October meeting at regular location—Georgia Perimeter College, Dunwoody Campus. NC-1100 bldg.

October 15, 2011 meeting
1:30-3:00

Women's National Book Association award-winner, journalist, and author of four novels **Masha Hamilton** on the importance of encouraging women writers and readers.
...founded in 1914

We are a social and educational club where local writers meet to discuss the craft and business of writing. We also sponsor contests for our members and host expert speakers from the worlds of writing, publishing, and entertainment.

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http://www.facebook.com/people/Atlanta-WritersClub/100000367043383
http://twitter.com/atlwritersclub
In Context, by Clay Ramsey, President

It is a self-evident truism, a tautology even, that writers write. I have heard this short statement made to those who consider themselves writers as a reminder that they cannot just appropriate this title for themselves without actually writing something regularly. It seems an unnecessary admonition. Using the medium of language, writers craft stories, express the best of humanity’s hopes and dreams, give voice to our bitterest struggles, shape our profoundest questions. Writers use words to do this – novelists with hundreds of thousands of them, poets sometimes with just a handful. Either way, it is the production of words that does this: holding a mirror up to our broken world and creating new ones, opening vistas of experience and clarifying our common humanity. If you have ever been paid by the word, you know the connection that is made between output and income. For many, this represents the economics of writing – fill up the page and get paid. This compulsion, driven either by a paycheck or by the pure need for self-expression, is not a trifling impulse. Writers write. Writers pour forth words, explaining, describing, analyzing, showing (not telling), sharing, inspiring, investigating. That much is certain.

This month, however, I’d like to turn to an aspect of writing that seems counter-intuitive to this notion that a writer always and only produces words. I’d like to encourage you, my writer-friends, to consider the necessity of listening. All good writing, I would argue, starts with this simple act of listening – listening to the sound the wind makes when it blows through an apple orchard on an autumn day, listening to the conversation between passengers on a city bus, listening to your thoughts before you drift into sleep, listening to the rhythm of good poetry, listening to the honks and shouts and rumbles and screeches on a busy downtown street or the breezes and chirps and stillness on a country road.

Certainly, this is not always easy. Listening is not a simple exercise. There are different skills involved when a musician listens for the perfect tone when a horsehair bow is drawn across metal strings, when a college student listens to a lecture, and when spouses consciously practice “active listening” to ease a tense situation. It is the same physiological process that happens: compression waves travel through the ear canal and hit the tympanic membrane, which sets in motion the delicate mechanism of the middle ear, the creation of an electrical signal in the inner ear and the arrival of the signal via a complex of nerve cells to the primary auditory cortex in the temporal lobe of the brain. In broad strokes, that’s how we hear sound. But listening, of course, is different from hearing. An untrained ear can hear a symphony, but only a master conductor can listen for the exquisite balance between the oboes and the violas or the pitches between the piccolos and the flutes and guide the orchestra to a magnificent performance. As every student knows, it is one thing to sit in class, allowing the drone of the instructor to be background noise to their daydreaming or texting, and an entirely different learning experience to understand what is being said, to take complete notes, to formulate incisive questions, and to fit this new knowledge into an existing intellectual framework. And both men and women in relationships have been guilty of mentally disengaging from conversations while feigning interest, rather than truly listening.

(Continued on page 4)
Hearing sounds and recognizing words are far from listening. In these three examples, the skills of listening are related to tone and balance, intellectual engagement and social interaction. But while they seem to occupy different spheres of life, they are all connected by the concept of meaning. A cardiologist can hear a ‘lub-dub’ through a stethoscope and identify a heart defect, where others wouldn’t. Listening to sounds, as opposed to just hearing them, requires the skill, training and attention to significant detail that places noise into a meaningful context. A conductor knows what an orchestra should sound like, a diligent student fits a new lesson into previous instruction, and an attentive spouse is able to discern by tone and physical cues in addition to words that a story about a seemingly minor incident is an attempt to communicate something more profound.

