January 21, 2011:  
Jeffrey Stepakoff will be speaking to AWC about “Classic Structure for the Popular Story.”

January meeting at regular location—Georgia Perimeter College, Dunwoody Campus. NC-1100 bldg.
Inside this Edition

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...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.

It's time again to call on our members for support, and ask for volunteers to help out with some of the many exciting programs heading our way in the coming months.

We'll need check-in volunteers for each of our future monthly meetings. If you would like to volunteer for a specific meeting, please let VP of Operations Valerie Connors know which month you prefer. Or, if you would like to volunteer but are unsure about your availability until the time gets nearer, she will gladly include you in her list of volunteers to contact at a later date. Please respond to: valerie1105@comcast.net.

[http://www.facebook.com/people/Atlanta-WritersClub/100000367043383](http://www.facebook.com/people/Atlanta-WritersClub/100000367043383)
[http://twitter.com/atlwritersclub](http://twitter.com/atlwritersclub)
One of my favorite booths at the Decatur Book Festival is owned by an artisan from New York State who calls his business Poetic Earth Handmade Journals. His craft, of course, is bookmaking, but he does more than simply sew pages together and slap on cheap boards. He makes his own paper and then binds the rough, beautifully textured pages between covers cut from sides of real leather. Next to the corn dog and funnel cake stands, it is one of the few booths with a distinctive smell. It has that rich, unmistakable aroma of old books and ancient libraries. With his skillful hands, this talented man tools the covers with designs from nature and mythology, and finishes the masterpieces with a hasp, or a leather thong that wraps around the volume, or an elastic band that secures a leather button on the front. He has created little chapbooks and journals and large volumes and sketchbooks that roll up, more parchment scroll than codex. He even makes leather satchels, big enough to hold manuscripts. For the bibliophile it is almost a sensual experience to walk into his booth and be surrounded by such magnificent craftsmanship, a few moments stolen between the used book bins and the salesmanship of the self-published to connect on a primal level with the sight and smell and touch of what our not-so-distant ancestors must have known when books were made by hand by skilled masters. If you have not lingered in this booth, then I would encourage you to do so next year. It is worth your time.

As you have no doubt deduced by now, I love these books. I have purchased several from this man and have been given several others as gifts. They join other books in my possession that share a similar trait. There is the small green book I purchased from Buddhist monks when the Dalai Lama spoke at Emory – 100% cotton, handmade paper, made in India, a product of Tibetan refugees. Then there’s the handcrafted journal made from recycled cloth, the cover the color and texture of a cured tobacco leaf. I also found a slender volume with a colorful cloth cover surrounding coarse paper, a picture of the Hindu elephant god Ganesha on the first page as the only clue to its origin. And there are others less attractive in my collection of books. But they all share a similar characteristic. They are all empty. There is no text, no handwritten notes, no stories or dialogue or descriptive passages. Nothing scribbled, nothing sketched, just stunningly blank pages.

I suspect you might even have a few of these books yourself. I tell myself that I am waiting until I have something divinely inspired before I mar these gorgeous pages with my script. Once I have the perfect words of the perfect novel, an achievement for the ages, then and only then will I write in these special books. Not just any words are worthy; only the most brilliant ideas, the most exquisite language, the most timeless stories should be allowed to occupy these pages. And so in the absence of such monumental work, delivered on gossamer wings from some heavenly region in letters of gold, these pages have remained unused -- kept, admired, lovingly reserved, but still unmarked.

These books are more than handsome examples of an artist’s skill; they represent possibility, potential, perhaps even promise. Elementary mechanics in physics defines something called “potential energy.” Imagine a ball at the top of an inclined surface, or positive and negative magnetic poles separated by a distance, or even two negatively charged electrons pushed close together. Each case illustrates potential energy. The ball is released and it rolls down the inclined plane, as potential energy is replaced by kinetic energy, and rest becomes accelerated motion. Oppositely charged particles will accelerate toward each other in the absence of any force that would keep them apart, as similarly charged parti-
cles will accelerate away from each other if brought together. These are examples from the physical world. Similarly, we talk about a young person having “potential.” Of course we mean that she is bright, ambitious and driven enough to succeed in life, that her early behavior hints of her mature achievement. Just as a ball, with a small coefficient of friction and the normal operation of gravitational force, will roll downhill by nature, so we have come to expect that a person or a situation with potential will in all likelihood develop and succeed, based on their expressed nature. Certainly, people are not particles or magnets; they are more complicated, active agents, capable of sophisticated, often unanticipated behavior. As such, unfulfilled potential is tragic, but not uncommon among once promising people, in a way that is unheard of among objects in nature that behave according to mathematically defined laws. Regardless, the point remains. Potential, whether describing human beings or objects, is a positive state, ripe with hope and expectation, pointing to a future fulfillment.

