On July 21, in place of our monthly meeting, the Atlanta Writers Club presents an **all-day workshop** on the craft and business of writing by Debra Dixon and Nancy Knight.

*(Workshop is not free. Details p.6)*

July 21 workshop will be held at the Books for Heroes space at 8465 Holcomb Bridge Rd. #170 in Alpharetta, a few doors down from Peerless Book Store.
...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.

Inside this Edition

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Officer Emeritus:
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Jill Evans & Rona Simmons
Videographers:
Michael Stone & Jonathan Knott
Critique Groups:
Ron Aiken
eQuill Publisher:
Gene Bowen

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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
One of the genuinely delicious pleasures of reading is the immediacy created by the act. While snug in your leather chair, a cup of Earl Grey close at hand, you can feel the briny spray of the sea with Ishmael and Ahab in their perilous quest. You can feel the ooze of mud and offal and death in a trench on the Western Front, or the sun on your face as you float lazily down the Mighty Mississippi with Jim and Huck, or the choking smoke in your nostrils of a burning Atlanta as Rhett and Scarlett escape the city. You can hear the roar of cannon with Tolstoy’s Pierre at the Battle of Borodino, or feel your heart race as you charge with the man of La Mancha across a Spanish plain, lance leveled at a windmill on a brilliant summer afternoon. You can feel the nausea of bloat after a Roman feast with Nero or the clawing pang of thirst as you search for mélange spice on the desert planet of Arrakis.

One of the reasons we read, and find the experience so exhilarating, is to drop into other minds and bodies and places and times and feel, truly feel, what it is like to have another life. Never been to the top of Everest? Join the expedition of Sir Edmund Hillary between the covers of his High Adventure and feel the tear of gale force winds and the numb of frostbite and the gasps of thin air. Never been in a Soviet gulag? Solzhenitsyn can make you feel the struggle of a forced labor camp, the privation and inhumanity. Never dug your toes in the black sand beaches of a tropical island, or sung Matins in a drafty medieval monastery in the chill before dawn? A good book will allow you the chance to do all these things, feel all these things, and so much more. This is the mysterious alchemy of reading, the sheer joy and fundamental thrill of something so infinitely varied and so profoundly satisfying. We open a book or (heaven help us) power up an e-reader, allow our gaze to jerk across the page as our eyes take pictures of strokes and whorls and loops of an alphabet, and somehow, seemingly by some spell of a cosmic magus, our stimulated imaginations take us to planets and empires and climates and centuries that we could have never possibly conceived, nor felt, apart from the endowment of books.

So what happens when we read? What makes this supremely intellectual exercise such a sensory experience and what does this mean for us as writers? We begin this exploration with the primary, classical question of epistemology: What is the source of our knowledge? Of course this entire branch of philosophy is devoted to the question of knowledge: its acquisition, its nature, its reliability and its verification. Early empiricists like John Locke talked of our minds as a tabula rasa, a blank slate, upon which ideas and experiences, derived from our senses, are inscribed as we live life in our bodies. So-called innatists, like Rene Descartes, believed that we were born with some ideas, that the mind was not an empty page, ready to be filled with the impressions of sense. The empiricists, of course, beginning with Aristotle, had a great effect on the history of science, emphasizing the importance of experimentation and the validation of theory by experience. Hypotheses about the physical world were not to be confirmed by divine revelation or pure thought or tradition, but by actual testing and gathering data systematically, mediated through our senses, investigating truth through what we could measure and see.
and feel. Now Descartes in his *Meditations on First Philosophy* (1641) conceived of an “evil demon,” who was powerful and deceptive, a hypothetical being who could mislead our senses and manipulate us to believe in a reality external to us that really didn’t exist. His point was that the senses are not always the best, and certainly not the only, source of reliable knowledge. Philosophically I understand his argument. But sense impressions are not to be discounted entirely and still remain as one of our primary ways of learning about our world and ourselves. Certainly these are just two perspectives on the debate, and Locke and Descartes are not the only participants in this conversation about our sources of knowledge. There have been others, and there will be more to come.

