May 19, 2012

1:25-1:40 Our fifteen minute talk in May will be given by Buzz Bernard, entitled *If I Can Do It, You Can Do It or My Journey to Becoming a Published Novelist.*

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

The April meeting will be at the regular location: Georgia Perimeter College, NC-1100 auditorium
...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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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://twitter.com/atlwritersclub
Friend, sage and former AWC president Marty Aftewicz asked me a curious question after dinner one evening. He wanted to know what I thought was humanity’s worst invention. I thought the answer lay somewhere between the DMV, spam and multilevel marketing, but he assured me that what he had in mind had been invented thousands of years ago. That eliminated New Coke and snuggies. Written language? It has certainly caused problems over the centuries, but calling the basis of civilization and human communication the “worst invention?” I couldn’t believe writer Marty would propose such. Agriculture? Cities? Metallurgy? These were all imperfect enterprises, to be sure, but they were critical stages in our evolution and certainly still hold vital roles in our modern world. I couldn’t think of something sufficiently ancient that would have qualified as a disastrous invention. Every invention, of course, was designed to meet some need or was considered at one time to be a necessary, perhaps ingenious, answer to some problem, however dramatically it may have fallen short of being a satisfying solution. Some worked and some didn’t as the creative tendency of humanity spun out ideas. But I didn’t think Marty had the forgotten experiments of the human imagination in mind. I was flummoxed.

He leaned back, crossed his arms, and with a look that seemed to anticipate my objections, he said, “The wheel.” Not what I expected. I waited for a follow-up explanation for why he considered the device that was usually mentioned in the same breath as “fire” as the most fundamental, world-altering invention of primeval humans such an abject failure. “You see, wheels are everywhere,” he continued.

“Some would consider their prevalence to be proof that they were the world’s best invention,” I said.

He smiled. He had heard this argument before. “No, think about it. Because we have been so dependent on wheels, we have been unable to think about things in any other way. Think about transportation. Cars, trains, buses have wheels to get us across the surface of land in one particular way. Even airplanes have wheels, but the movement is still in one direction. Without wheels, think of what we might have been able to create -- levitation, or maybe even completely different ways of movement that we can’t imagine because our thinking has been restricted to wheels. Wheels have limited us.”

Maybe we will evolve past the need for wheels at some point in our development. Or perhaps the wheel is simply the mechanical representation of the perfect geometry of the circle and we can never entirely escape its influence in our space-time reality. I don’t know. But Marty made a fascinating point, certainly one I had never considered. Instead of being a liberating idea, an elegant apparatus, a masterful achievement, an engine of progress, maybe it was an intellectual crutch, an infantile stopgap, a failure of the imagination. Who would argue against the brilliance of the wheel? Marty would, and I think his position holds a lesson for writers.

There is a theory called the Sapir-Whorf Hypothesis. It is a bold, but highly controversial attempt to relate the two phenomena of language and thought. Now it is well beyond the scope of this short essay to trace the history of the debate that has raged between philosophers, linguists, anthropologists and psychologists on this contentious issue. But the es-
sence of Edward Sapir’s proposal is that “[h]uman beings...are very much at the mercy of the particular language which has become the medium of expression for their society. ...The fact of the matter is that the ‘real world’ is to a large extent unconsciously built up on the language habits of the group” (Sapir, 1929; in Manlbaum, 1958, p. 162). In other words the structure of our language determines the way we see the world; different languages divide and name the world in different ways, and the way any given language is organized determines the thoughts we have about the world. In a “strong” version, there is a rigid constraint that language imposes on our thoughts, such that we can’t see the world in any way other than what is allowed by the arrangement of our language. Of course this makes bilingualism and translation challenging, if not impossible. A more reasonable “weak” version suggests that our language – our words for time and space and social relations and number – disposes us to see the world in certain ways but does not absolutely determine it.

Stripped of technicalities, they propose that our words influence our thoughts. Does that mean if we don’t have words for an idea, then we can’t have that idea? That the existence of a thought absolutely depends on language? That words shape our vision and interaction with the world? That language not just reflects, but creates our reality? Profound questions, to be sure. Certainly there is an intimate connection between language and thought and culture and society. But it is a mutual interaction, not a unidirectional one, influenced by complicating factors that cannot easily be reduced to a simple “grammar determines worldview” proposition. Never the less, the connection is compelling.

