She recommended obtaining an agent and advised that agents are looking for a specific product that they can pitch to publishers. Ms. Wax was not enthusiastic about self-publishing and voiced her loyalty to the New York publishing industry. Her outlook on electronic resources such as e-books was generally optimistic, and she considers websites a great promotional tool. Despite Ms. Wax’s emphasis on the business aspects of publishing, she still advised writers to write what they are interested in and be true to it.

At 3:00, Jack McDevitt, science-fiction writer, award winner, and author of Time Travelers Never Die, delivered a humorous lecture on how to succeed and fail in the writing profession. A writer who managed to survive and succeed in the harsh world of science fiction writing, Mr. McDevitt described the fascination of a genre that allows for a unique standpoint on the universe, one that most people take for granted. He stated that one of the most common mistakes new writers make is to overwrite. His prescription was to make it short. He believes that the author’s goal is to fully involve the reader in the fictional world that he or she has constructed, and one way to hook the reader’s attention is to create a good opening line. Mr. McDevitt cautioned against authorial intrusion into the narrative and explaining too much. In accordance with his philosophy of minimalism, he suggested that writers work with a few as characters as necessary and encompass the novel’s action in the shortest possible period of time. To ensure reader interest, make sure something is at stake for the characters. In dealing with problems in pacing within a novel, he advised the writer to “set a clock running.” For anyone entertaining the idea of writing science-fiction, Mr. McDevitt advocated beginning by writing short stories before attempting novels. Echoing the sentiments of many published writers, he stated that writers should write about what they care about and hope the audience cares, too.
ELIGIBILITY:
1. The AWC Fall Writing Contest is open to: All current, paid club members. (To join AWC, please contact the Membership VP, Marty Aftewicz.) Submissions must be original, unpublished, and un-awarded work.

DEADLINE:
April 17, 2010. (Submissions received after this date will automatically be disqualified.)

AWARDS:
Three award levels in each category. (Awarded at June, 2010 meeting.)

FIRST PLACE $50 CASH PRIZE
SECOND PLACE $30 CASH PRIZE
THIRD PLACE $20 CASH PRIZE

CONTEST CATEGORIES:

<table>
<thead>
<tr>
<th>Categories</th>
<th>Maximum</th>
<th>Specifications</th>
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<tr>
<td>Spiritual/Religious/Inspirational</td>
<td>2,000</td>
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<tr>
<td>Article</td>
<td>1,000</td>
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<tr>
<td>Short Story</td>
<td>2,000</td>
<td>Any subject</td>
</tr>
<tr>
<td>Serious Poetry</td>
<td>32 lines</td>
<td>Any subject</td>
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CONTEST GUIDELINES:
Manuscript Format. Failure to adhere to the following format will result in disqualification.

- DO NOT place your name anywhere on the manuscript entry
- Only Word files (.doc) will be accepted. (Files with .docx may not be viewable by judges, therefore we recommend saving and sending the file as a .doc)
Spring 2010 Writing Contest continued

- Font: 12 pt, Black, Times New Roman
- Margins: 1 inch
- Line spacing: double – yes, even for poetry.
- White background (no colors, photos, graphics or images)
- Page size & layout: 8-1/2 x 11; Portrait
- First page: Title and Category should appear in the upper left corner
Subsequent pages: Title - upper left corner; Page number - upper right corner

SUBMISSION RULES
Failure to adhere to any of the guidelines will lead to disqualification.

Send ONE ENTRY and the corresponding Standard Submission Form (SSF) to Contact@TaraCoyt.com.

The entry and SSF must be sent as attached Word documents (.doc).

IMPORTANT: Name the documents by title, i.e. Title.doc and SSF-Title.doc
Example: if the title is Moon Fire, the document should be named Moon Fire.doc and the SSF should be named SSF-Moon Fire.doc.

Standard Submission Form (SSF):
Prepare and submit an SSF for each entry that includes the following information:

   Author’s Name
   Contest Category
   Title of Entry
   Word Count (Line Count for poetry)
   Named the document: SSF-Title.doc

You may enter all 5 categories, by sending separate email entries.
Spring 2010    PAPER ENTRIES WILL NOT BE ACCEPTED.

Writing Contest continued

When sending the attached Word documents, your EMAIL MESSAGE MUST INCLUDE:
Subject Line: AWC Fall Contest
Your name, phone number, category, title
Example:

Dear Tara,
I have attached [Title] for the [Category] and the corresponding SSF.
Thank you,
[Your name]
[Your phone number]

Winning entries may be posted on the AWC web site.

Accolades

Evan Guilford-Blake's *Tales From Beatrix Potter™ – A Story Theatre Play for Children*, a 40-minute "theatrical anthology" of adaptations of works by perhaps the best-known of all children's writers, has been published by Eldridge Plays. More information is available at [http://www.histage.com/](http://www.histage.com/).

Bill York’s new book *My Name is Cougar* was just released. It's his 6th book, and his 3rd on Natives Americans. He describes the plot and the writing as RAW REALITY.

Can you help?