In his philosophical work, Aristotle spoke of a pair of states: “potentiality” and “actuality.” I won’t delve into the intricacies of these terms here. Suffice it to say, they were enormously important in his theoretical framework, and had a vast influence on philosophy and science for centuries after he explored their meaning. In this first month of the New Year, I want to pause briefly to consider this first term – potentiality. It is merely one translation of a Greek word that is multivalent and suggests a whole constellation of English words that would be equally accurate translations. The original word is transliterated as *dunamis*. It means potential, capability, even meaning, among other things, but it also means power. In fact, we get the word *dynamite* from this word. It is the idea that this red cylinder packed with black powder or other unstable compound has the possibility to effect an enormous explosion with the application of flame to the fuse. That is potential. Aristotle would say it is the nature of TNT to explode under the right circumstances. He would talk about the four causes of the explosion – the formal, material, efficient, and final causes – but at the center of the discussion would be the “potentiality” of the explosion inherent in that single stick of dynamite. That defines its essence, its definitive substance. The “actuality” of this “potentiality” is a massive detonation, a big blast intrinsic to the nature of the explosive.

And so we return to all those blank books I have lying around. It would be easy enough for me to deliver a guilt-inducing lecture on these unused journals. “You (and you, too, gentle reader) are a writer,” I could say to myself. “So get to work and fill up those books. Use every available scrap of paper you have at your disposal to write out your thoughts and dreams and stories. Write, write, write.” And so I (and presumably you), wracked by the burden of responsibility and the weight of blame, would slink off and try to fill up the blank pages with words. Of course, that’s not all bad. We should be writing. We should be filling up our blank notebooks with words good and bad, dazzling and nonsensical. That’s what we should do. There’s plenty of room for improvement in our use of time and opportunity for writing. But I want to go one step further and suggest that these blank pages, these pristine leaves in our handmade journals, are something sacred to the writer. For they represent creative potentiality and artistic potential. This is a gift we should recognize and celebrate, something we should honor, not as an excuse for inactivity, but as an endowment of promise. There will always be that blank page, that reminder of hope, whether in the leather book or in our lives as we enter the New Year. Instead of paralyzing us, let us see it as a present of potentiality. I would encourage you to take that next step and write that first word. You, faithful AWC writer, have the potential to do great things this year. Resolve to turn your potentiality into actuality. Let’s not waste that bright, new page, or keep it on the shelf unmarked forever.
Photos of December’s Speaker

Simon & Schuster author Terra Elan McVoy spoke to the members of the AWC about the craft of writing for the teen market and the business side of this hot, rapidly evolving market.

Pure, After the Kiss, and The Summer of Firsts and Lasts.
Speaker Profile for January Meeting

by Soniah Kamal, VP of Programs

Jeffrey Stepakoff’s debut novel FIREWORKS OVER TOCCOA, was first published by St. Martin’s Press in 2010. It was a Southern Independent Booksellers Alliance (SIBA) "Okra" Pick, an ABA Indie Next List Notable, and an Avant Premiere (featured pick) for France Loisirs (the French Book club).

His second novel, THE ORCHARD, also a SIBA Pick, was released in North America in July 2011. Reader’s Digest will release their version in October 2011’s Select Editions. Stepakoff’s fiction is available in eleven languages, as well as in editions for all the major book clubs, including The Literary Guild, Doubleday, and Book-of-the-Month Club. Stepakoff has “written by” or “story by” credits on TV series such as The Wonder Years, Sisters and Dawson’s Creek, where he was co-executive producer. Stepakoff also has created and developed pilots for many of the major studios and networks, including 20th Century, Paramount, MTM, Fox and ABC. In addition he has developed and written major motion pictures, including Disney’s Tarzan and Brother Bear, and EM Entertainment’s Lapitch, The Little Shoemaker, Croatia’s selection for the 1998 Academy Awards.

Stepakoff has a BA in Journalism from the University of North Carolina at Chapel Hill and an MFA in Playwriting from Carnegie Mellon. He currently lives in Atlanta, Georgia, teaches dramatic writing at Kennesaw State University, and is hard at work on his third novel for St. Martin’s Press. On January 21, 2012 Jeffrey Stepakoff will be speaking to AWC about “Classic Structure for the Popular Story.”

Submit

No Fee Flash Fiction Chapbook Contest: Big Wonderful Press

• Deadline: January 15th, 2012
• Submit 20-40 pages of flash fiction (each piece must be <520 words).
• Winner receives a publication contract, with royalties, for print and ebook and 20 print copies of the book.
• The contest publication will not be awarded if we do not receive at least 100 entries.
• Winner is required to participate in some marketing activities.
• Submit online at www.bigwonderfulpress.com/submissions
You could win a manuscript critique

You could win a literary agent or acclaimed author's feedback on your unpublished manuscript for young adult or middle grade readers. This rare opportunity is being offered to the six winners of an essay contest recently announced by the literacy charity Book Wish Foundation. See http://bookwish.org/contest for full details.