Without wading any further into a discussion that can be quite esoteric, I want to suggest to you that the most successful writers are unabashed, utterly unreserved empiricists in their work. Regardless of whether they personally believe that God-given ideas are inherent in the human brain at birth, or are driven by socio-historical forces, or develop by the myriad influences of nature and nurture, when they sit to write, the best of them become shameless empiricists. They believe the best writing appeals to the entire range of senses possessed by their readers and they intentionally craft their work to stimulate these senses. In the language of epistemology, knowledge must come through what can be sensed and the insightful writer will recognize that his story must be told through the senses.

And what do we mean by “senses?” Traditionally there are five – sight, touch, smell, hearing, and taste. Scientists now believe our range of senses, those avenues we have to assess our physical environment and our place in it, are not confined to these five. We also have sophisticated sensors that determine pain, spatial orientation, pressure, temperature and other variables in our world. Some might even consider intuition and spiritual awareness as others. For the writer who in practice is an empiricist, each of these senses is another way to make the story real, to bridge the gap between world and reader’s brain that must occur if the story is to be believed and truly experienced.

What is so remarkable about this process is that the author does not show up at a reader’s house and enact the story with players and props. The experience is mediated by text. In other words, that’s all the author has – words – symbols on a page or screen. These markings must do the work of conjuring an experience, a full sensory experience, in the mind of a reader. And this is where the magic lies. So how does this work? There is a good book by Stanislas Dehaene called *Reading in the Brain: The Science and Evolution of a Human Invention* (2009). He does a nice job proposing a pathway that developed relatively recently in our history as a species in which written language is processed by our brain. In short, words are read and create sense impressions on an area of the retina called the fovea. These visual inputs are transmitted to the visual cortex in the back of the brain, then shuttled to a specific region in the left side of the brain called the left ventral occipito-temporal region, what he and a colleague named the “visual word form area,” or more colloquially, “the brain’s letterbox.”
Through tests that have ranged from lesion studies to MEG/EEG and diffusion and functional MRI, he presents a compelling case that this region of the brain has developed to deal specifically with written words, not faces, not landscapes, not any other visual input, but written words only. This area serves as the “essential switchboard for the reading circuit,” according to Dehaene and his colleagues. From there information is broadcast by fiber bundles to many other regions in the brain, to those areas that function to encode word meaning, sound pattern, and articulation. They lead to the hippocampus, where memories are stored, activating our archive of sound and smell and touch and place, as the meaning of the words we read unfold in our brain as story. They touch regions of the sensory cortex. Even our motor cortex, regulating movement, can be activated by motion-related words.

As you might imagine this is an exceptionally complex and sophisticated process and is still not fully understood by neuroscientists. However, they know it happens very fast, involves parallel routes, engages multiple regions in the brain, and is experienced universally, regardless of language or culture. According to Dehaene, there is a general architecture of the brain that is inherited from ancient ancestors, but this arrangement has plasticity, a capacity to change and develop in response to stimuli. In other words, both Locke and Descartes were right.

So what does this mean for our writing? On a most basic level, we interact with the world through our physical senses. Printed words, as symbolic representations of aspects of our world, stimulate sensory regions of our brains. Written language, then, mediates our connection to the world. Thus, if you want to enhance the experience of the world you build through the words of your story or poetry, then verbally stimulate the senses of your reader. The more senses you engage, the more of the brain you involve in the process and the more the reader is immersed in the experience you are trying to create. Diane Ackerman wrote a lovely book called A Natural History of the Senses (1990), in which she beautifully explores the realm of sense. It’s a good place to start if you want to be more attuned to this aspect of your writing. Sensory language, words that directly arouse smells, sounds, sights, textures, tastes, temperatures – the physical experiences of life – should be used often and liberally. Use vivid words that prompt the reader to smell what you want them to smell, to taste what you want them to taste. We are not sterile reading machines; we are fleshly, physical creatures who interact with our world in a vast range of ways. Appeal to as many of those avenues of sense as you can in your writing. Mix senses through synesthesia. Pull the entire mind and body of your reader into your work through the use of vivid, sensory words.