HANDICAPPED VETERAN
NEEDS IMMEDIATE EDITORIAL
ASSISTANCE TO COMPLETE
DOCTORAL STUDIES. Please
contact: Ron Krieg
[abndiv@comcast.net](mailto:abndiv@comcast.net) or call 678.324.8950.
Third Annual WRITERS CONFERENCE  April 23-24th
Meet Award-Winning Authors. Improve your writing skills. Space is limited. Reserve your seat today.

Register Today! $100.  CALL TODAY  800-352-7212
Includes ALL seminar sessions, Booksignings, Open Mic Reception at Gallery Friday Evening, Saturday's Breakfast and Luncheon, and Campfire Reception at Gallery Saturday evening.  Mastercard, Visa and Discover accepted. Call Generations Gallery / Phase One Design at 800-352-7212 for conference registration and more detailed information.

ACCOMODATIONS: Vintage Cottages, camping, RV, and local hotels available in The Village at Indian Springs, and nearby in Jackson, GA. (Mention the Writers Conference for discounts.) For the charming rental cottages in the Village, call The Big Chief Country Store at 770-775-5350 or go to http://www.thevillageatindiansprings.com/ to register on-line. Additional accommodations available at Indian Springs State Park and Plantation Inn & Suites. Call for details. Many activities and shops in The Village will be open - we hope you will bring the family.

All the details here: http://www.thevillageatindiansprings.com/gallery

The Writers' Circle at Georgia Perimeter College is featuring an exhibit of art and poetry called Visual Voices throughout the month of April. The work will be on display in the third floor gallery of the NLRC (Library) Building on the GPC-Dunwoody campus. The Atlanta Writers Club has made a financial contribution to the reception, which will be held there on April 15 from 2-4 p.m. Stop by to see the creative work of writers and artists associated with the college and the AWC.
Here are some photos from David Fulmer, taken during the March 12 AWC-sponsored launch of his latest novel, *THE FALL*. 
Space is limited and deadline is fast approaching!

There will be no onsite registration so sign-up before March 20!

http://www.georgiaromancewriters.org/programs/2010-programs/one-day-writers-workshop/

April 17 Building a Story That Sells Featuring: Dianna Love and Mary Buckham
An all-day event: Saturday, April 17, 2010
9:00 a.m. – 5:00 p.m, Holiday Inn and Conference Center—Decatur, GA
$101 (includes breakfast, lunch, and snack break) Invite your friends!

This intensive workshop will use techniques from their innovative Break Into Fiction® Character Driven Plotting Program Dianna Love and Mary Buckham created.

New York Times best seller Dianna Love's first book sold & won a prestigious RITA® Award (as Dianna Love Snell). She now co-writes the BAD (Bureau of American Defense) Agency romantic-thriller series with #1 NYT best seller Sherrilyn Kenyon. Dianna speaks at national and international events throughout the year about the innovative Break Into Fiction® Character Driven Plotting Program she and Mary Buckham created.

Mary Buckham is an award-winning romantic-suspense author who, before becoming published in book-length mass-market fiction was a Magazine Editor, Contributing Editor and a freelance article writer, selling hundreds of articles to local, regional, and national publications. She is also the co-author of the BREAK INTO FICTION®: 11 Steps to Building a Story that Sells, which was released in June 2009. For more visit www.AuthorDiannaLove.com, www.MaryBuckham.com, or www.BreakIntoFiction.com for tips on how to get published.

Registration is now open and space is limited. Sign up today!
http://www.georgiaromancewriters.org/programs/2010-programs/one-day-writers-workshop
Writers’ Workshop in Italy

A UNIQUE TRAVEL OPPORTUNITY TO FOCUS ON YOUR WRITING...

JULY 18 - JULY 25, 2010

Vietri sul Mare, Italy

One of Italy’s most spectacular coastlines

Providing a full-immersion writing experience in a close-knit arts community as you explore this magnificent area of the Mediterranean, renowned for its cultural landmarks and breathtaking landscapes.

Robert Bausch - Creative Writing Workshop

An opportunity to work intensively toward the completion of a novel or short story focusing on individual problems and concerns, while benefiting from constructive feedback from the instructor and other writers.

Jane Shore - Writing Poetry

An intensive roundtable critique of work submitted by class members, supplemented by reading, writing exercises and inducements to revise.

Joyce Maynard - Telling Your Story: A Workshop in Memoir & Personal Narrative

A workshop for students interested in pursuing either the longer, book-length form of memoir or the short personal essay.

Your stay includes:

- Week-long intensive workshop of your choice with accomplished writers and teachers.
- Opportunity to share your work and hear others at evening readings.
- Accommodations in a gracious 4-star hotel on the water with stunning views on all sides, a short walk from the charming town of Vietri sul Mare, one of Italy’s historic ceramics centers.
- Optional Meal Plan - join artists & performers for a sumptuous classic Italian dinner—on-site or in local trattorias. Breakfast buffet included.
- Daily concerts in a variety of venues (transportation included).
- Open attendance at festival lectures, music master classes, and art exhibits.
- Optional Excursions with professional guides to the area’s outstanding ancient sites: Pompeii, Capri, Amalfi, Ravello, Positano, and more.
- Opportunities to sign up for cooking lessons, art & ceramics workshops, Italian language classes.
- Bi-lingual “on-site” staff available at all times.