You could win a manuscript critique from:

Laura Langlie, literary agent for Meg Cabot
Nancy Gallt, literary agent for Jeanne DuPrau
Brenda Bowen, literary agent and editor of Karen Hesse's Newbery Medal winner Out of the Dust
Ann M. Martin, winner of the Newbery Honor for A Corner of the Universe
Francisco X. Stork, winner of the Amelia Elizabeth Walden Award for The Last Summer of the Death Warriors
Cynthia Voigt, winner of the Newbery Medal for Dicey's Song and the Newbery Honor for A Solitary Blue

All that separates you from this prize is a 500-word essay about a short story in Book Wish Foundation's new anthology, What You Wish For. Essays are due Feb. 1, 2012 and winners will be announced around Mar. 1, 2012. If you win, you will have six months to submit the first 50 pages of your manuscript for critique (which means you can enter the contest even if you haven't finished, or started, your manuscript). You can even enter multiple times, with essays about more than one of the contest stories, for a chance to win up to six critiques.

If you dream of being a published author, this is an opportunity you should not miss. To enter, follow the instructions at http://bookwish.org/contest.

What You Wish For (ISBN 9780399254543, Putnam Juvenile, Sep. 15, 2011) is a collection of short stories and poems about wishes from 18 all-star writers: Meg Cabot, Jeanne DuPrau, Cornelia Funke, Nikki Giovanni, John Green, Karen Hesse, Ann M. Martin, Alexander McCall Smith, Marilyn Nelson, Naomi Shihab Nye, Joyce Carol Oates, Nate Powell, Sofia Quintero, Gary Soto, R.L. Stine, Francisco X. Stork, Cynthia Voigt, Jane Yolen. With a Foreword by Mia Farrow. Book Wish Foundation is donating 100% of its proceeds from the book to the UN Refugee Agency, UNHCR, to fund the development of libraries in Darfuri refugee camps in eastern Chad.
Serious about writing or illustrating books for children and young adults?

Learn how to raise the level of your work and improve your chances of getting published. Meet editors and agents who are looking for new talent. Connect with other authors and illustrators of children’s literature.

The conference faculty includes:
- Kirby Larson, author of 10 books for young readers, including the 2007 Newbery Honor winner, *Hattie Big Sky*
- Greg Ferguson, editor and art director at Egmont USA
- Kristin Daly Rens, senior editor at Balzer & Bray / HarperCollins
- Mary Kole, associate agent with Andrea Brown Literary Agency
- Andy Runton, creator of OWLY graphic novels

**Looking for feedback on your work? Get it at Springmingle 2012.**

*Formal critiques*: $40. Manuscripts must be submitted by Jan. 21. Portfolio reviews must be prepaid but illustrations need not be sent in advance.

*Informal critiques* with other attendees: Free

*First Pages / First Looks*: Submit the first page of your manuscript, or an opening illustration, and it could be chosen for a free review by a panel of the conference faculty.

*Query letter critique*: Literary agent Mary Kole will review the first 25 query letters submitted.

For **novelists only**! Attend an intensive workshop with author Kirby Larson on Feb. 24. (Additional fee applies.)

Conference tuition is $190 for SCBWI members, $220 for non-members, or $200 for students. *Advance registration is required and spaces are limited.* Register by Jan. 21 and receive a $5 discount.

Not a member of SCBWI? Join for just $85 (annual renewal is $70). You’ll gain access to important industry updates, be eligible for contests and awards, and receive a bi-monthly magazine filled with useful information. And you’ll be part of the world’s largest organization for writers and illustrators of children’s books, with 22,000 members worldwide.

For more information and to register for Springmingle 2012, visit [https://southern-breeze.net/](https://southern-breeze.net/)
Looking for Writers

LiteraryJuice.com

An Online Literary Magazine

Do you have a passion for writing short stories and lively poetry? If so, then we want to hear from you! Literary Juice is a new online literary magazine dedicated to publishing creative works of fiction and poetry. We are currently seeking submissions from both experienced and budding authors from all backgrounds. If you are interested in submitting your short fiction or poem, please visit our website at www.literaryjuice.com.

Please note that at this time we cannot pay for any published submissions; however, if your story or poem should be selected for publication in our online magazine, it will be accompanied by your byline and a brief biography. Let’s make this webzine grow!

New Policy—Submission Guidelines

The Atlanta Writers Club wants to do all it can to advance the writing careers of its members, and as a privilege of membership we offer the opportunity to have announcements of booksignings and first releases of books posted in the eQuill and in special mailings. Because of the number of members we have and the publishing successes they are increasingly enjoying, we must now have submission guidelines for announcements.

The deadline for submitting announcements both for the eQuill and special mailings will be the 15th of the month. For example, if you have a signing in March, then you need to tell us by February 15 to have it advertised. Likewise, if your book is going to be released in June, then you must inform us by May 15 to have a blurb placed in the eQuill. From now on, book publications will be featured in the eQuill and booksignings and related events involving our members will be included in special mailings.