So what does all this mean for writers? In a word, it means everything. Ernest Hemingway once chided F. Scott Fitzgerald in a letter for his failure to do just this, writing, “That’s what dries a writer up...not listening. That’s where it all comes from. Seeing, listening. You see well enough. But you stop listening.” (1934, in Selected Letters, p. 407). So what did he mean? Had Scott gone deaf? Obviously he had not physically lost his sense of hearing, but he had apparently forgotten to exercise his ability to listen. And that failure, according to Hemingway, is what leads to professional and artistic failure for a writer. There are stories that circulate about prolific novelist Joyce Carol Oates. According to the anecdotes, she is an exceptionally diligent scavenger of conversations – conversations at dinner parties, conversations on the subway, conversations among academic colleagues. If it is spoken within earshot of her, so the tales go, she will take careful note and it will wind up in some form in one of her many novels. Now, I’m not suggesting that you cannibalize conversations, following friends and family around with pad and pencil in hand, literally transcribing every word. If you’re not careful, you could easily find yourself the defendant in a libel suit. But what I am saying is that the world, even your corner of it that seems so boring, is bursting with material for your work. Have you closed your eyes during an afternoon shower and tried to translate the sounds of the storm into words? Have you ever heard a snippet of an argument that you thought you might be able to adapt for that troublesome scene in your novel? Are you in the habit of listening to the vast ocean of your own thoughts and putting them on paper? Instead of letting the sounds of life – language, nature, machinery, music, the whole range of existence – just roll over you, never engaging, never acknowledging, never interpreting, I would encourage you to listen.

We live in a noisy world. 24-hour news cycles, aggressive advertising, traffic and industrial noise, ever-present iPod tracks – we are assaulted by sounds, so much so that the phrase “noise pollution” was coined to describe the deleterious effects that excessive noise has on our health. I recognize that if you don’t filter the cacophony of sounds that bombard us to some degree, then you would probably go mad. But don’t withdraw from sound with artistic potential. The moment we are able to put this noise in context, giving it meaning, incarnating it in words of text, that is when we begin to grow as writers. So, my friends, listen. It’s not just sounds; it’s an important key to representing this world in which we live.

end
Scenes from the Decatur Book Show

AWC booth

Joshilyn Jackson

Wendy Wax & Karen White

Jennie Helderman
Speaker Profile for October, 2011 Meeting
by Soniah Kamal, Assistant VP of Programs

Masha Hamilton is the author of four highly acclaimed novels. Staircase of a Thousand Steps (2001) was a Booksense pick by independent booksellers and a Barnes & Noble Discover Great New Writers selection. The Distance Between Us (2004) was named one of the best books of the year by Library Journal. The Camel Bookmobile (2007) was also a Booksense pick. Her most recent novel, 31 Hours, was called by Publisher's Weekly "gorgeous and complex."

Washington Post called 31 Hours one of the best novels of 2009 and independent bookstores named an Indie choice. The Post wrote: "Hamilton has used both her considerable empathy as a writer and her experience in the Middle East to create an intimate portrait ... (She's) made it very hard to tear your gaze away." BookReporter.com founder Carol Fitzgerald called it "one of the best novels I’ve read this year."

A Brown University graduate, Masha has been awarded fiction fellowships from Yaddo, Blue Mountain Center, Squaw Valley Community of Writers and the Arizona Commission on the Arts. She has taught for Gotham Writers Workshop and the 92nd Street Y in New York City and at a number of writers' workshops around the country. She also taught in Afghanistan at Kabul University.

On October 15th Masha will give a talk titled Stirring the Pot: Turning Your Life into Fiction. The most compelling stories come directly from the heart, often stemming from personal experiences reshaped and reimagined. Masha will discuss how and why to move beyond journaling to integrate our own lives into authentic fiction in all genres.
An Evening with Siddhartha Mukherjee

Lawrenceville, Ga. – Thursday, October 6th at 7:00pm

The Gwinnett County Public Library is proud to announce its newest Gwinnett Reads selection *The Emperor of All Maladies* by Siddhartha Mukherjee. Mr. Mukherjee’s cancer biography has been recognized as one of the “10 Best Books of 2010” by the *New York Times*. The book chronicles the history of cancer as well as delves into its origins, the advancement of diagnoses, and discusses recent developments on this ferocious disease.

Mukherjee beautifully weaves compassion for patients and their families along with the science and research of this complex and complicated sickness.

This event is free and open to the public. Books will be available for purchase and signing at the event.

Mr. Mukherjee is an Assistant Professor of Medicine as well as Cancer Physician at Columbia Medical Center. Mr. Mukherjee has also been recognized as one of *Time Magazine* 2011 “100 Most Influential People”.