Guest Program for family members and friends. Shorter or longer stays may be arranged for guests.

FOR MORE INFORMATION VISIT:

www.amalfi-festival.org (Guest Program Page)
music@amalfi-festival.org

Telephone Inquiries: 301-587-6189
THE ALL-ABOUT-YOU WRITING WORKSHOP

WRITING DREAMS CAN COME TRUE.

Receive encouragement and coaching from an experienced writer in this face-to-face workshop. Plus, enjoy the camaraderie of a group of people who share your passion to write. Start your book with the ALL-ABOUT-YOU WRITING WORKSHOP.

AUGUST 19, 2010
at the Baron York Tea Room / Clarkestown, GA
8:30 a.m. - 4:30 p.m.

WHAT ARE PEOPLE SAYING ABOUT THIS WORKSHOP?
"You stretched my skills to a higher level, especially through the imagination writing exercises. The workshop made me believe that "Hey, maybe!" DO have a story worth telling."
"I really enjoyed all facets of the workshop today. I came here in hopes of obtaining as much resource info as possible to help me write my memoir and I felt I got that and more. I am ready to forge ahead. Thank you for letting me realize that I am a writer and I do have a story to tell."

This workshop will show you:
■ How to Free Yourself to Write Your Best
■ How to Plan Your Story the Right Way
■ How to Boost Your Creativity 100 Percent
■ How to Make Your Characters Come Alive

Costs: Early registration is $95.00 for those who sign up by March 31. Includes box lunch.
Regular registration is $145.00. Class enrollment is limited. Save by registering early.

"One of my biggest thrills in life is helping writers achieve their goals. This workshop can save you years of trial and error and make you a better writer." - Glen Allison


For writing tips and more info about the ALL-ABOUT-YOU WRITING WORKSHOP, go to:

http://www.writingskillsmatter.com
Mistakes that aspiring writers are inclined to make.

Jack McDevitt

The Atlanta Writers Club provides such an enthusiastic audience for a presentation that it's easy to get carried away and leave some important items out. I started counting them before the auditorium had even emptied.

We were talking about mistakes that aspiring writers are inclined to make. Here's a big one that I never mentioned: When we've finished a narrative, we inevitably look for someone to read it. Someone with taste, and who is willing to tell us what she really thinks. But what we actually want from that individual, though we'll never admit it, is to hear how brilliant the fiction is. When instead the young lady tells us that the lead character is dull, that she couldn't get interested in him, or that he is simply unbelievable, or if she observes that the automobile wreck on page five is too much of a coincidence, or whatever, we get annoyed. Can't help it; we're human. But we should remember that annoyance shows. Once it happens, we can be assured that our test reader will not repeat the mistake of being honest with us. "Sure," she'll say. "It's great, Moe. Send it to somebody."

It helps if we can keep in mind that criticism is aimed at the work and not at us. If we can find someone who can spot problems, and give us a good idea what works and what doesn't, and she's willing to share that with us, do not under any circumstances annoy her. Take her to lunch. Better yet, marry her. A writer has no more valuable ally.

With regard to the work itself, fiction needs an engine, something to drive it. The protagonist has to be trying to achieve something. And it should be significant enough to engage the reader. It's why love and romance are such recurrent themes. Something needs to be at stake. It may be something relatively inconsequential, like simply a need to be taken seriously, but it has to be important to the protagonist. It might be, for example, simply the need to get the lady at 911 to believe a UFO really has landed on the front lawn. But whatever, it has to be made to matter.

Dialogue can be a problem. Let's be certain that our characters talk the way real people do. "Great Scott, Harry, if this doesn't work, the enemy will break through and all will be lost." Nobody would say anything like that. You'll find that kind of line only in the work of a writer who thinks he's ramping up the suspense. In fact he's become the director who has stopped the action onstage to explain to the audience what they already know. It's not a bad idea when we've finished to read through the dialogue to see how it sounds. If it strikes us as being artificial, or wooden, get rid of it.

Keep the action onstage. Let's not have a phone call telling us that Uncle Timmy has been taken out in a six-car crash on Tyler Blvd. Show us the crash.

Sometimes we make it difficult for the reader to keep track of characters. We can do that by introducing too many. (Keep them to a minimum.) We can do it in other ways, particularly by giving them similar names. We have four guys, named Kurt, Karl,
Klem, and Casey. We can do it by providing too much detail. Readers don't need to have a complete physical description of a character. They need just enough to get a mental picture and to acquire a sense of the person. ('That liquid smile never quite reached his eyes."