We think this new policy will consolidate the number of announcements made by the AWC and hopefully improve their effectiveness by decreasing the mailings from us in your inbox. We are proud of what you do and consider it a privilege to promote your achievements. Thank you for honoring the community of writers in the AWC with your accomplishments.
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 success. 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 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.
Save the Libraries is a national effort that began in Dekalb County (Decatur) during a meeting of the American Library Association.

Karin Slaughter, an internationally renowned author and library advocate, spoke to librarians from around the country and realized very quickly that public libraries were in desperate need of help.

The 2nd Annual Save the Libraries Mysterious Evening is coming up March 2012 and they are looking for a co-chairperson for the position of food and beverages coordinator ASAP, ideally with events experience. The job will entail working with the current person:

- Meeting with the caterer and tasting the food (yum). This will be within the next month.
- Coordinating with the caterer, bartenders and volunteers before the event
- Shopping trip(s) to Party City and such to buy supplies
- Evening of event coordination of volunteers, caterer, bartenders, and authors in the event space.

If interested please contact Jill Evans jill@jillevans.com our active AWC member and liaison representative to savethelibraries.org foundation.

Thank you to everyone for your continued support of our community outreach programs for local schools and libraries!
Looking Ahead

January 21, 2012
1:45-2:45 Fiction author and TV writer Jeffrey Stepakoff on the classic structure for the popular story

February 18, 2012
1:45-2:45 Award-winning author and fiction and nonfiction workshop instructor Alexander Chee

March 17, 2012
1:45-2:45 Best-selling author Ann Hood: memoirist, novelist, essayist, and short story writer
3:15-4:00 Holly McClure, a principal of the Sullivan-Maxx Literary Agency, on finding and working with small, regional, and niche publishers. She and one of her local agents--Melissa Lee--will respond to 10-min. pitches that day (details TBA).

April 21, 2012
1:45-2:45 Award-winning Marina Buddhos: author of nonfiction and fiction for adults and younger audiences

May 19, 2012
1:45-2:45 Mystical thriller author and blogger Jeffrey Small on writing about religious and spirituality topics

June 16, 2012
1:00-4:00 Annual Picnic at Hammond Park in Sandy Springs

July 21, 2012 [Location TBD]
9:00-4:00 Debra Dixon, publisher of Bell Bridge Books, and Nancy Knight--author, editor, agent, and former AWC president--will present a free daylong workshop on the craft and business of writing fiction.

August 18, 2012 [Location TBD]
1:45-2:45 Joshua Corin, whose thriller series protagonist is a woman, will speak about writing from the perspective of the opposite sex
3:15-4:14 Janell Agyeman, agent for Marie Brown Assoc., will speak about writing from the perspective of a different race or culture

September 15, 2012
1:45-2:45 Nationally bestselling Random House author Meg Waite Clayton

October 20, 2012
1:45-2:45 Amy Waldman, international correspondent and author of The Submission

November 17, 2012
1:45-2:45 Author and public relations professional Mary Glickman

December 15, 2012
1:45-2:45 Nonfiction author and former Atlanta Magazine editor Rebecca Burns

Upcoming workshops, author dinners, and other special events exclusively for current AWC members.
(All venues subject to change.)
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<th>Location</th>
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<tr>
<td><strong>Austell</strong></td>
<td>All genres</td>
<td>Michael Varga</td>
<td><a href="mailto:henry7516@bellsouth.net">henry7516@bellsouth.net</a></td>
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<tr>
<td><strong>Avondale Estates</strong></td>
<td>Nonfiction</td>
<td>Tues, 7-9 p.m. @ Urban Grounds</td>
<td>Rebecca Ewing</td>
<td><a href="mailto:rebeccaewing@earthlink.net">rebeccaewing@earthlink.net</a></td>
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<td><strong>Buckhead/Midtown</strong></td>
<td>Poetry</td>
<td>4th Sat @11 a.m.</td>
<td>Karen Holmes</td>
<td><a href="mailto:kpaulholmes@gmail.com">kpaulholmes@gmail.com</a></td>
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<td><strong>Conyers</strong></td>
<td>All genres</td>
<td>Nancy Fletcher</td>
<td><a href="mailto:ncfletcher50@gmail.com">ncfletcher50@gmail.com</a></td>
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<td><strong>Decatur</strong></td>
<td>Adult/YA fiction</td>
<td>Every other Tues, 6:30</td>
<td>Ricky Jacobs</td>
<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
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<td><strong>Decatur</strong></td>
<td>Children's and YA fiction</td>
<td>Every other Tues, 10 a.m. – 12:15 Java Monkey</td>
<td>Ricky Jacobs</td>
<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
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<td><strong>Decatur</strong></td>
<td>Adult/YA fiction groups</td>
<td>Every 3rd Wed @ 7 p.m. @ Java Monkey</td>
<td>Ron Aiken</td>
<td><a href="mailto:ron@hraiken.com">ron@hraiken.com</a></td>
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<td><strong>Decatur</strong></td>
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<td>Every other Sat, 10 a.m.-12:30 @ Java Monkey</td>
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<td>Richard Perreault</td>
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<tr>
<td><strong>Sandy Springs</strong></td>
<td>All genres</td>
<td>Lynn Wesch</td>
<td><a href="mailto:lewesch@me.com">lewesch@me.com</a></td>
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<tr>
<td><strong>Online</strong></td>
<td>Nonfiction</td>
<td>Terre Spencer</td>
<td><a href="mailto:terrespencer@me.com">terrespencer@me.com</a></td>
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<td><strong>Online</strong></td>
<td>Fiction</td>
<td>Jane Spalding</td>
<td><a href="mailto:liannesimon@yahoo.com">liannesimon@yahoo.com</a></td>
<td>Open</td>
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</tbody>
</table>
Membership Information – The Atlanta Writers Club