The philosopher Ludwig Wittgenstein, roughly a contemporary of Sapir, wrote, “The limits of my language mean the limits of my world.” (Tractatus Logico-Philosophicus, Proposition 5.6). Wherever you stand on the Sapir-Whorf Hypothesis, you surely must recognize the limits of our language and how such limitations, such linguistic contours, affect our perceptions. As writers, we are particularly aware of the relationship between our words and our world. If you have ever looked at the world through the language of a non-English speaker, or if the shutters of your mind have ever been thrown open by a stunning line of poetry or a dazzling piece of prose, then you have a sense of this idea that words form perception. They can expand or they can limit, but they necessarily have an effect.

And with that we are back to Marty’s Wheel Theory. Sapir and Whorf might say that because we have a word – “wheel” – we see the world in terms of functional roundness. Without the word, we might not imagine the answer to our transportation problems, for instance, could be solved by a circle attached to an axle. So, what are the “wheels” in your writing? Beyond clichés, beyond repetition, what are those ways you express yourself that are limiting your growth and imagination? The thing about wheels is that they are everywhere. They are so prevalent that we don’t often recognize how dependent we are on them. For Marty, this is a problem. The thing is, it can be a problem for you too. So get creative. Stretch the boundaries of your language. Expand your personal lexicon. Refuse to fall into the same ruts of expression, the same old ways of seeing your world. Language is a rich, constantly evolving instrument we have for expression, and the world is a vastly complex and mysterious place we inhabit. Are you limiting yourself in what you write, in what you see? Either way you are a lesser writer, if you do. It’s natural, of course, and safe and comfortable to do so, but with Marty’s Wheel Theory as a reminder, refuse to slip into tired patterns and well-worn thoughts. The universe is waiting for your unique contribution. So put aside the wheels and maybe try out a complex polygon for a change.
Our fifteen minute talk in May will be given by Buzz Bernard, entitled *If I Can Do It, You Can Do It or My Journey to Becoming a Published Novelist.*

AWC member Buzz Bernard is a writer, retired meteorologist and vice president-elect of the Southeastern Writers Association. His debut novel, *Eyewall,* which one reviewer called a “perfect summer read,” was released in May 2011 and by early July had become a bestseller in Amazon’s Kindle Store.

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**Noteworthy**

Congratulations to Joshua D. Karl as the recipient of the 2012 Atlanta Writers Club/Southern Academy Scholarship. Joshua will graduate in December from Georgia Perimeter College with degrees in English and Film Studies. As the scholarship winner, he will receive $1,000 to defray educational expenses and the chance to participate in learning opportunities both on campus and with the AWC. The AWC is proud to recognize worthy students like Joshua, as we support and encourage the next generation of writers.
Photos of April’s Speakers

Mary Grace Schaap

Lee Gimenez

Marina Budhos

Walter Lawrence, Bobbi Kornblit, and John Turman
Volunteer Needed

Position: Decatur Book Fest Speaker Manager

Active from late May—early September

The DBF Speaker Manager position provides a one-of-a-kind opportunity for volunteers to communicate with and assist authors coming to the AJC Decatur Book Festival. The Speaker Manager is a volunteer who is primarily responsible for coordinating communication between authors or publicists and AJC-DBF programming staff, using email as the primary form of communication to organize authors’ lodging and presentation details, and some possible author-to-author communication in the case of group events. This position is unique and multifaceted, granting the volunteer a backstage pass to the various and intricate workings of the AJC-DBF. The Speaker Manager will be part of a team of Speaker Managers charged with acting as liaisons between the festival and a number of authors and speakers.

Responsibilities of the Speaker Manager include:

♦ Contacting authors and publicists to inform them of AJC-DBF event details
♦ Gathering travel details from authors/publicists
♦ Entering travel details into the author database
♦ Contributing to and maintaining a detailed list of author information
♦ Communicating with fellow Speaker Managers to collect and list lodging information for authors
♦ Communicating with programming staff to answer author questions and requests
♦ Answering questions posed by authors and publicists about the festival
♦ Facilitating author-to-author communication for group events
♦ Informing the programming team of special equipment requests for events
♦ Staffing the author hospitality suite during the AJC-DBF
♦ Meeting and greeting authors throughout the AJC-DBF

Applicants should be familiar or comfortable with basic word processing software, online database management, and online document sharing websites. The Speaker Manager position will be active from late May until early September. Throughout the summer, the time requirements for the Speaker Manager fluctuate, though daily email monitoring once communication with the authors has been established is vital. You can expect a minimum of 10 hours per week dedicated to email correspondence and other duties, though time requirements may increase up to 20-25 hours per week as the festival draws closer. The volunteer will be instrumental as an ambassador between authors and all aspects of the Decatur Book Festival, and as such should have an upbeat attitude and a willingness to work as part of a team. Additionally, the Speaker Manager is required to be available for the weekend of the Decatur Book Festival and assist in the author hospitality suite.