We are also inclined occasionally to introduce a lead character who is a bit, well, much. She's heroic, virtuous, fearless, and incredibly good-looking. We should keep in mind that readers want characters they can identify with. That means characters who are normal, who get scared but who will still probably run into the burning building to rescue those kids. It's much more interesting to watch a real guy realize that the correct action is to give up the woman he loves, to walk away from her, than some relentlessly virtuous person who does it on automatic. (Think Bogart in CASABLANCA.)

We talked a little about pacing. If our protagonist is being pursued in a motorboat, let's have the engine sputter, the fuel lines spring a leak, and do whatever else it takes to get us to the end of the chapter with the issue still in doubt. Suspense means making the reader wait while the viewpoint character tries to break through whatever the immediate problem is. How long should the reader wait? There's no book answer to that. We'll rely on our instinct, which will probably not lead us astray.

Finally, if we've done a lot of research, historical, psychological, scientific, whatever, we are going to feel tempted to brag about that to the reader, to show her how much we know about ancient Carthage. We can do that by loading it into the narrative. It's called an info dump and we should at all costs resist the temptation.

By the way, a lady in the audience asked whether it was possible to write a piece of short fiction without any dialogue. I had mentioned a few minutes earlier that my all-time favorite SF story is Arthur Clarke's "The Star." It has only one line of quoted dialogue, and Clarke could easily have gotten by without it. So again, we can say absolutely, sure, no problem. We can write good, even classic, fiction without dialogue. Though I don't recommend we try it until we've been at this for a while.

For more about Jack McDevitt and his work, go to www.jackmcdevitt.com.
The Annual Conference of the Public Library Division of the Georgia Library Association will be held in Athens, GA, in October 2010, and is sponsored by associations for Public Librarians, School Media Specialists, and Academic Librarians. During the Conference, there will be an Authors’ Reception in which authors are invited to sell their books, promote their books, or just talk to more than 200 librarians from throughout Georgia. If the authors do not want to bring their own supply of books, Barnes and Noble will be on site with books from the authors attending. A table will be provided for each author, however there is no reimbursement for any expenses or honorariums. Last year the conference was in Columbus, Georgia, and 29 authors attended the reception. They’ve had as many as 60 authors for one conference.

This is a great opportunity for librarians to find interesting books from Georgia authors for their library collections, and a great chance for authors to network and promote their works.

If you need any information about this please contact:

**Diana J. Very**, Director of LSTA, Statistics and Research, Georgia Public Library Service, 1800 Century Place, Suite 150, Atlanta, GA 30345-4304
dvery@georgialibraries.org
404-235-7156
www.georgialibraries.org

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**Quarterly Writing Contest**

(Not an AWC managed event)

- **Scratch**, the quarterly writing contest itching to discover new talent.
- This contest seeks new short fiction and offers rotating guest judges who are authors, agents, editors and publishers.
- Help them discover new writing talent. Let them help you build publication credits.
- Small fee to enter, cash prizes and publication every month, plus annual anthology.

For more information and links to ENTER this month, go to [http://www.scratchcontest.net/](http://www.scratchcontest.net/)
"The Creative Writing Certificate Workshop is an evolutionary development of the six-year creative writing classes I taught for Evening at Emory. The distinction between the two curriculums is in approach. The creative writing workshop presents the students with more hands on activities, in-class writing exercises and an innovative online chat format between instructor and students to follow up on the in-class activities. The student comes with more expertise and the criticism will be more in depth. It’s a workshop not a lecture-based class."

The classes begin on March 8, 9 & 10, and April 19, according to the following schedule:

- **Creative Writing Workshop I**
  - Tuesday: March 9-April 6
  - 7:00-9:00 p.m.
  - $400

- **Creative Writing Workshop II**
  - Monday: March 8-April 5
  - 7:00-9:00 p.m.
  - $400

- **Creative Writing Workshop III**
  - Monday: April 19-May 17
  - 7:00-9:00 p.m.
  - $400

- **Publishing Workshop**
  - Wednesday: March 10-April 7
  - 7:00-8:30 p.m.
  - $210

Please click on the following link for details and registration information:

http://cll.emory.edu/instructor.cfm?ins=2044590950

April 17, 2010

1:45-2:30 Shannon Clute on the basics of podcasting: why to do it and how to do it.

3:00-3:45 Richard Krevolin, screenwriter, playwright and author, on the power of story.

May 15, 2010

Atlanta Writers Conference at Westin Atlanta Airport (no regular meeting this month)

June 19, 2010

Annual club picnic at Hammond Park in Sandy Springs (no regular meeting this month).
Join critically-acclaimed author Jedwin Smith for an 8-week fiction/nonfiction writer’s workshop, hosted by Eagle Eye Book Shop. The workshop is limited to 12 aspiring authors, and will be held on Thursday evenings from 7 – 8:30, beginning May 6 and concluding June 24.

Jedwin, recipient of 59 major writing awards, including two Pulitzer Prize nominations, will use his vast newspaper experience — 29 years as a sports writer, column; feature writer, and war correspondent — plus the knowledge he’s gained on the literary front — three highly successful biographies, one of which is presently being made into a movie — to help lead aspiring authors through the book publishing minefield.