For more information, please visit [www.gwinnetfallintothearts.org](http://www.gwinnetfallintothearts.org) or call 770.978.5154.

AWC member Buzz Bernard’s novel *EYEWALL* has been selected as a finalist in the EPIC eBook Awards suspense/thriller category.

Winners will be announced in March 2012.
Jonathan Grant’s New Book

With its tale of PTA embezzlement and a testing scandal set against a backdrop of immigration issues and a bitter culture war, the plot of Chain Gang Elementary, by AWC member Jonathan Grant (Thornbriar Press, $16.00, ISBN 978-0-9834921-0-8) seems like it’s been lifted straight from today’s headlines.

Grant began writing the novel when he was a PTA co-president at a high performing elementary school. In explaining the book’s plot, Grant says, “Chain Gang Elementary is an account of a war between parents and administrators at a suburban grade school, with casualties. And jokes.” How did the book get its title? “It’s the unfortunate nickname Malliford Elementary gets after its principal institutes some ‘old-school’ discipline, enraging parents,” its author states.

Chain Gang Elementary officially debuted at the Decatur Book Festival, To learn more about this remarkable book, visit www.chaingangelementary.com. Sample chapters are available for download. Check out http://chaingangelementary.com/?p=719 for a Q&A with Grant.

Jonathan Grant is an award-winning writer and editor (The Way It Was in the South: The Black Experience in Georgia). He publishes Georgia Colleges (www.georgiacollegesblog.com), a news website covering educational issues. Grant grew up on a Missouri farm and graduated from the University of Georgia with a degree in English. He is a former newspaper journalist and served as a Georgia state government spokesman. He lives in suburban Atlanta with his family and has been PTA president at a five-star School of Excellence and an elected member of his local school council.
MEACHAM WRITERS’ CONFERENCE RETURNS FOR FALL 2011

Offering free readings and workshops twice a year, the biannual conference connects local writers with award-winning authors.

Chattanooga, Tennessee – Since 1985 the Meacham Writers’ Workshop has been an opportunity for the Chattanooga community to improve their own writing, as well as appreciate the work of nationally and internationally acclaimed authors. Each conference includes public readings by the visiting authors, as well as workshops, individual conferences, and seminars for local writers to receive feedback and instruction from the published writers. Held October 27-29th, all events are free and open to the public.

Visiting writers this conference include New York Times best-selling author Kevin Wilson, Bradley Paul, Jane Bradley, Charles Fort, Gaylord Brewer, Mark Cox, William Pitt Root, Pamela Ushuck, and Chad Prevost.

Readings, which are open to the public, will be held Thursday, October 27 at 7:00 p.m. at Chattanooga State, Health Science Center, HSC 1087, as well as a community reading/reception at 9 p.m. at the Hart Gallery, located at 110 East Main Street; Friday, October 28 at 12:00 p.m. at UTC, University Center, Raccoon Mountain room, and at 2 p.m. at UTC, University Center, Sequoyah and Fortwood Rooms for the Publishing Workshop and Songwriting Workshop, respectively; 7:00 p.m. at UTC, Grote building, room 129; Saturday, October 29 2:00 p.m. at the Chattanooga Theatre Center; and 5:00 p.m. at Winder Binder, located at 40 Frazier Avenue for a participant reading.

Participants are to choose between creative writing workshops which will be held on Saturday, October 30 from 10:00 a.m. to 12:00 p.m. at UTC’s University Center or individual conferences which will be held Friday and Saturday.

All those who submit works for review may indicate their preference for an individual workshop or group workshop, and spaces will be assigned according to availability. There are limited spaces for individual conferences, and organizers will set priorities in filling those slots on a first come first served basis.

To participate, writers MUST submit their work by October 7th. Up to three poems or up to twelve double-spaced pages of prose can be submitted. Please visit http://meachamwriters.org/submissions.htm to submit online. Online submission is preferred, however, if absolutely necessary, participants may bring three copies each of their work in collated packets to Richard Jackson, Meacham Writers’ Workshop, UTC Engl. Department #2703, 203 Holt Hall. For detailed schedule information and directions to the events please see http://www.meachamwriters.org/schedule.htm.
You are invited to:  **Getting in Touch with the Source**  
A 2-Day Writing Experience for Women

**What:** A one-of-a-kind writing experience

**When:** Friday, October 21 and Saturday October 22nd

**Where:** Unitarian Universalist Congregation of Atlanta (UUCA)

**Cost:** – Friday night only, Keynote Speaker Pearl Cleage $30.00;  
2 Day event: $85.00;  
Saturday at the door: $100

*Financial Assistance is available*

There are 3 ways to submit your work!