Interested parties please respond to Assistant Program Director Natalie Spitzer, at Natalie@decaturbookfestival.com.
Jeffrey Small, Jr. is the author of the mystical thriller, *The Breath of God*, a popular blogger on Huffington Post, and an acclaimed speaker on religious and spirituality topics.

Jeffrey graduated summa cum laude from Yale University, where he was elected to Phi Beta Kappa. While at Yale, he served as Publisher and Senior Editor of the Yale Herald. He then graduated magna cum laude from Harvard Law School where he was elected to the Board of Student Advisors and taught speech, legal writing, and research. Jeffrey next earned a Masters in the Study of Religions from Oxford University in England where he was a member of Oriel College.

Jeffrey is active in the Episcopal Church, current serving as a member of the Board of Trustees at General Theological Seminary in New York, but he has also studied Yoga in India and practiced Buddhist meditation in Bhutan.

When not pursuing his passion for theological discourse, Jeffrey is the CEO and founder of MDH Partners, an Atlanta-based commercial real estate investment and development company. Working with The Blackstone Group and Wells Fargo, MDH Partners has participated in over $2 billion of acquisitions and developments. Prior to founding his new company in 2005, Jeffrey was the CEO of M.D. Hodges, one of Atlanta’s largest real estate development companies. He began his professional career practicing corporate law at the Atlanta law firm King & Spalding.

Jeffrey’s eclectic hobbies include being a former US Champion amateur ballroom dancer with his wife, Alison. He also held the rank of Black Sash in Kung Fu, specializing in the Internal Arts.

Jeffrey currently serves as a member of the Boards of Trustees at both The Westminster Schools and Trinity Schools in Atlanta, where he focuses on education in the 21st century. He is the former Vice-Chairman of the Board of IMAGE Film and Video, the organizer of the Atlanta Film Festival. He also serves as a member of the Board of Directors of First Century Energy, a green energy company targeted on the commercial and industrial real estate market.

Jeffrey topic for the meeting is "Tough Lessons From a Debut Novelist." He's also going to talk about writing about faith and religion for fiction and nonfiction.
Aesthetica

CREATIVE WRITING COMPETITION

""

SUBMIT YOUR WRITING

NEW FROM AESTHETICA MAGAZINE 2012

The Creative Writing Competition is a fantastic opportunity for writers and poets to showcase their work to a wider, international audience.

- Two categories: Poetry and Fiction.
- £500 prize money for winners.
- Publishing opportunities.
- Selection of books for winners.

DEADLINE FOR ENTRIES 31 AUGUST

WWW.AESTHETICAMAGAZINE.COM/CREATIVWRITING
It takes a Community... Become an eBook Reviewer of HealthCARING | WellBEING

You are cordially invited to participate in an emerging agile publishing model on a topic of current national interest.

HealthCARING is a word coined with the objective of reframing U.S. healthcare. Your contribution is sought for both the development of the idea and the improvement of the language around healthcare delivery.

Problem Statement: America’s healthcare anatomy is in constant dispute. What’s needed is to disarm ourselves, our opponents and the swirl of controversy that infects everyone’s behavior—left, right, patients, providers, plaintiffs and others.

Answer: Join a reviewer community to critique not just a book, but the eventual influence of both its content and messaging around healthcaring and wellbeing.

The agile publishing approach we’re using is the brainwave of Sourcebooks, Metro-Chicago’s largest publisher. It is an experimental model of writer–reader interplay. The shared goal is to build a community around the creation of not just a section of a non-fiction book, but the eventual use of its content. And to have that content steered by the feedback of a community of reviewers including AWC members.