The cost of the workshop is $250 ($230 for Atlanta Writer’s Club members) and will be filled on a first-come basis. Some of the issues Jedwin will cover at length include:

- **Topic** — Do you have the “write” stuff?
- **Topic** — Finding and protecting your voice
- **Topic** — Structuring your book from start to finish
- **Topic** — The secrets of story pacing
- **Topic** — Every book needs a rough outline
- **Topic** — The end game: knowing when enough is enough
- **Topic** — Handling criticism & who to listen to
- **Topic** — You’re never done making mistakes

To secure a workshop slot, contact Jedwin at: jedwin46@bellsouth.net

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Because of budget cuts, the DeKalb County Library System is not discarding as many library books and therefore we are not receiving as many books as in the past. So, if you have been meaning to do some spring cleaning or just clear out some space on your book shelves, now is a good time to do so. The Friends of the Dunwoody Library accepts donations at any time, but especially now in preparation for their sale in May.

They accept donations of books in good condition, either hardback or paperback, including children’s books, DVDs, CDs, records, videos, audio books, puzzles and games, computer software, and magazines. You may leave your donations outside the door of the Friends room or with the library staff. If you need help with a large donation, bring it on Tuesday morning when they usually have volunteers on hand to help you. If you are unable to bring in your donation, please call the Dunwoody Library at 770-512-4640 and they may be able to arrange a pick up.

Remember, donations are tax deductible, with receipts available at the circulation desk. All funds raised through the book sales go directly to the Dunwoody Library.

We are located at: **5339 Chamblee Dunwoody Road Dunwoody, GA 30338 (corner of Chamblee Dunwoody Road & Womack)**

If you wish, you may bring your donations to the next AWC meeting – April ONLY – Saturday, April 17 — and Marty Aftewicz will deliver to the library for you. However, he will not have access to donation receipts.

Thank you in advance for your support.
1:45-2:30 p.m.

**Speaker Profiles for April Meeting**

by George Weinstein, VP and Program Chair

Shannon Clute will present an overview of the technology of "podcasting" and its many practical uses for established and aspiring authors. As is true of all new media, podcasts are only as good as the content that fills them. But because the technology of podcasting is so simple, it can be adapted by almost anyone, and for various purposes.

The co-creator of two popular hard-boiled podcast series ("Out of the Past: Investigating Film Noir" and "Behind the Black Mask, Mystery Writers Revealed"), Shannon has used the medium to establish a worldwide audience for his work (with over 400,000 downloads to date), land a NYC agent for his first novel, co-author a critical study of film noir currently under consideration with a major university press, and successfully transition from his former career in academia to his current position as a print publications editor at Turner Classic Movies.

For more about Shannon and his noir blogs, and to subscribe to the two podcasts he co-created, please go to: www.noircast.net.

3:00-3:45 p.m.

Richard Krevolin is a screenwriter, playwright and author. He has written a number of books on screenwriting, including *Screenwriting From The Soul* (St. Martin’s Press), *Pilot Your Life* (Prentice-Hall), and *How To Adapt Anything Into A Screenplay* (Wiley & Sons). Richard has several screenplays under option and in development in Hollywood, as well as several animated series. He was also one of the writers of the documentary, *Fiddler on the Roof: 30 Years of Tradition. He was a finalist for the $500,000 Kingman Screenwriting Award, the Chesterfield Contest, the Klasky-Csupo Writing for Children Contest and the Nicholl Fellowship Screenwriting Award.*

In addition, he won the USC One-Act Play Festival for his comedy, *Love is Like Velcro.* His play, *Trotsky’s Garden,* was a finalist for the Eugene O’Neill National Playwrights’ Conference. His one-man show, *Yahrzeit,* a finalist in the HBO New Writer’s Project, was a huge hit at the Santa Monica Playhouse, running for five sold-out months; under a new name, *Boychik,* it opened Off-Broadway at Theater Four in New York City in 1997 and is still touring the country. His plays have been performed with Ed Asner, Allen Arbus, Jean Smart, Mackenzie Phillips, and Richard Kline. And in 2009, his new play, *Lansky* opened off-Broadway at the St. Luke’s Theater and was nominated for an Outer Critics Award.

He is also the author of the Young Adult book series, *Tales of the Truly Grotesque, Max Holt, Ultra-Mega-Super-Secret-Stunt-Boy,* and *Doug P MountainDog & The Golden Bone.* In addition, he conducts writer’s workshops and corporate storytelling seminars throughout the world. For details, please go to: www.profk.com.

Whether writing for the screen, stage, or page, Richard knows the secret is in the tale, so he will be talking to the club about the power of story: why it works and how to make it work for you.
Circles and Dodecahedrons – Shaping Our Plots

This morning I took off my ring. A simple enough act, but one that set me thinking, as I often do, about how everyday actions relate to writing. What is it about a ring that could pertain to our latest book draft? Well, there may be circular arguments within our character’s mind as he/she debates whether or not to embark on a new adventure, or circuitous paths through the woods where he/she trips over dead bodies or has numerous trysts—does anyone still use that word?—or ring-around-the-rosy relationships (the ones that never seem to get anywhere).