Reading is an act of the intellect, as words are decoded and meaning is determined. The body is still while the brain is active. But this does not mean the senses should be ignored. The brain is not just a rational organ; it is the fundamental destination, coordinator, interpreter and center of our senses as well. So get the whole brain, and hence the whole person, of the reader involved in your writing. It will heighten their experience, make it more memorable, and intensify their enjoyment of your story-world. And isn’t that the reason we tell stories in the first place?
Writer’s Journey Workshop on July 21

On July 21, in place of our monthly meeting, the Atlanta Writers Club presents an all-day workshop on the craft and business of writing by Debra Dixon, publisher of Belle Books (http://www.bellebooks.com/) and Bell Bridge Books, and author, editor, and agent Nancy Knight.

From 9:00 a.m. to noon, Debra presents a talk she’s given at conferences nationwide on “The Hero’s Journey.” This intensive workshop covers the three most important elements of popular fiction: goal, motivation and conflict, and how those elements work with the mythic structure of Joseph Campbell’s Hero’s Journey to help writers conceive and create strong plots and compelling characters. Authors and filmmakers from J.K. Rowling to George Lucas have used the Hero’s Journey to provide the story structure for their most compelling and famous works. By understanding the importance of the Hero’s Journey in popular fiction, the writer takes command of an important tool of storytelling and can understand how to satisfy reader expectation of an ever-evolving and complex plot. Many of the elements of the Hero’s Journey also work well in structuring memoir and creative nonfiction.

After lunch on your own, the workshop moves on to the business of writing. Nancy Knight and Debra will tackle the topic of writing query letters, but in a hands-on way: they will do on-the-spot critiques of 20 query letters submitted by the first 20 to register for this workshop. (Please note that all 20 spots have been filled.)

Following the query critiques, Nancy will continue until 4:30 with other business topics, including writing synopses, working with an agent and/or a publisher, contracts, new business models, and marketing platform, to give participants a well-rounded understanding of the publishing business and the author’s role and responsibilities. There will be ample time for Q&A throughout the full-day workshop.

Summary of July 21 Event:
9:00-12:00 Hero’s Journey
12:00-1:30 Lunch on your own
1:30-4:30 Business of writing, including on-the-spot critique of query letters

Location: The Writer’s Journey Workshop will be held at the Books for Heroes space at 8465 Holcomb Bridge Rd. #170 in Alpharetta, a few doors down from Peerless Book Store.

Cost: The full-day workshop is only $30 for current members of the Atlanta Writers Club. A half-year membership is available for nonmembers or those who haven’t yet renewed for 2012: just add $20 to the workshop fee.

Registration: To register, please contact AWC Programs volunteer John Sheffield at dacejohn@aol.com. He will provide payment instructions and confirm if you are among the first 20 to register. If you are among the first 20, you will receive instructions in July for submitting your query letter for critique.

Questions? If you have any questions, please contact AWC Officer Emeritus George Weinstein at george@atlantawritersclub.org
Picnic Pix
Picnic Pix
Picnic Pix
AWC Partners with Books for Heroes

As part of AWC’s continued community outreach, we are proud to announce our partnership with Books for Heroes. Books for Heroes is a non-profit organization which sends books to our military heroes both abroad and at V.A. Hospitals stateside. Over 104,000 fiction and non-fiction books have been sent to our military heroes since 2004.

AWC will be collecting any books you wish to donate to this cause at our monthly meetings. In addition to books, monetary donations would be greatly appreciated and should be made out to Books for Heroes. All monetary donations will be used towards the costs of shipping the books ($13.45 - $15.45 per box) to our heroes.

For more information on Books for Heroes, please contact George Scott at 404-451-7112.