In a Nutshell

Critique HealthCARING | WellBEING: As Many, Together available in a choice of 80–page PDF, MOBI or EPUB formats using the agile publishing approach.

Join in conversation with the author and other reviewers. The final eBook will be both a separate publication and a section of an upcoming book. The resulting content, with your help, will provide a lens into a new way of thinking and seeing, and then doing in a more healthcaring way to increase wellbeing. Reviewer input closes Tuesday, May 29, 2012.

Next Steps: Visit www.Open4Definition.org, click on the Become a Reviewer tab. Sign-up and download the 80-page eBook section from the project page. For questions email the author and AWC member, B. Helton at open4d@gmail.com.
ATTENTION FICTION AUTHORS:
Enter your original fiction book for a chance
to have your book published!

BOOKLOGIX®
2012 FICTION CONTEST

What You Could Win
1 First Place winner will have their book published by BookLogix.
Maximum total prize value of $5,000

Eligibility
All book-length prose fiction categories are eligible except the following:
erotica/pornography, comic books, collections of short stories,
collections of poetry, cookbooks.

Only previously unpublished manuscripts are eligible for the contest.
This contest is open to all authors ages 18 and over.

How to Enter
Full contest directions, rules, and entry forms can be found at:
https://booklogix.com/FictionContest.html

Deadline to Enter
Entries must be submitted by June 15, 2012.
The 2013 Mary Ballard Poetry Chapbook Prize

The 2013 Mary Ballard Poetry Chapbook Prize is open for submissions April 1 through June 30, 2012. There is NO fee to enter this contest.

Mary Ballard Wright wrote poetry, but almost no one knew it. She raised three children through two marriages, kept a home, and scribbled verses in those moments when she dared to think of something other than daily life.

In 1979, a tornado swept through her town of Wichita Falls, taking her home and everything she owned. Among the things she lost were her life’s work, handwritten poems kept in a closet.

Mary died in 2010, and Casey Shay Press decided, in her memory, to publish one poet each year. It is their hope to keep others’ work from sudden loss, be it a natural disaster, a technical failure that destroys a hard drive, or a personal loss in the theft of the laptop where we kept our work.

The winner of the Mary Ballard Poetry Chapbook Prize will receive $500, 25 printed copies of the chapbook, and a book contract for the sale of physical and electronic versions of the chapbook.

There is NO fee to enter this contest, but each entrant may submit only one manuscript.

**Rule for Entries:** Deadline: June 30, 2012

The Mary Ballard Poetry Chapbook Prize is open to all poets, published or unpublished.

Poems should adhere to a theme, however loosely.

They consider themes for adults as well as collections for children.

Individual poems may be previously published, but poems should not have been published as a group in any form, including self-published collections.

No more than 10% of the poetry should have been posted to blogs or web sites previously, and print and digital rights to any published poems should have reverted to the author to be eligible.

Manuscripts may be either a collection of poems or one long poem and should be a minimum of 20 pages and a maximum of 40 pages (not including the title (Continued on page 13))
All poems should be single spaced and typed in size 12 Times New Roman or similar font.

Each manuscript should include a title page. This page should include the title, a one-sentence explanation of the chapbook's theme, and contact information on the poet. Please use your real name for your submission. If you prefer to use a pseudonym on your chapbook, that will be arranged later.

If any poems have been previously published, please indicate their titles and where they were published.

If the poet already participates in readings, poetry groups, or writers' organizations, they would love to hear about that, but it is optional.

The reading period for the 2013 competition begins on April 1, 2012. Entries must be submitted by June 30, 2012. Submissions will only be considered if received between those dates.

The quarter-finalists will be announced July 31, 2012.

They are all-electronic, so submissions should be emailed with a doc, docx, rtf, or txt file attachment to <poetryprize(at)caseyshaypress.com> (replace (at) with @) poetryprize@caseyshaypress.com.

Please do not copy your poems into the body of the email.


Take a look at their 2012 winner: Uncommon Clay by Darlene Franklin-Campbell! You can read free samples of her work at Amazon or Barnes and Noble.

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Evan Guilford-Blake’s new play for young audiences, The Bluebird, is the winner of the 2102 East Valley Children's Theatre (Mesa, AZ) competition.