What would happen, though, if we changed that shape? Perhaps to a triangle? Ah, that would break up our circular argument and change it to one in which the protagonist (whose built-in inclination forms the base of the triangle) must juggle two diametrically-opposed possibilities. Naturally we could write both of those sides of the triangle of almost equal length and equal danger (leading Mr. Protag into a dilemma), or we could write a scalene triangle, with one long side far outshining the other (although there would have to be a surprise built in there somewhere to hold our readers’ interest; maybe one side could collapse). The circuitous path would morph into a three-sided venture, with the protagonist headlining from Boston to Singapore to London and home again as the spy ring is thwarted. And the ring-around-the-rosy scenario would devolve into one gal/two guys or one guy/two gals or three of either gender.

So maybe we need a square instead. The argument will now need to take place in a committee room, or between four friends headed off on a fishing trip, or Ms. Protag with her Best Friend, her Mother, and the Competitive Newcomer. What would we do with a square path, though? Maybe we could enclose our story within a prison or a madhouse, a school or a snowed-in ski lodge. Who needs outdoor scenes when the drama in an enclosed square could be earthshaking indeed? The relationship square could involve two couples in any sort of quandary, from funny to diabolical, from happy to tear-jerk, from depression-era starvation to jet-setting poshness. Don’t tell me there isn’t such a word. My spell-check already underlined it in red.

Pentagons and hexagons would come up next, followed by heptagons and octagons. I’m going to hold out for the dodecahedrons, though. Keeping all those twelve-sided arguments and pathways and relationships straight would lead me to a 4,500 page manuscript, at least. Just in case I can’t find anything else to do. And wouldn’t my editor love me?

Fran stays plenty busy writing and promoting her own books and encouraging other writers. Her newest book is From the Tip of My Pen: a Workbook for Writers. It includes six years worth of these monthly EQuill articles along with seventy-two practical exercises for strengthening one’s writing. Get autographed copies through her website http://www.franstewart.com

You can sign up for Fran’s newsletter at her website www.franstewart.com. Each week she features an author whose work she enjoys. If you’d like to be considered for a feature spot, contact Fran – put “Feature Author” in the subject line fran@franstewart.com
Writing Past Grief Workshop

By the time she was nine, Jessica Handler had begun to think of herself as the “well sibling.” She lost both of her sisters due to hereditary illnesses, and vowed to write a book to honor her family. Moreover, she wanted to understand the girl she was—her questions, fears, and triumphs—so she wrote *Invisible Sisters* to remember her family entirely, both the bad times and the good.

Based on Jessica’s Pushcart Prize–nominated essay, *Invisible Sisters* is a “clear-eyed, candid work [that] portrays the immense emotional toll that two daughters’ illnesses take on a family living in Atlanta,” according to *Publisher’s Weekly*. Jessica spoke to the club in October 2009 and now will present a 2.5-hour workshop on confronting the hardships in your life so you can produce your most powerful work ever.

**Date and Time:** April 24, 2010, 1:00-3:30 p.m.

**Location:** GPC-Dunwoody, NC-1100 auditorium

**Cost:** $20. Open to all 2010 members of the Atlanta Writers Club

**Workshop Description**

Robert Frost said, “no tears for the writer, no tears for the reader,” but how does a writer work effectively with emotionally difficult material, moving through his or her own trauma to create powerful and effective writing that serves the larger narrative?

In this seminar, the author will draw from the work of leading nonfiction authors to examine the rewards for the writer – and the reader – in confronting tears, finding joy, and meeting on the page the little known continuation of Frost’s quote: “No surprise for the writer, no surprise for the reader.”

Participants will create new work or expand existing work through a variety of in-workshop writing exercises. This workshop is open to fiction and nonfiction writers at all levels.

**Outline of Workshop**

Introduction, discuss universality of grief in NF. Examples from leading nonfiction writers incl. Joan Didion, Abigail Thomas, James Baldwin, & others.

All compelling writing is based on the writer’s obsession. Introduction to freewrite concept. In class free-write “what obsesses me?”

- Discussion of outcomes (reading of exercise not expected) re: what showed up in obsession, what can we use to build scenes?
- Discussion of scenic development techniques, dialogue recreation, sensory development.
- In-class writing exercise: scene development
- The emotional value to the writer – and the reader! – of the finding the ‘red hot center’ in your work. In-class writing exercise.

**Question & Answer with participant-led discussion.**

To register, e-mail AWC VP George Weinstein at george@atlantawritersclub.org to receive payment instructions.
AWC critique groups cover the Atlanta metro area like the dew. Check the list below to find a group that fits your needs. If you don’t find one and would like to start a new group, contact Jennie Helderman at jmhelderman@comcast.net. The AWC may soon offer additional and alternative opportunities for feedback and sharing of information among club members, such as online groups or genre groups such as historical fiction or mystery writing.