Roswell Author Debuts Sixth Novel

AWC author Lee Gimenez announces the publication of his sixth book, DEATH ON ZANATH. This science fiction novel about independence and a search for freedom follows the adventures of Kira Zo, who lives on a world where a conquering race of robotic aliens has attempted to convert the human population into cyborgs. The aliens force unmodified humans to live in ghettos. Zo starts a resistance movement and seeks the assistance of another alien species.

Published by Double Dragon in May, it is now available for purchase on Amazon as an e-book or paperback, at Barnes and Noble and Peerless Bookstore on Holcomb Bridge Road, and on Fictionwise and iTunes.

An article about Lee and his novel ran in the Appen Newspaper chain and can be found here: http://www.northfulton.com/Articles-COMMUNITY-NEWS-c-2012-06-06-193595.114126-sub-Roswell-author-debuts-sixth-novel.html
Calling All Muses

Itching for inspiration? AWC member Karen Paul Holmes is teaching an all-genre writing class in the mountains about 2 hours north of Atlanta the weekend of July 6. It’s an arts and crafts camp for adults called John C. Campbell Folk School, an incredibly cool and fun place. Bring a friend or significant other -- there are a multitude of class subjects to choose from -- blacksmithing, bead making, book binding, etc.

Here’s the link to register for her class
https://www.folkschool.org/index.php?section=class_detail&class_id=5697

Here’s the class description:
"Calling All Muses. Let’s stir the creative juices with help from other muses. Stream-of-consciousness writing to classical music will get us going. Exploring artists like Monet, the Beatles, or Baryshnikov will spur ideas for characters, plots, or poems. Expect to get a burst of inspiration to finish a writing project—or start a new one. You’ll also receive editing tips to make your pieces stronger and more readable. All levels welcome."

And if you’re wondering about her teaching qualifications, here’s some info:
"Karen Paul Holmes, an award-winning writer, has work published in business magazines, literary journals, and anthologies. Her enthusiasm for teaching has given her top ratings for her writing workshops at international conferences. She also taught poetry to students through the Georgia Poetry Society’s "Poets in the Schools" program. Karen is a writing coach, poet, freelance writer, and the editor of the North Carolina Writers' Network's Netwest News. She hosts a monthly "Writer's Night Out" in Hiawassee, GA."

Free Web Hosting

Thweetbird is a new web hosting company started right here in Atlanta recently. They host small, content-driven sites for "individuals, artists, bloggers, musicians, writers, filmmakers, photographers, designers, and geeks."

They want to extend an offer of free web hosting to the members of the AWC. They only ask that we include a link back to them somewhere on our sites (and of course recommend them to our friends). There is much more about them on their website at thweetbird.com. Along with their offer, they assure us they are willing to do all they can to help us navigate the process of getting a site registered and published.

If you don’t yet have a website or if you need a new host, then give Thweetbird a chance. They are conveniently located, innovative and ready to help. If you are interested in their free offer to AWC members, just go to thweetbird.com/gratis and use the password: invitedbyrick.
Win £500 and publication with the Aesthetica Creative Writing Competition! Aesthetica Magazine is inviting all writers and poets to submit their work into the Creative Writing Competition. The Creative Writing Competition has developed from the Creative Works Competition, which ran for four years, and is hosted by Aesthetica Magazine, the international art and culture publication.

The Creative Writing Competition is a fantastic opportunity for existing and aspiring writers and poets to showcase their work to a wider, international audience: previous entrants have gone on to achieve success and recognition across the world. There are two categories for entry: Poetry and Short Fiction.

Deadline for entries: 31 August 2012
Winners and Finalists will be announced on the 31 October.

Prizes

- There will be two winners; one Poetry winner and one Short Fiction winner.
- Each winner will receive £500.
- Each winner will receive a selection of books from our competition partners.
- Winners and finalists will be published in the Aesthetica Creative Writing Annual.