The award comes with a cash prize, and the play will premiere at EVCT during its 2012-13 season.
2012 Moonlight & Magnolias Conference
October 5-7
*Light a fire under your fiction*

Featuring:

**Keynote Speaker Julia Quinn**
*NYT Bestselling Author of Historical Novels*

**GRW Featured Speaker Debby Giusti**
*Inspirational Romantic Suspense*

**Special Craft Workshop Presenter Jeffrey Stepakoff**
*Novelist, Screen Writer, and Professor of Dramatic Writing*

**Agents**
Jenny Bent, The Bent Agency
Kim Lionetti, Book Ends LLC
Beth Miller, Writers House
Nikki Terpilowski, Holloway Literary Agency

**Editors**
Martin Biro, Kensington
Lindsey Faber, Samhain Publishing
Latoya Smith, Grand Central Publishing
Deb Werksman, Sourcebooks
Mary Theresa Hussey, Harlequin Enterprises

**Conference Features:**
Editor & Agent Appointments, Pitch Workshop
Maggie Awards Ceremony, Dinner, and Dance
*Saturday night, back by popular demand: DJ Silver Knight!!*
Book Fair/Signing to benefit Literacy
30+ workshops, including a new digital track

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*Critique/Basket*
Moonlight & Magnolias cont.

Raffles

Registration fees (Registration Deadline Sept. 15, 2012)
GRW Members/Media $189
RWA Members $209
General Attendee $219

Register for "Corsets. Crime. Craft. Light a fire under your fiction" by May 1st and you’ll receive a guaranteed second editor/agent appointment or a promotional screenshot of your latest release in the conference book. Registration link:
http://georgiaromancewriters.org/registration/moonlight.php

Conference Hotel:
Atlanta Hilton Northeast
5993 Peachtree Industrial Blvd
Norcross, GA 30092-3416
(770)-447-4747
http://www.georgiaromancewriters.org/hotel-registration/

Visit the conference page http://www.georgiaromancewriters.org/mm-conference/ to view editor/agent information, the conference schedule, and to reserve your hotel room.

For more information, contact, Terry Poca at terry@terrypoca.com

Call for Submissions

Silver Boomer Books is pleased to announce their Call for Submissions for a new holiday anthology, "Times to Remember," to be released Fall 2012. They welcome submissions on any commonly celebrated holiday. Interested writers will find guidelines at the "FOR WRITERS" link on their web site:

http://silverboomerbooks.com/sbb/wp/for-writers/times-to-remember/
Full Script Workshop

Full Script Workshop
Limit 7 writers
Saturday, September 29, 9:00AM - 6:00PM
Creative Studios of Atlanta
500 Bishop Street Northwest
Atlanta, GA 30318

REGISTER
http://www.bluecatscreenplay.com/workshops/atlanta/
Full Registration: $225
Audit: $45

CONTACT
info@bluecatscreenplay.com

ABOUT
Gordy Hoffman, the Sundance award-winning writer/director (LOVE LIZA, A COAT OF SNOW) and founder of the BlueCat Screenplay Competition, will lead a screenwriting workshop on Saturday, September 29th from 9:00 a.m. - 6:00 p.m in Atlanta.

Winner of the Waldo Salt Screenwriting Award at the Sundance Film Festival for LOVE LIZA, Gordy Hoffman has taught screenwriting at the USC School of Cinematic Arts in Los Angeles, as well as led workshops all over North America, Poland and the UK. He has served as a panelist for the IFP Script to Screen Conference in NYC, Women in Films Script DC Conference in Washington, DC, and the George Eastman House Film Festival, as well as a judge for the McKnight Screenwriting Fellowships in Minnesota. Gordy Hoffman founded the BlueCat Screenplay Competition in 1998 and remains its judge. Having recently finished a movie about Christmas shopping, Gordy's currently writing a movie set in modern day Hollywood.

THE FULL SCRIPT WORKSHOP
Participants read seven screenplays in advance of the workshop. Screenplays can

(Continued on page 17)
be first drafts or rewrites, with first time writers and veterans all welcome. During the workshop, Gordy provides direct and in-depth feedback on each screenplay, with everyone encouraged to contribute his or her own thoughts and concerns.

Each writer will leave with great sense of what they can do specifically to improve their screenplay, as well a better awareness of where they might properly develop as a professional screenwriter as a whole. Not only do you learn from the focus placed on your screenplay by the workshop, but also by the examination of the six other scripts of the day.

Gordy will provide brief written notes to each writer after the workshop.