1) Submit a piece to be published in the Getting in Touch with the Source Anthology - **Deadline May 30, 2011**
2) Have a one-on-one with a professional editor - **Deadline for Editor Review is August 15th, 2011**
3) Perform for an audience at the Coffee House Reading - **Deadline for Coffee House is August 30, 2011**

All submitters must be registered for *Getting in Touch with the Source*

For registration and submission Information:  
www.uucawomenwriters.org

**Tickets available at:**

UUCA - 1911 Cliff Valley Way, Atlanta 30329  
Charis Books & More: 1189 Euclid Avenue, NE, Atlanta 30307  
Phoenix & Dragon Bookstore: 5531 Roswell Road, NE Atlanta, 30342
November 10-12, 2011
Hosted by The Lodge at Sea Island
on St. Simons Island, Georgia

Jamie Freveletti,
Award winning author chosen by The Estate of Robert Ludlum to write the next in Ludlum's Covert One Series

Laura Day
New York Times Bestselling Author, “You the expert: Writing about what you know” Practical Intuition and How to Rule the World from Your Couch

Marisa de los Santos

Terri Garey
Award Winning Author, “The Rise of Urban Fantasy”

Roger Pinckney
King of Daufuskie Island, SC, “Getting it right, getting it real”

James Lough
Chair of the Writing Department at Savannah College of Art and Design
“Writing Vivid Characters: Details, Dimension, and Drive”

(Continued on page 12)
Scribblers’ Retreat Writers’ Conference

(Continued from page 11)

Christine Cozzens
Agnes Scott College professor directs the Center for Writing and Speaking
"Truth and Imagination in the Memoir”

Daniel Chapman
Staff Writer for the Atlanta Journal and Constitution since 1999, currently is the writer for business and the economy.

Cinque Hicks
“The prognosis for arts and book criticism in the 21st century” arts writer and columnist for Creative Loafing and the Creative Director of Atlanta Arts Now

Conference includes: “Meet & Greet Reception” and “Evening with the Author” cocktail reception and live music.

Register Today
www.scribblersretreatwritersconference.org
800-996-2904
Not the Average Sci-Fi Creation

AWC member Allen R. Gale of Marietta announces the release of his first novel, *Adventures of Obsession – the Beginning*. Not the average Sci-Fi creation, the book is really an adventure-romance-politics-family story taking place in our galaxy in the 26th century.

Three young people, two from Earth and one from Bandor, sharing a spirit of adventure and a desire to succeed, together go beyond their dreams to become a powerful team, bringing out the best in each of them. Their complementary skills, sense of duty, compassion for others, and positive attitudes move them along a path to adventure and success.

Along their journey they constantly expand their collective horizons, and their number, finding the joy of helping others. They find and share the blessings of friends and family, the satisfaction of sharing of life, love and everything. Their story is not a new one, but rather an update on a traditional theme that “the more things change, the more they stay the same”. Whether it is 500 years from now, or 500 years ago, the mechanics of life change, but the basic values remain.

“The Beginning” is planned to be the first volume of a trilogy about these interesting young people, following their career and family developments as their careers progress.

*Adventures of Obsession* is available in print and Kindle format from Amazon, and in other ebook formats through Smashwords. Contact Allen at argale99@gmail.com.

September Speaker

Indu Sundaresan, author of the *Taj Mahal* trilogy and two other novels set in India, discusses writing about history, exotic locations, and intriguing characters.
Screenwriting Weekend with Steven Arvanites

Award-winning screenwriter and founder of NYCscreenwriter.org, Steven Arvanites will be coming to the Atlanta Writers Club on February 24-25 to critique screenplay submissions and provide a full day of workshops on the art and business of screenwriting.

SCHEDULE:
Friday, February 24:
Steven Arvanites holds eight one-on-one critique sessions (15 minutes each) with registrants at his hotel in Dunwoody in the evening.