Regular membership dues are $40 per year per person.
Students can join for $30 per year.
Family members of active AWC members can join for $20 per 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.
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: ____________________________
Name: ____________________________ has donated $______________ to the Atlanta Writers Club.
This amount is not associated with any services provided in exchange or related to this contribution.
**New Atlanta Writers Conference**

- Do you want the chance to earn a contract with a literary agent, leading to the publication of your book?
- Do you want an agent to tell you what you’re doing wrong and doing right in your manuscript?
- Would you like to discuss your writing project with an agent to see if there’s any interest in the marketplace?

If you answer, “Yes,” to any or all of these questions, then the Atlanta Writers Club has a conference designed for you:

On Saturday, May 5, 2012 the Atlanta Writers Club will present its sixth Atlanta Writers Conference. The goal of this conference is to give you access to six top literary agents (never any repeats from previous conferences—always an all-new lineup!) who will respond to your pitches, critique the work you submit in advance, and educate you about the current environment of the publishing industry and the changing roles of agents and their clients. You could be offered a contract based on the materials you’ve submitted: several AWC members have signed with conference agents or continue to work with them preparing their books for representation. You might be asked to send additional pages or an entire manuscript for their review. You certainly will know more about how your work is perceived by industry professionals, and you’ll gain valuable experience interacting one-on-one with them.

You also will have fun, learn more about the publishing business, and get a chance to chat informally with these agents and your peers. In addition to one-on-one time with agents to receive a critique and pitch your project, we offer a two-hour workshop delivered by Conference guest speakers Jeff Herman (author of the famed *Jeff Herman's Guide to Book Editors, Publishers & Literary Agents*) and Deborah Herman (agent and spiritual author), both of whom also will give four hour-long presentations during the critique and pitch sessions.

To kick things off, on Friday, May 4 in the evening, we’ll host a social event that we’re compelling the agents to attend as part of their Conference obligations. There is no charge for this mixer, which provides another chance for you to network with your peers and hear war stories and advice from the publishing trenches. Complete details about the Conference follow:
THE CONFERENCE

The conference on May 5 will consist of four parts and you may participate in one, two, three, or all of these events:

1. One-on-one critique sessions where the agents share their evaluations with those who have submitted 20 pages of work in advance
2. Pitch sessions so you can verbally present your project to an agent
3. Panel discussion on the publishing industry with Q&A

Workshop with Conference guest speakers Jeff and Deborah Herman

1. THE CRITIQUE:
   If you want a critique of your project on May 5, you will submit the following at least one (1) month in advance: (a) the first 20 manuscript pages of either your novel or nonfiction work, (b) a 1-paragraph summary of your book, and (c) a 1-paragraph biography that focuses on your writing experience and marketability (i.e., your “platform”).

   On May 5, you will have about 15 minutes for a one-on-one exchange with the agent about your work. The agent also will give you a written critique, which could consist of an overall review of the project (what worked and what didn't), the quality of the writing, character and story development, and marketability. The agent will not copy-edit your work (they shouldn’t have to; always make sure your work is free of grammatical errors before you submit it), but they will provide you a written summary of their comments. During the critique session, the agent may choose to request more pages or the entire manuscript from you, perhaps leading to a contract for representation to work toward an eventual publishing deal.

2. THE PITCH:
   During the afternoon of May 5, you will have the opportunity to discuss your project for about 10 minutes with an agent of your choosing: give a basic synopsis of your book, talk about your writing and what you want for your future, and be prepared to ask the agent questions. This will be a verbal exchange, but in advance you will submit a 1-paragraph summary of your book and a 1-paragraph biography that focuses on your writing experience and marketability. If the agent is interested, you will be asked to send a query, a number of pages, or even the whole manuscript for consideration.
If you also want a critique (see above), pitching will give you the chance to introduce a second agent to your work. Do not choose the same individual for critiquing and pitching. It’s much smarter to double your chances.