AUDIT OPTION
Do you want to participate, but do not have a script to submit at this time? You can audit the workshop, which allows you to attend without submitting written material, read the scripts in advance and still participate in the discussion.

For more information, please visit: http://www.bluecatscreenplay.com/workshops/atlanta/

(Continued from page 16)

Looking for a few children's book authors

Intiasar Ziyad, Media Specialist at Thomasville Heights Elementary School, is looking for a few children's book authors to address their students.

Thomasville Heights is a low income area/school, serving 320 students in grades K-5. During the month of May they would like to schedule a couple of authors to speak about what it's like to be an author and why literacy is important. Reading from your work is also a possibility.

This is a wonderful opportunity to volunteer your time and expertise to encourage disadvantaged students to read and write, as well as expand your circle of readers of your own work. If you are interested, please contact: Intiasar Ziyad

www.atlantapublicschools.us/thomasville  404-802-5768
WHO: Society of Children's Book Writers and Illustrators (SCBWI)
WHAT: Schmooze with authors Janice Hardy and Shelli Johannes Wells
WHEN: Saturday, May 12 from 1:30-3:30 p.m.
WHERE: Collins Hill Library, 455 Camp Perrin Rd Lawrenceville, GA 30043

Janice Hardy, author of "The Healing Wars" trilogy, will discuss plotting in novels. If you aren't familiar with Janice, check out her blog "The Other Side of the Story" at http://blog.janicehardy.com/, which frequently features writing tips for novelists.

Also presenting will be Shelli Johannes Wells, author of the Amazon Bestseller, "Untraceable," and new teen book, "On The Bright Side," and a current nominee of the Georgia Author of the Year in the young adult category. Shelli will speak about marketing and share some self-publishing advice. To learn more about Shelli, visit her blog "Market My Words" at http://www.srjohannes.com/.

In addition, attendees are invited to take part in a "Mini First Pages" critique session. Bring a copy of the first page of your manuscript (page should be double-spaced and 300 words or less). We'll read it aloud and you'll get a chance to hear valuable feedback from our panel of experienced writers. All readings are anonymous, which makes this a great learning exercise for everyone.

The meeting is free and open to the public. To attend, please contact Debra Mayhew at debra@debramayhew.com.
Looking Ahead

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.)
Southeastern Writers

For 34 years the Southeastern Writers Association’s annual workshop has helped both experienced and aspiring writers grow their skills.

Learn more about our expert faculty and our agent in residence, review the workshop schedule and the writing contests available for attendees, and then make your plans to join us.

June 15, 2012 - June 19, 2012
St. Simons Island, GA

Join other published and aspiring writers in a friendly and relaxed atmosphere on beautiful St. Simons Island, located off the coast of Georgia. Learn new techniques, network with writers of all levels, focus on building your skills, and spend time with the exceptional faculty. Click here for the full Workshop schedule.

Join us for the day, the weekend, or for the full Workshop.

2012 Faculty

Brian Jay Corrigan • Novels; Keynote Speaker
Brian won his first national award at seventeen. Since then, he has had a dozen of his plays produced professionally. His first novel, THE POET OF LOCH NESS won the Bancroft Prize in literature, The Florida First Coast Writing Award, and in 2006 Brian was named Author of the Year in the debut fiction category by the Georgia Writers Association. Read more...

Catherine R. Guess • Inspiration
Catherine is a published composer and author of inspirational, non-fiction, and children's books with more than 20 pieces of literature in print. Read more...

Ron Houchin • Poetry
Ron is a distinguished retired public school teacher and poet from the Appalachian region of southern Ohio. His poetry has been featured in over 200 venues. Read more...

Marisa A. Corvisiero • Agent in Residence
Marisa is an attorney, a literary agent and consultant practicing in New York City and representing authors, publishers, agents, illustrators and agents from around the world. She formerly was associated with L. Perkins Agency, but as of March 2012 will open her own agency, the Corvisiero Literary Agency. Read more...

Jimmy Carl Harris • Short Stories
Jimmy hails from Birmingham, Alabama, where he has published two novels and been awarded four Hackney Literary Awards. Read more...

C. Hope Clark • Business of Writing
Hope is the founder of FundsForWriters.com as well as the writer of The Carolina Slade Mystery Series published by Bell Bridge Books, slated for release in February of 2012. Read more...