Club-sponsored Critique Groups

Face-to-Face and Cyberspace

Every AWC member now has access to a club-sponsored critique group. In-person groups dot the Atlanta metro map and online groups connect members through the internet.

The groups are listed below by neighborhood or with online contact information. If you are interested, find the one which best suits your needs and contact its leader. The online groups have just begun and may shift as needs arise. Thanks for your suggestions and patience.

Online Groups

AWC-NF-Critique@yahoogroups.com is a nonfiction group led by Terre Spencer at terreospencer@me.com.

Fiction Critique Group 1 is led by Derek Koehl at Derek@nonhappyendings.com.

Fiction Critique Group 2 has sixteen members and is open to a few more. Rules are posted at website. Please read carefully before applying. Writing samples are not required now but will be after the number reaches twenty. Critiques are private, not shared with group at present time. Facilitator is Evan Guilford-Blake at ejbplaywright@yahoo.com.

Austell

An all-genre group meets in the café area of Borders in Austell on the first and third Sundays at 6 p.m. Contact Marjorie Gore at 770-317-4061. People not on the email distribution list should call Marjorie Gore to confirm the time.

Buckhead/Midtown

Poetry group. The Buckhead/Midtown poetry group meets on the fourth Saturday of each month at 11 a.m. Group is nearing capacity. To be included on the distribution list for meeting details, please email Karen Holmes at karen.holmes@comcast.net and give a brief description of your writing experience.

The Buckhead Novel/Fiction Critique Group meets every other Tuesday evening at 7PM at the Starbucks in Lindbergh Plaza. The group in closed. Contact Patricia at pepaterson@bellsouth.net to be placed on a wait list.

Conyers

The group serving Conyers, Covington, Madison and surrounding communities meets at the Whistle Post Tavern in Conyers twice a month on Tuesdays at 6:30 p.m. Serious, committed members only. Attendance expected at every meeting. Group is closed. Contact Zoe Courtman-Smith at zoe.courtman@gmail.com or 770-826-9425 to be added to wait list.

Decatur

A fiction group meets Saturday mornings 9:30-12 at the Indie Book Store on Ponce de Leon near the post office. The group is full at present. Phone Ricky Jacobs at 404-378-7365 or write rickyj Jacobs@mac.com to be put on a wait list. You will be asked to submit about five pages of your writing and a brief bio.

An adult/YA fiction group meets every other Sunday, 3 p.m.-5:45 at the Indie Book Shop on Ponce de Leon near the post office. The group is full at present. Phone Ricky Jacobs at 404-378-7365 or write rickyj Jacobs@mac.com to be put on a wait list. You will be asked to submit about five pages of your writing and a brief bio.

A children’s and YA fiction group meets every other Tuesday, 10 a.m.-12:15 at the Java Monkey on Church Street.
almost opposite the Decatur Marta Station. The group is full at present. Phone Ricky Jacobs at 404-378-7365 or write rickyjacobs@mac.com to be put on a wait list. You will be asked to submit about five pages of your writing and a brief bio.

An adult and YA fiction group meets on Thursdays 7-9 p.m. at the Dr. Bombay Coffee Shop, 1645 McLendon Ave. The group is full at present. Phone Ricky Jacobs at 404-378-7365 or write rickyjacobs@mac.com to be put on a wait list. You will be asked to submit about five pages of your writing and a brief bio.

An adult/YA fiction group meets Thursdays 7 p.m.-9 at the Chocolatte Café on Clairmont and Church Streets. The group is full at present. Phone Ricky Jacobs at 404-378-7365 or write rickyjacobs@mac.com to be put on a wait list.

A nonfiction group meets Tuesdays 6:30-8:30 p.m. at Urban Grounds in Avondale Estates. Contact Jane Howe at janeonline@bellsouth.net or 404-299-5193. A nonfiction group meets Thursdays 7-9 p.m. at Urban Grounds in Avondale Estates. Email Rebecca Ewing at rebeccaewing@earthlink.net.

Dunwoody
Georgia Perimeter College's Learning and Tutoring Center sponsors Writers' Circle, an ongoing group of students and community members who enjoy the writing process and seek the support and insight of other writers. Meets 1st and 3rd Fridays, 1-3 p.m. in LTC Dunwoody campus, LRC (Library Building), Rm 3100. During school breaks, the group meets at Borders Bookstore. Contact Gelia Dolcimascolo at 770-274-5246 for further information. Anyone interested in a group focused solely on business writing, please contact Walter Lawrence at 404-374-9269.

Emory
A fiction group meets every other Wednesday at 6:30 at Panera's in the shopping area on North Decatur Road opposite the main entrance to the Emory campus. The group is full and closed. Contact Ruth Gresh at hrgresh@bellsouth.net to be added to a waiting list.

The novel/short story group which meets every other Thursday 10 a.m. to noon is full. Contact Barbara Connor at 678-226-1483 or imayaya@charter.net to be put on a wait list.

Lawrenceville/Snellville
An all genre group meets on the first Saturday of every month 9:30 a.m. to noon at a member's home. Contact Ken Schmanski at 770-377-1771 or kschmanski@aol.com for location and to get on his distribution list.