3. THE PANEL:
A candid, freewheeling, hour-long discussion with all six agents commenting on the changing role of the agent and the author, the current state of the publishing industry, advice about working with agents and publishers, and expectations about marketing one’s work. Also get your questions answered about everything from queries and contracts to publicity and social media.

4. THE WORKSHOP:
This is a two-hour workshop on Saturday, May 5 (4:30-6:30 p.m.) by Atlanta Writers Conference guest speakers Jeff and Deborah Herman. The Jeff Herman Literary Agency has sold over 600 titles to publishers and is one of the most dynamic and innovative agencies in the business. Jeff’s own books include *Jeff Herman's Guide to Book Editors, Publishers & Literary Agents* (more than 400,000 copies sold), and *Write the Perfect Book Proposal: 10 Proposals That Sold & Why!* (co-authored with Deborah Levine Herman). These are universally considered to be among the best tools available for writers. Deborah Herman is a foremost expert on spiritual writing and publishing. A twenty-year veteran literary agent, Deborah also wrote the book *Spiritual Writing from Inspiration to Publication* in the year 2000, helping to spur the mind/body nonfiction genre. The Hermans’ agency website is [www.jeffherman.com](http://www.jeffherman.com).

At 4:30 p.m. on Saturday, May 5, they will provide the two-hour workshop PROMOTING YOUR WORK IN THE DIGITAL AGE. This interactive seminar focuses on how you can take an active role in promoting your work before and after publication, utilizing the Internet, and includes the pros and cons of self-publishing. This is not a technical class per se. The goal of the class is for you to leave with new confidence about making the best use of the Internet to market your book(s).

BONUS:
Our Conference guest speakers Jeff and Deborah Herman will give four separate talks of 60-75 minutes apiece while the critiques and pitches are occurring during the morning and afternoon, respectively, on May 5, to educate and entertain Conference attendees. Their topics include: Write the Perfect Book Proposal from Idea to Deal, Write the Perfect Query Letter,
Insider Tricks to Getting an Agent & How to Get an Editor without Having an Agent, and Spiritual Writing from Inspiration to Publication. These discussions are free for anyone participating in the critique, pitch, panel, or workshop.

THE LOCATION

Westin Atlanta Airport
4736 Best Road
Atlanta, GA 30337
404-762-7676
www.westin.com

A free shuttle runs between the Hartsfield-Jackson International Airport and the hotel every 20 minutes, so you can take MARTA to the airport and hop the free shuttle to the hotel, which saves you money and the hassle of driving, and provides an environmentally friendly option. If you do choose to drive, plenty of parking exists in the hotel lot. Note: the hotel charges a parking fee.

On the evening of Friday, May 4, from 8:00 p.m. to 11:00 p.m., we invite you to gather at the Westin lounge area for informal conversations with the agents and to network with your peers. As a condition of participation in the Conference, the agents are being asked to attend this mixer, so you WILL see them there, and Conference guest speakers Jeff and Deborah Herman will attend as well! If you choose to stay at the Westin on Friday night so you’ll be fresh and well rested the next day, we’ve negotiated an Atlanta Writers Conference discount ($89/night+tax) for a block of rooms.

HOUR-BY-HOUR CONFERENCE DETAILS

Note: all activities take place at the Westin Atlanta Airport

Friday, May 4

8:00-11:00 p.m. Free social event in the Westin lounge area for club members. No RSVP necessary. Even if you cannot participate in the Conference on May 5, we invite you to join us on the evening of the 4th for casual chats about books and the people who write them, sell them, publish them, and buy them. As part of their conference obligations, the agents are compelled to participate, and Conference guest speakers Jeff and Deborah Herman will be there as well.
Saturday, May 5

8:00-9:00 a.m. Check in at the College Park Ballroom on the second floor of the Westin Atlanta Airport conference area.

9:00-10:00 a.m. Panel and Q&A with all six agents.

10:00-10:15 a.m. Set up Boardrooms 1-6 for Critique Sessions.

10:15 a.m.-1:00 p.m. One-on-one meetings for about 15 minutes each between the agents and those who submitted their work for critique. Meanwhile, Conference guest speakers Jeff and Deborah Herman give two talks with Q&A in the College Park Ballroom.

1:00-2:00 p.m. Break (go to lunch at Palio’s restaurant at the Westin, retreat to the lounge, practice your pitch with friends).

2:05-4:30 p.m. Participants pitch an agent one-on-one for about ten minutes each, while Jeff and Deborah Herman give two talks with Q&A in the College Park Ballroom.

4:30-6:30 p.m. Conference guest speakers Jeff and Deborah Herman present their workshop PROMOTING YOUR WORK IN THE DIGITAL AGE, with extensive Q&A.

THE AGENTS

The agents below have provided their backgrounds and what genres they are seeking to acquire. Besides reading this information, you also should review their websites, do an Internet search for interviews with them and/or what other agents and authors have written about them, and make sure you’re a good fit for their tastes and attitudes.