Click here to purchase a copy of last year’s Creative Writing Annual.

Winners and shortlisted finalists will receive a complimentary copy of the Aesthetica Creative Writing Annual.

Interested? Go to http://www.aestheticamagazine.com/creativewriting

The contract on the next page was written by and is being offered to the writers of the AWC by Dr. John Turman
Consignment Contract

Date ______________

Author: ____________________  Book Seller: ______________________________

Author has delivered: ____ copies of Title: ____________________________,

The sales price will be $ ____, of which Author gets ___%, $ ____ and
Book Seller gets ___%, $______

This consignment contract is effective as of ______________ and is open-ended or
ends on ________________.

Either party may cancel the consignment contract at any time with ___ days’ notice. At which
point, Book Seller will hand over all books still in the bookstore(s) to Author. Book Seller will
pay Author his/her percentage of any books not returned at the end of ____ days to Author.
Book Seller will sell physical copies of the books. Author gives/does not give Book Seller per-
mission to sell Author’s physical books on Amazon or any other internet site.

Signature of Author __________________________

Printed Name of Author ______________________

Signed by authorized Book Seller representative ______________________________

Printed Name _______________________________  Title __________________________
Karin Slaughter to Appear at Barnes and Noble Bookfair to Benefit Gwinnett County Public Library

Norcross, GA – Saturday, July 7th

Karin Slaughter, bestselling author and library advocate, will appear after a Curious George themed story-time for Barnes and Noble’s two-day Bookfair to benefit the Gwinnett County Public Library on Saturday, July 7th. Customers at the Norcross store can browse, enjoy stories, and sign-up for the library’s Summer Reading Program, as well as benefit the library with their purchases during the fair. The Karin Slaughter book talk and signing will take place at 3pm, while the fundraising portion of the bookfair will take place from 9am on Saturday through 8pm on Sunday. The Curious George character visit and story time will be at 11am on Saturday morning. Customers who specifically mention the library while checking out at this location anytime during the fundraiser can ensure that a percentage of their purchase goes to benefit the library.

“We are very grateful that Karin is such a vocal and caring advocate for libraries,” says Gwinnett County Public Library Executive Director Nancy Stanbery-Kellam. “Barnes and Noble has presented us with a fantastic opportunity to reach customers who want to support us while enjoying a day of fun for the whole family.”

Karin Slaughter is the New York Times and #1 internationally bestselling author of twelve thrillers, including Fallen, Broken, Undone, Fractured, Beyond Reach, Triptych, and Faithless. She is a native of Georgia and a dedicated supporter of public libraries. Karin will discuss and sign her new book, Criminal, at this event cosponsored by Barnes & Noble and Gwinnett County Public Library.

Barnes and Noble Norcross location is at The Forum on Peachtree Parkway. For more information about ways to support the library and other library events, please visit www.gwinnettpl.org, call (770) 978-5154, or find GwinnettLibrary on Facebook, Twitter, or Google+.
The Seventh Annual Decatur Book Festival, still the largest independent book festival in the country, was officially launched at Eddie’s Attic in Decatur on June 19 in the presence of Atlanta media and representatives of the literary community. Natasha Trethewey, Emory professor and newly elected U.S. Poet Laureate, will be the keynote speaker this year. Three hundred authors will descend on dozens of venues around Decatur on Labor Day weekend and will be met by an anticipated 75,000 booklovers, readers and writers. As we have come to expect from the organizers, there will once again be great food, music, booths, panel discussions, lectures, and a few surprises.

Terra Elan McVoy, the Director of the 2012 Decatur Book Festival, would like to extend an invitation to the members of the Atlanta Writers Club to assist her and her staff in meeting the enormous volunteer challenges the Festival presents. Specifically, she needs:

**Stage Captains** who can coordinate the logistics of the staging of author presentations and panel discussions, make sure the events run according to schedule, that the speakers are in the right place at the right time and generally keep the dozens of stage events around the Festival organized and on time.