Saturday, February 25:
Events to be held at Georgia Perimeter College in Dunwoody
10:00-12:00 Writing a High-Concept Screenplay workshop. A high-concept script can be defined as an original concept with mass-market appeal that can be sold via a pitch. This seminar will outline the three "must-haves" needed for a viable high-concept script, including the all-important "hook." Q&A will follow the presentation, and Steven Arvanites will lead participants through a "verbal worksheet" to outline the must-haves in their own work.

12:00-1:30 Lunch, and Steven Arvanites will do the final four critiques with individual registrants (15 minutes each).

1:30-3:30 Achieving Your Screenwriting Goals workshop. Setting goals is always the best way to achieve $ucce$$. In this Writing Goals Workshop, Steven Arvanites will present a three-part seminar. In the first part, he will present three steps to achieving success: action, accountability, and achievement. When writers master these three they can put their professional screenwriting goals in focus and move forward. In the second part, he will discuss strategies for overcoming the inevitable challenges and obstacles for these action plans.

In the third part, Steven Arvanites will help participants list easily achievable benchmarks to help them achieve their ultimate goals. Included will be a take-home worksheet where participants can continue their goal-oriented writing success at their own pace.

3:30-4:00 Final Q&A and Wrap

SPEAKER BIO:
As founder of NYCscreenwriter.org, Steven Arvanites heads the largest screenwriting organization in New York City that is free and open to all writers. The mission of this institution is to provide education, support and networking as well as workshops including the acclaimed Industry Chat Series. Through NYCscreenwriter.org, he has evaluated over 700 scripts.

A noted teacher, Arvanites has taught at the Rye Arts Center, Northwest Screenwriters Guild in Seattle, San Francisco Film Society and a visiting professor at Hollins University teaching their M.F.A. screenwriting program.
Arvanites, cont.

Arvanites is an award-winning screenwriter. He has been a three-time Nicholl semi-finalist, a BlueCat winner, an Atlanta Screenwriting Competition winner, a Djerassi/SFFS Screenwriting Fellowship finalist, and a Sundance Screen Lab finalist, and was invited to the Cinestory retreat co-sponsored by the Academy Awards. Additionally, he has placed in 21 other national and international screenwriting competitions. In 2006, he was awarded an Artward Bound residency from the Field, a grant given in recognition of his writing with the sole purpose of creating new material.

Arvanites’ first narrative feature, *I Killed You ‘Cause I Had To*, won Best Feature Horror/Thriller at the Dark River Film Festival and the Indie Film Gathering. Also, *Cadaver*, his Terror Film Festival winning script, was also a winner at the Eerie Horror Film Fest screenplay competition. *Helium Man*, a short film co-written by Mr. Arvanites, is an official selection of D.C. Short Film Fest, the Beverly Hills Short Film Fest, Atlanta Film Festival, and Fort Lauderdale International Film Fest--all 2010.

Additionally, Arvanites is a film panel moderator at the Austin Film Festival and the co-host of *Reel Talk* for HBO’s Bryant Park Summer Film Festival.

He graduated from Fordham University (B.A.) and trained at the Royal Academy of Dramatic Arts in London. As an actor, he has appeared off-Broadway, in several television series and too many commercials to count. A native New Yorker, Steven resides in Hell’s Kitchen. No pets, some roaches.

**COST OPTIONS:**

**Critique Option:** You can receive a critique of the first 10 pages of your screenplay by Steven Arvanites along with his full day of workshops and lunch on February 25. This option is available to the first 12 AWC members who register and pay for this option. The 10-page submission will be due on January 8. On February 24th or 25th, Arvanites will provide a written analysis and will elaborate on his comments during the one-on-one meetings. His goal is to give the writers a Game Plan for their script while evaluating the pages he’s been given. The cost is $125, which includes the critique on the evening of February 24 or during the day on the 25th and the full day of workshops and lunch with Steven Arvanites on February 25.

**Workshop-Only Option:** The cost of just the full day of workshops and lunch with Steven Arvanites on February 25 (with no critique) is only $75.

In either case, you must be a 2012 member of the Atlanta Writers Club to participate. To join or renew your membership for 2012, please go to [www.atlantawritersclub.org/old/membership.html](http://www.atlantawritersclub.org/old/membership.html) and pay online or download a form to pay by mail. Alternatively, you can include your $40 dues with your payment for the critique or workshop-only option.