Bernadette Baker-Baughman, Victoria Sanders & Associates LLC
(www.victoriasanders.com)

Bernadette Baker-Baughman has a MS in Professional Writing and has worked on both the editorial and marketing sides of publishing. As the Marketing Coordinator for Beyond Words Publishing/Atria Books, she headed up campaigns for two New York Times best-selling titles. In 2005 Bernadette co-founded Baker’s Mark Literary Agency where she discovered talent such as Farel Dalrymple, Faith Erin Hicks, Paul Guinan & Anina Bennett, Dan Elconin, David Axe, Carson Morton, and Zack Giallongo, among others. In 2010 Bernadette joined Victoria Sanders & Associates.
She looks for edgy, fresh, exciting, amazing, luxurious, enticing, passionate, experimental, meaningful, substantial, and freakin’ awesome literary entertainment. Bernadette is currently interested in representing commercial adult, YA, and middle grade fiction, nonfiction, and graphic novels. In fiction she gravitates towards books with a wide audience access point—specifically books with cultural or contemporary touchstones (reimaginings, historical fiction, fiction based on legend or myth, fiction with fantastical elements that are part of the cultural collective imagination, Steampunk, etc). In nonfiction she is looking for image rich books, pop culture, art, quirky gift books, light sociology, and narrative nonfiction. In graphic novels she is seeking beautifully illustrated works of nonfiction, memoir, young adult or children’s fiction, high fantasy, funny character driven stories, and graphic literature. Bernadette is also willing to talk to writers who do not have art attached to their comic concept or illustrators willing to work with other authors.

Brandi Bowles, Foundry Literary+Media (www.foundrymedia.com)

Brandi Bowles joined Foundry Literary in 2010, after working as an agent at Morhaim Literary and an assistant editor at Crown/Three Rivers Press. She does mostly nonfiction, including narrative nonfiction, science, humor, music, pop culture, food, and memoir. Her expanding fiction interests include commercial women’s fiction, high-concept literary fiction, middle grade, and young adult.

Paul Lucas, Janklow & Nesbit Associates (www.janklowandnesbit.com)

Paul joined Janklow & Nesbit Associates in 2007 and began representing authors in 2010. He is interested in a wide variety of commercial and literary fiction, as well as specific non-fiction. In fiction, he enjoys both character- and plot-driven novels but it’s important to him for the storytelling to be clear and accessible. In genre fiction, he is looking for thrillers, spy, science fiction, and fantasy genre writing, as well as literary novels. He appreciates a literary bent, subverting genre, and darker, conflicted characters. Nothing helps a story move along than a compelling anti-hero. Finally, he loves historical fiction and war novels. For non-fiction, he is interested in representing popular science books and narrative histories.
He does not represent romance, westerns, women’s fiction, memoir, humor, self-help, children’s or picture books.

**Laurie McLean, Larsen-Pomada Literary Agency** ([www.larsenpomada.com](http://www.larsenpomada.com))

At Larsen-Pomada Literary Agents in San Francisco, Northern California’s oldest literary agency founded in 1972, Laurie represents adult genre fiction (romance, fantasy, science fiction, horror, mysteries, suspense, thrillers, etc.) as well as middle-grade and young-adult books. She looks for great writing, first and foremost, followed by memorable characters, a searing storyline, and solid world building.

For more than 20 years Laurie ran a multi-million dollar eponymous public relations agency in California's Silicon Valley. She is passionate about marketing, publicity, negotiating, editing and a host of other business-critical areas. She is also a novelist herself, so she can empathize with the author's journey to and through publication. In addition, Laurie is the dean of the new San Francisco Writers University at [www.SFWritersU.com](http://www.SFWritersU.com) and on the management team of the San Francisco Writers Conference.


BJ’s tastes are very eclectic and range from deeply serious to laugh-out-loud funny. In fiction she’s drawn to the more literary side, whether it be contemporary, historical, multicultural, mystery, or thriller--she’s looking for an emotional pull as well as great storytelling. She doesn't handle any straight-out genre fiction, such as romance, westerns, sci-fi, or fantasy.

On the nonfiction side she’s looking for authoritative and lively voices in history, biography, memoir, psychology, women's issues, popular science, health/medicine, and travel/adventure. She’s open to self-help but the writer needs to have expertise in the subject on a professional level. In all of these categories it's the writing that attracts her; subject matter comes second. She doesn't handle cookbooks (though she'd love a great book about food), or books on dating or religion.
Ken Sherman is the President of Ken Sherman and Associates, a Los Angeles-based literary agency. An agent for more than twenty years, Ken represents screen, television, and book writers, and also sells film and television rights to books as well as life rights.