**Introducers and Moderators for Panel Discussions.** There are a number of author panels that occur throughout the weekend, usually organized by theme or genre. DBF officials need capable volunteers who feel comfortable introducing the panel participants, guiding the discussion with good questions, and opening the discussion to questions from the audience.

If you have any interest in either of these volunteer jobs, please feel free to email Clay at chramse@gmail.com and he will pass your name along to Terra.

**As a reminder:** the AWC will once again have a booth for the weekend and will need volunteers to represent the Club. Val Connors, VP of Operations, will be sending out an email announcement in the near future, calling for booth volunteers. These are two different commitments and two different sets of responsibilities. We’d love to see you volunteer as much as your time and energy permit; just keep in mind that this call from Terra is for DBF and not AWC volunteers. Look for something from Val soon if you are only interested in helping with the AWC booth.
Moonlight & Magnolias 2012 registration is now open!

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
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 19)
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/

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.
Looking Ahead

**July 21, 2012** at the Books for Heroes space at 8465 Holcomb Bridge Rd. #170 in Alpharetta, a few doors down from Peerless Book Store.

9:00-4:00 Debra Dixon, publisher of Bell Bridge Books, and Nancy Knight-author, editor, agent, and former AWC president--will present a daylong workshop on the craft and business of writing fiction. The full-day workshop is only $30 for current members of the Atlanta Writers Club. A half-year membership is available for nonmembers or those who haven’t yet renewed for 2012: just add $20 to the workshop fee.

**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.)
<table>
<thead>
<tr>
<th>Location</th>
<th>Genre</th>
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<tr>
<td>Alpharetta</td>
<td>All genres</td>
<td>2nd Saturday of each month, 10 a.m. to noon</td>
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<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>
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<td>Buckhead/Midtown</td>
<td>Poetry</td>
<td>4th Sat @11 a.m.</td>
<td>Karen Holmes</td>
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<td>Conyers</td>
<td>All genres</td>
<td>Every other Tues, 6:30 @ Whistle Post Tavern</td>
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<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 Dolcimaso</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:perreaultmp@gmail.com">perreaultmp@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>
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<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>
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 just a few membership benefits:

- Monthly meetings. On the third Saturday of each month, approximately 100 of our members gather to listen and learn from two guest speakers from varied areas of the literary world. Please refer to our list of upcoming guest speakers in this newsletter.

- Workshops. Your membership provides access to outstanding writing workshops, and some are free with membership. Watch for announcements for upcoming workshops.

- Critique Groups. We now have approximately twenty (20) different critique groups available to members. Scattered about the Atlanta metro area, these critique groups meet regularly to work with each other to read each other’s writings and recommend modifications.

- Dinner with Authors. I routinely attend many author book signings so I wondered how I could spend just a few minutes with some of these authors to ask them an impromptu question, or just learn more of their successful habits. In the past several months, our members have had that experience, with authors Nathan McCall, Jedwin Smith, Carol O’Dell, James O. Born and others. We are currently working to schedule others, and there is no admission fee to these special dinners. Members are only required to pay for their own consumption at the restaurant. The Atlanta Writers Club pays for the author and their guests.

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

If you have additional questions, contact AWC president Clay Ramsey at clay@atlantawritersclub.org.
The Atlanta Writers Club

Half-Year Membership Dues through December 2012 • Donations • Contact Information

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

First Name: ___________________________ Last Name: ___________________________
Please register your last name accurately—this is how your AWC membership will be filed

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

Primary Phone: ___________________________ Secondary Phone: ___________________________

Email:________________________________

Secondary Email:_________________________

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

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

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

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

Discount AWC Membership Dues

$20 Membership through 12/31/2012 $_______

Add any family member for $10 each $_______
(Please supply family members’ contact information using a separate form)

$15 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 Rilbridge Court • Alpharetta, GA 30022

The Atlanta Writers Club is a 501(c)(3) non-profit organization. All donations are tax-deductible.

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.