**REGISTRATION:**

To register, e-mail VP of Programs George Weinstein at gjweinstein@yahoo.com and tell him which option you want: critique vs. workshop only.
AWC Fall Writing Contest

ELIGIBILITY:
1. The AWC Fall Writing Contest is open to: All current, paid club members. (To join AWC, please contact the Membership VP, Ginny Cavnah.) Submissions must be original, unpublished, and un-awarded work.

DEADLINE:
November 19, 2011. (Submissions received after this date will automatically be disqualified.)

AWARDS:
Three award levels in each category. (Awarded at January, 2012 meeting.)

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

CONTEST CATEGORIES:

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<thead>
<tr>
<th>Categories</th>
<th>Maximum</th>
<th>Specifications</th>
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</thead>
<tbody>
<tr>
<td>Article</td>
<td>1000 words</td>
<td>Any subject</td>
</tr>
<tr>
<td>Short Story</td>
<td>2000 words</td>
<td>Any subject</td>
</tr>
<tr>
<td>Serious Poetry</td>
<td>32 lines</td>
<td>Any subject</td>
</tr>
<tr>
<td>Wild Card Fiction</td>
<td>1000 words</td>
<td>Must contain the following items: a duck, two straws, an inner tube</td>
</tr>
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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)

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 nedra.roberts@gmail.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 4 categories, by sending separate email entries; however, you cannot
submit more than one entry per category.
PAPER ENTRIES WILL NOT BE ACCEPTED.

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

Dear Nedra,
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.

Zócalo

“Where I Go” is a new weekly feature from Zócalo, an intellectual web magazine based in Los Angeles, in which contributors describe—in a few words or in a few hundred words—a place in which they find a sense of connection to people or place. The place can be anywhere in the world and it can hold any kind of meaning to the author. The prose pieces are generally in the 600-900-word range. Unfortunately, there is no payment for submissions, but there is good exposure for featured authors. About 70,000 visitors a month visit the site.

Zócalo has only featured three entries so far, but you can see them at: http://zocalopublicsquare.org/thepublicsquare/category/where-i-go/

Anyone who is interested can send a pitch or a fully-written piece to Zócalo Managing Editor Megan Greewell at megan@zocalopublicsquare.org.
October 15, 2011:
Women's National Book Association award-winner, journalist, and author of four novels Masha Hamilton on the importance of encouraging women writers and readers.

November 19, 2011:
"Author, editor, and literary agent Nancy Knight, reveals how to catch the eye of editors and agents and how to successfully submit for publication.

December 17, 2011:
Simon & Schuster author Terra Elan McVoy on writing for the young adult audience.

Upcoming workshops, author dinners, and other special events exclusively for current AWC members.

(All venues subject to change.)
Club-Sponsored Critique Groups

Online Groups

AWC-NF-Critique@yahoogroups.com is a non-fiction group led by Terre Spencer at terrespen-cer@me.com. Online Fiction Critique Group 1 is led by Derek Koehl at Derek@nonhappyendings.com.

In-person Groups

Austell

An all-genre group is looking for a new location to meet, a new leader, and new members. Contact Michael Varga at henry7516@bellsouth.net if you are interested in leading a group in this area.

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 Group is taking a hiatus for the next few months. An announcement will be made when they resume their meetings.

Conyers

The Conyers critique group meets every other Tuesday at 6:30 at the Whistle Post Tavern in Conyers, GA. We are looking for new members. If you'd like more information, please contact Nancy at ncfletcher50@gmail.com.

Decatur

An adult/YA fiction critique group meets every other Tuesday at 6:30 in Decatur. There is no opening at present. Write to Ricky Jacobs rickyjacobs@mac.com to be put on a wait list, attaching a brief bio and 5-6 pages of your fiction. Please do not contact him without that submission. There is a possibility of a Wednesday evening group, though that is not yet definite.

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. Write to Ricky Jacobs rickyjacobs@mac.com to be put on a wait list. You are asked to submit about five pages of your writing and a brief bio. Please do not contact him without that submission.