A few of Ken's clients include David Guterson, author of *Snow Falling on Cedars*; Tawni O'Dell, whose first novel, *Back Roads*, became an international bestseller and Oprah Book Club selection; Starhawk, considered the best-known witch in the world; Anne Perry, the world's best-known Victorian murder mystery writer and author of 60 books; and the estates of Luis Buñuel, John Hersey, and Simon Wiesenthal.

Ken is very open to almost any fiction or non-fiction new project. He considers them individually and tries to decide if he can potentially sell them. For fiction, he is seeking everything except children's books and religious fiction. For non-fiction, he is totally open to everything except cookbooks.

**THE COST**

Because some might want to take advantage of only one event, while others will do it all, we offer the following ala carte pricing:

- Critique: $135
- Pitch: $45
- Panel: $25
- Workshop: $45
- Atlanta Writers Conference package deal (all four activities): $220

You must be a 2012 Atlanta Writers Club member to register for the conference. If you would like to join the club or renew your membership so you can participate, please add $40 to your total to cover club dues; your membership will be valid all the way through the end of 2012.
REGISTRATION

Contact AWC Conference Director George Weinstein at gjweinstein@yahoo.com and tell him the following:

1. Which event(s) you’re registering for:
   a. Critique
   b. Pitch
   c. Panel
   d. Workshop
   e. All 4

2. If you want the critique and/or pitch, tell him your rank-ordered preference for agents for each activity, with the most preferred at the top (list at least three, if possible). Choose different individuals for the critique and the pitch to maximize the number of professionals you introduce to your work. If your first pick has no spots remaining, George will try to assign you to your second choice. If that person’s spots also are filled, he will go to your third pick, etc. If all spots for all your agents are full, you will be put on standby for the individual you chose with the fewest on standby ahead of you. Before and during every conference at least a few spots open up as people withdraw or fail to show up, so hopefully you’ll still get the opportunity to participate. Again, the agents are:

   Bernadette Baker-Baughman, Victoria Sanders & Associates LLC
   Brandi Bowles, Foundry Literary+Media
   Paul Lucas, Janklow & Nesbit Associates
   Laurie McLean, Larsen-Pomada Literary Agency
   BJ Robbins, BJ Robbins Literary Agency
   Ken Sherman, Ken Sherman & Associates

* If you do not want a specific agent, do not put that person on your rank-order of preferences.

* If you want to receive a critique AND do a pitch, remember to give George your rank-ordered agent -preference list for each activity.

NOTE: So that we can accommodate the maximum number of club members,
you may only register for one critique and one pitch.

3. **Indicate if you intend to stay at the Westin Atlanta Airport on Friday, May 4.** The hotel is holding a block of rooms at the special price of $89/night+tax. George will provide reservation details so you get the conference discount price.

In summary, reply with:
- Which activity or activities you want to do
- If applicable, which agent you want for a critique and/or which one you want to pitch
- Indicate if you want to stay at the Westin on May 4

George will respond to your e-mail with the cost due, confirm which agent has been assigned to you for critique and/or pitch if applicable, and give you payment instructions. Upon receipt of your payment, he will send you formatting instructions for the materials you need to provide to him and the due date for these items, if you selected the critique and/or pitch. Also for the pitch, he'll give you some recommendations and resources for pitching an agent.

In late April, you will receive the conference schedule, with your time assignment for the critique and/or pitch if you have registered for these.

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**DEADLINES**

Spots for the critique and pitch will fill completely during the first few weeks of enrollment, so if you want to participate in those activities especially, respond now! The deadline to register for a critique and submit your work for evaluation is April 4. The deadline to register for a pitch is April 28, assuming spots remain unfilled. You may register and pay for the workshop and/or the hour-long panel discussion up until May 1. **After you send your request to register to George and receive his instructions, you will have two weeks to send in your payment. If you fail to do so, you will be removed from the registration list so that others can fill those spots.**

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**REFUND POLICY**

To offset Atlanta Writers Club costs incurred for providing refunds, $25 will be
withheld for any refunds given. If you paid for a critique but cannot make it to the May 5 event, you will receive a $110 refund if you notify George at gjweinstein@yahoo.com no later than April 4. If you already submitted your materials for critique, you will not receive a refund but the agent’s written comments will be sent to you. If you paid for a pitch but cannot make it to the May 5 event, you will receive a $20 refund if you notify George at gjweinstein@yahoo.com no later than April 28. If you paid the workshop fee, you will receive a $20 refund if you notify George at gjweinstein@yahoo.com no later than May 1. No refund will be given for the panel discussion.

Finally, if an agent has to withdraw from the conference, we will consult your rank ordering to connect you with the next pick on your list. If time permits, we’ll enlist another agent to fill that opening and we’ll confirm if that individual will suit you. If your top pick withdraws and all spots are full for the others you indicated, you will be put on standby for all of these remaining agents and be given a spot for whichever one opens first. If no openings occur, you will receive a full refund regardless of the deadlines.

QUESTIONS?

Please contact George Weinstein at gjweinstein@yahoo.com.