Marietta
An all genre group meets on the 1st and 3rd Tuesdays from 7-9 p.m. at the Main Library on Roswell St. Contact Linda Sullivan at lindasullivan3@gmail.com.

Midtown
An all-genre group meets on alternating Wednesdays at Borders at 1745 Peachtree St. Contact Hollis Wright at 404-964-3702 for time and dates.

Roswell
An all genre group meets on the 2nd and 4th Wednesdays 6:45 - 8:45 p.m. at the Atlanta Bread Company near the corner of Hwy 92 and Woodstock Rd. Contact George Weinstein at 770-552-5887 or gjweinstein@yahoo.com to get on his distribution list.

Sandy Springs
An all genre group meets twice monthly on Mondays, 10:30 a.m. – 12:30 p.m. at the Roswell Library. Contact Lynn Wesch at lewesch@me.com to get on her distribution list.

Woodstock
A poetry group meets but with no set time. Contact Jill Jennings at 770-516-2482 or magistra_jennings@yahoo.com for more information.
The Atlanta Writers Club Board

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Lending Library: Open

Northeast Georgia Writers Conference

Peach State Bank, 3rd floor, 325 Washington St. Gainesville, GA 30501
Members: Free
Non-Members: $25 Pre-Registration is required
(No registration at the door) Details: www.negawriters.org
Contact Elouise Whitten, 770-297-0680 or HolmesLynda@bellsouth.net

April 7, Wednesday, 1:00 p.m.
Julie Garmon
“Writing Real”
Fear Unmasked (Non-fiction)
Julie Garmon is a prolific writer of Guideposts stories: www.juliegarmon.com

August 4, Wednesday, 1:00 p.m.
Amy Wallace
“Fiction Writing”
Amy Wallace has written a trilogy published by Multnomah Books: www.amywalle.com

October 6, Wednesday, 1:00 p.m.
Sandra Brim, Ph.D.
“Structuring and Writing Poetry”
Sandra Brim is a professor at Brenau University, Gainesville, of Creative Writing and Poetry: www.brenau.edu
Membership Information – The Atlanta Writers Club

Membership dues are $40 per year. Also, we now have our family memberships, where each additional family member can join for $20 and earn full membership benefits. We will gladly accept your cash or checks at any AWC event, or you can mail your payment to the address on the membership form on the next page. You may also renew via PayPal at www.atlantawritersclub.org.

We are one of the best literary bargains in town. The Atlanta Writers Club is simply a group of writers that work together to help each other improve their skills and attain their writing goals. Anyone can join, with no prior publication requirements. Here are a just a few membership benefits:

- Monthly meetings. On the third Saturday of each month, approximately 100 of our members gather to listen and learn from two guest speakers from varied areas of the literary world. Please refer to our list of upcoming guest speakers in this newsletter.
- Workshops. Your membership provides access to outstanding writing workshops, and some are free with membership. Watch for announcements for upcoming workshops.
- Critique Groups. We now have approximately twenty (20) different critique groups available to members. Scattered about the Atlanta metro area, these critique groups meet regularly to work with each other to read each other’s writings and recommend modifications.
- Dinner with Authors. I routinely attend many author book signings so I wondered how I could spend just a few minutes with some of these authors to ask them an impromptu question, or just learn more of their successful habits. In the past several months, our members have had that experience, with authors Nathan McCall, Jedwin Smith, Carol O’Dell, James O. Born and others. We are currently working to schedule others, and there is no admission fee to these special dinners. Members are only required to pay for their own consumption at the restaurant. The Atlanta Writers Club pays for the author and their guests.

I could continue with additional benefits, but alas, this is only a newsletter. You may join The Atlanta Writers Club at any of our events or meetings. Or pay on line at our website, using PayPal at http://www.atlantawritersclub.org/membership.html.

If you have additional questions, contact AWC president Clay Ramsey at clay@atlantawritersclub.org.
THE ATLANTA WRITERS CLUB

2010 Membership Dues, Donations and Contact Information

Please make checks payable to The Atlanta Writers Club:  □ NEW  □ RENEWAL

2010 Membership Dues (covers remainder of 2010):
- $40 - Membership is valid through 12/31/2010 $___________
- Add any family member for $20 each $___________
  (Please supply their contact information using the form below or a separate form)
- Students, ages 25 and under, pay only $30 year-round $___________

Tax Deductible Donation in the amount of $___________

Total $___________

Please mail with checks payable to The Atlanta Writers Club to Marty Aftewicz – The Atlanta Writers Club
5579-B Chamblee-Dunwoody Rd., Unit #139, Dunwoody, GA 30338
(Please note – this is a new address as of March, 2010)

- 2010 Membership Year runs from payment date through 12/31/2010
- If you are renewing, please indicate only your name below unless other contact info has changed

Member Information:  (Please complete this section in full to update our files.)

Name _____________________________________________________________________________

Address ___________________________________________________________________________

City _________________________________________________ Zip _________________________

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Today’s Date: _______/_____/___________

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