Two adult/YA fiction groups meet every other Thursday 7 p.m.-9 in Decatur. Both groups are full at present. Write to Ricky Jacobs rickyjacobs@mac.com to be put on a wait list. You are asked to submit about five pages of your writing and a brief bio. Please do not contact him without that submission.

An adult/YA fiction group meets every other Saturday 10 a.m.-12:30 at the Java Monkey Café in Decatur. The group is full at present. Write to Ricky Jacobs rickyjacobs@mac.com to be put on a wait list. You are asked to submit about five pages of your writing and a brief bio. Please do not contact him without that submission.

A nonfiction group meets Mondays 6:30 p.m. at Urban Grounds in Avondale Estates. Contact Therra Cathryn Gwyn, therra@earthlink.net.

A nonfiction group meets Tuesdays 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 LRC Dunwoody campus, LRC (Library Building), Rm 3100. During school breaks, the group meets at Barnes & Noble, Dunwoody. Contact Gelia Dolcimascolo at 770-274-5246 for further information.

**Redshirt Writers** meet Tuesday afternoons at 3:00pm in the Perimeter Mall area. Writers in all genres with a desire to hone their craft in a supportive and engaged group are welcome. Please email Richard Perreault at perreaultrmp@gmail.com with a brief description of your writing experience and a short sample of your writing.

**Emory**

A fiction group meets every other Wednesday at 6:30 pm at Chocolate Coffee located in a shopping center at the intersection of Clairmont and North Decatur Road. The group is currently closed. Contact Ruth Gresh at hrgresh@hotmail.com to be added to a waiting list.

**Lawrenceville**

The novel/short story group Fiction Crafters meets every other Thursday 10 to 12 at Applewood Towers. The group 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 kschmanski@yahoo.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. The group has a waiting list. Contact Linda Sullivan at lindasullivan3@gmail.com for more information.

**Roswell**

An all genre group meets on the 2nd and 4th Tuesdays 6:45 - 8:45 p.m. in a member's home. Contact George Weinstein at 770-552-5887 or gjweinstein@yahoo.com to get on his distribution list.

Estrogen Ensemble, an all-genre women’s group, meets the second and fourth Wednesdays from 7 to 9 p.m. in historic Roswell. Any women interested please contact Jemille Williams at jemille@bellsouth.net.

**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.

A literary fiction critique group is forming in September. The group will meet at 8 p.m. the second Monday of every month, beginning September 12, at the San Francisco coffee shop in Virginia Highlands. Address: 1192 N. Highland Ave, Atlanta, GA 30306. Please submit a five page writing sample and short bio. For information, contact Sarah Dollacker at sarahdollacker@gmail.com.
Membership Information – The Atlanta Writers Club

Membership dues are $40 per year, but we're offering discounted dues of $20 through the end of 2011. Also, we now have our family memberships, where each additional family member can join for just $10 through the end of 2011 and earn full membership benefits. Students can join for $15 through the end of the year.

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 online 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

Membership Dues good through December 2012 • Donations • Contact Information

☐ Renewal through 12/31/12—please provide your name and any changes to your contact information
☐ New Member through 12/31/12—please complete the information below
☐ Family Member—please complete the information below

First Name: ___________________________ Last Name: ___________________________

Please register your last name accurately—this is how your AWC membership will be filed

If you are a family member, who is the Primary Member? __________________________

Primary Phone: ___________________________ Secondary Phone: ___________________________

Email: ____________________________________________________________

Secondary Email: ____________________________________________________

Website: __________________________________________________________ (if you want this listed on the AWC website)

LinkedIn Profile: ____________________________________________________ (if you want AWC to link to you)

Facebook Name: ____________________________________________________ (if you want AWC to friend you)

Ways you want to contribute to the Atlanta Writers Club (e.g., volunteering at meetings or events):

AWC Membership Dues

$40 Membership through 12/31/2012 $________

Add any family member for $20 each $________

(Please supply family members’ contact information using a separate form)

$30 Student Membership through 12/31/2012 $________

Tax Deductible Donation in the amount of $________

Total $________

Please mail with checks payable to: Atlanta Writers Club

Mail to: Kim Ciamarra • Atlanta Writers Club • 10285 Rillridge Court • Alpharetta, GA 30022

The Atlanta Writers Club is a 501(c)(3) non-profit organization. All donations are tax-deductible.
Please keep this portion as your receipt.

Date: ___________________________
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