Full conference tuition is $445. Those opting to stay at Epworth-By-The-Sea, where the Workshop sessions are being held, will receive a $50 discount on their tuition, bringing it to $395. Those choosing a weekend only option will pay a daily rate of $125 per day.

For registration or additional information: http://southeasternwriters.com/
ELIGIBILITY:

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

DEADLINE:

May 2, 2012. (Submissions received after this date will automatically be disqualified.)

AWARDS:

Three award levels in each category. (Awarded at July 21, 2012 meeting.)

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

CONTEST CATEGORIES:

<table>
<thead>
<tr>
<th>Categories</th>
<th>Maximum</th>
<th>Specifications</th>
</tr>
</thead>
<tbody>
<tr>
<td>Memoir</td>
<td>2000 words</td>
<td>Any subject</td>
</tr>
<tr>
<td>Short Story</td>
<td>2000 words</td>
<td>Any subject; adult or YA</td>
</tr>
<tr>
<td>Serious Poetry</td>
<td>32 lines</td>
<td>Any subject</td>
</tr>
<tr>
<td>Flash Drama</td>
<td>8-10 pages</td>
<td>Single space individual characters’ dialogue; double space between speakers</td>
</tr>
</tbody>
</table>
Spring 2012 Writing Contest, cont.

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. [HOWEVER, see specific spacing for Flash Drama.]
- 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
Spring 2012 Writing Contest, cont.

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.
PAPER ENTRIES WILL NOT BE ACCEPTED.

When sending the attached Word documents, your EMAIL MESSAGE MUST INCLUDE:

Subject Line: AWC Spring 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]
Annual Spring Science Fiction Fantasy Horror Writer's Competition

- No Entry Fee
- The competition is open to anyone with an interest in science fiction, fantasy, or horror.
- Participants must be at least 13 years old to enter.
- The competition runs every year from February 5th to May 5th.
- Winners are announced annually on June 5th.
- TZPP holds the competition as one way of recruiting qualified authors to work with for full-length books.
- Many of the winning writers, especially those in the Top 5 get offers to work with TZPP on future works.
- 5,000 to 20,000 words.
- All winners will receive publication in their Annual Anthology, and three free copies of the anthology they are featured in, as well as, cash prizes totaling $1,500.

1st Place $400   2nd Place $350   3rd Place $300   4th Place $250   5th Place $200

To enter and for more information: http://zharmae.com/

New Procedure for Joining AWC Critique Groups:

1. All requests from AWC members to join a critique group are to be forwarded to ron@hraiken.com. Ron Aiken currently serves as the Critique Group Coordinator for the AWC.
2. Members should include in their request:
   a. Their location
   b. Availability
   c. Genre
   d. Writing sample (first chapter, short story, poetry)
3. Based upon information provided by members in their email request and available openings, the Coordinator will attempt to place members. Coordinator will periodically poll critique groups for status updates.
4. Coordinator will forward member’s information to appropriate critique group leader. Genre is taken into account, but members generally will be placed first come-first served.
5. Coordinator will compile and maintain member “wait list.”
6. Coordinator will attempt to form new critique groups from the wait list.
<table>
<thead>
<tr>
<th>Location</th>
<th>Genre</th>
<th>Day/Time</th>
<th>Contact</th>
<th>Contact Info</th>
<th>Status</th>
</tr>
</thead>
<tbody>
<tr>
<td>Alpharetta</td>
<td>All genres</td>
<td>2nd Saturday of each month, 10 a.m. to noon</td>
<td>Buzz Bernard</td>
<td><a href="mailto:buzzbernard@comcast.net">buzzbernard@comcast.net</a></td>
<td>Open</td>
</tr>
<tr>
<td>Avondale Estates</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>
<td>Wait list</td>
</tr>
<tr>
<td>Buckhead/Midtown</td>
<td>Poetry</td>
<td>4th Sat @11 a.m.</td>
<td>Karen Holmes</td>
<td><a href="mailto:kphulholmes@gmail.com">kphulholmes@gmail.com</a></td>
<td>Near capacity</td>
</tr>
<tr>
<td>Buckhead/Midtown</td>
<td>Fiction</td>
<td></td>
<td></td>
<td></td>
<td>Hiatus</td>
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<tr>
<td>Conyers</td>
<td>All genres</td>
<td>Every other Tues, 6:30 @ Whistle Post Tavern</td>
<td>Nancy Fletcher</td>
<td><a href="mailto:ncfletcher50@gmail.com">ncfletcher50@gmail.com</a></td>
<td></td>
</tr>
<tr>
<td>Decatur</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>
<td>Wait list</td>
</tr>
<tr>
<td>Decatur</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>
<td>Wait list</td>
</tr>
<tr>
<td>Decatur</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>
<td>Wait list</td>
</tr>
<tr>
<td>Decatur</td>
<td>Adult/YA fiction</td>
<td>Every other Sat, 10 a.m.-12:30 @ Java Monkey</td>
<td>Ricky Jacobs</td>
<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
<td>Wait list</td>
</tr>
<tr>
<td>Decatur</td>
<td>Fiction</td>
<td>Every other Wed, 6:30 pm @ ChocoLate, Clairmont/ North Decatur Road.</td>
<td>Ruth Gresh</td>
<td><a href="mailto:hrgresh@hotmail.com">hrgresh@hotmail.com</a></td>
<td>Wait list</td>
</tr>
<tr>
<td>Dunwoody</td>
<td>All genres</td>
<td>1st and 3rd Fri,1-3 p.m. @ Georgia Perimeter College Library Building, Rm 3100</td>
<td>Gelia Dolcimascolo</td>
<td>770-274-5246</td>
<td>Open</td>
</tr>
<tr>
<td>Dunwoody</td>
<td>All genres</td>
<td>Every other Tue, 3:00pm, Perimeter Mall area</td>
<td>Richard Perreault</td>
<td><a href="mailto:perreaultrmp@gmail.com">perreaultrmp@gmail.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Lawrenceville</td>
<td>Novel &amp; short story</td>
<td>Every other Thursday, 10 a.m.- 12 @ Applewood Towers</td>
<td>Barbara Connor</td>
<td>678-226-1483 <a href="mailto:imayaya@charter.net">imayaya@charter.net</a></td>
<td>Wait list</td>
</tr>
<tr>
<td>Lawrenceville/Snellville</td>
<td>All genres</td>
<td>1st Saturday @ 9:30 a.m. - noon @ member’s home</td>
<td>Ken Schmanski</td>
<td><a href="mailto:kschmanski@yahoo.com">kschmanski@yahoo.com</a></td>
<td>Wait list</td>
</tr>
<tr>
<td>Marietta</td>
<td>All genres</td>
<td>1st and 3rd Tues, 7-9 p.m.</td>
<td>Linda Sullivan</td>
<td><a href="mailto:lindasullivan3@gmail.com">lindasullivan3@gmail.com</a></td>
<td>Wait list</td>
</tr>
<tr>
<td>Roswell</td>
<td>All genres</td>
<td>2nd and 4th Tues 6:45 - 8:45 p.m. member’s home</td>
<td>George Weinstein</td>
<td>770-552-5887 <a href="mailto:gjweinstein@yahoo.com">gjweinstein@yahoo.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Roswell</td>
<td>All genres women’s</td>
<td>2nd and 4th Wed, 7 to 9 p.m.</td>
<td>Jemille Williams</td>
<td><a href="mailto:jemille@bellsouth.net">jemille@bellsouth.net</a></td>
<td>Open</td>
</tr>
<tr>
<td>Sandy Springs</td>
<td>All genres</td>
<td>Twice monthly, Mon, 10:30 a.m. – 12:30 p.m. @ Roswell Library.</td>
<td>Lynn Wesch</td>
<td><a href="mailto:lewesch@me.com">lewesch@me.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Online</td>
<td>Fiction</td>
<td></td>
<td>Jane Spalding</td>
<td><a href="mailto:liannesimon@yahoo.com">liannesimon@yahoo.com</a></td>
<td></td>
</tr>
</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 on line at our website, using PayPal at http://www.atlantawritersclub.org/membership.html.

If you have additional questions, contact AWC president Clay Ramsey at clay@atlantawritersclub.org.
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.
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 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
4. 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.

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)

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 and on the management team of the San Francisco Writers Conference.

BJ Robbins, BJ Robbins Literary Agency (www.publishersmarketplace.com/members/bjrobbins)

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, Ken Sherman & Associates (www.kenshermanassociates.com)

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.

**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.**

**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.