October 20, 2012 meeting speakers

Amy Waldman — 1:45-2:45
International correspondent and author of *The Submission*

Marilyn R. Atlas – 3:15-4:15
Film Producer/Personal Manager
her topic: *CREATING MEMORABLE AND NON-STEREOTYPICAL CHARACTERS*

What constitutes a memorable character is a conscious interweaving of the characters thoughts, wants, goals, secrets, flaws and delusions? For a character to move *us* he must move the plot forward in a true way that is consistent with his DNA. We will analyze, discuss, and view several facets of the “evolution of personality” that are present in the best screen and television examples. Selections include "Mad Men", "Little Miss Sunshine", and more. Handouts will be provided.

The upcoming 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.

Inside this Edition

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http://www.facebook.com/people/Atlanta-WritersClub/100000367043383
http://twitter.com/atlwritersclub
October is National Arts and Humanities Month, and I would like to spend a few moments in this column considering the broader issue of culture and how writers interact with the culture in which we live and work. Once I decided on my topic and sat down to actually explore it, I confess I found myself faced with an enormously complicated challenge. We have an intuitive notion of what culture is, and if we have spent any time in an institution of higher learning, we have been introduced to the concept formally. But a single definition is hard to pin down. It shifts between disciplines and contexts. In fact, Raymond Williams suggests that “’Culture’ is said to be one of the two or three most complex words in the English language.” (Keywords: A Vocabulary of Culture and Society [1976, rev. 1983], p. 87). Want to know what he considers the most complex word? He says it is nature, a choice I consider interesting, as it seems to refer to a diametrically opposite concept. But I digress. The point is, this is a brambly thicket we are stepping into and in order not to lose our way in this short essay, a quick survey of the conceptual landscape is necessary.

To begin our consideration, I thought it might be helpful to remind ourselves of the different ways the word is used. There are cultured pearls and bacterial cultures on agar plates. We eat yoghurt with active cultures and attend symphony performances in cultural centers. The Chinese had a Cultural Revolution and we are still feeling the effects of the Culture Wars in this country. Universities explore “culture theory” and have departments of Cultural Studies. We talk about High Culture and Low Culture and Pop Culture and Mass Culture. As Mr. Williams warned us, this is a word with a range of meaning almost unparalleled in the language. So is there a coherent thread that runs through all usages and might serve to guide us to an understanding of the term? For our purposes, I think there is.

I picked up my battered Cassell’s Latin Dictionary in an attempt to find some sort of common ground that may have given rise to the diversity of meanings. If you’ll indulge me a little lesson in etymology, I’ll share what I learned. The root is cult-. From this we get the English words agriculture, (religious) cult, horticulture, cultivation, and of course culture. So far, the words that evolved over time from this root still appear pretty different. However, on closer inspection we can see the basic germ of an idea that grew to encompass such diverse concepts. Fundamentally the root means to tend or care for something. The farmer carefully plants seeds in soil that he has tilled and fertilized. He waters the seeds and weeds the ground, chases away animals and protects from pests, and hopefully reaps a harvest after the labor of watching out for and protecting the young seedlings for a season. That’s the basis of our words agriculture and horticulture. He does this with respect, careful attention, and a certain sense of awe in the process, hence the basis of the cult. A cultor in Latin is a cultivator and planter above all else. But he is also a worshipper of the gods. Interestingly enough, he is also an inhabitant of a place. Academics disagree whether agriculture or cultic practice appeared first and led to settled existence and hence civilization, but both were critical. You need to be in one location to plant crops, so colonist shares the same root. A cultor is also a friend. We still talk about “cultivating a friendship,” and this is where it comes from. It takes time, effort, sacrifice and attention to another to gain the trust, reliance, confidence, and support of someone else. In every meaning there is a tending to a process of growth and development, whether it is of a plant, or a relationship with a deity, or a location, or another person.

While the word cultura originally found a literal meaning in the agricultural cycle of planting and tilling, it also came to signify the process by which one’s mind matured. The ancient Romans used the phrase cultura animi, literally culture of the soul, to refer to the process of education and refinement of one’s mental faculties. And it was this primary meaning that existed unchallenged for hundreds of years. Art, sculpture, literature, music – what Matthew Arnold called “the best which has been thought and said” – express the highest achievements of the human spirit and define what for centuries was considered culture. These masterpieces of civilization were not only triumphs of humanity, they also served to refine and train the sensibilities of those who took the time to absorb the truth, beauty and aesthetic of these works of genius. Hamilton Wright Mabie expressed this traditional view
in *Books and Culture* (1896) when he wrote, "The great service [books] render us – the greatest service they can render us – is the enlargement, enrichment, and unfolding of ourselves." (p. 23). If you spend time reading the best books, looking at the best works of art, listening to the most magnificent music, he and other properly educated people thought, then you will become cultured, a reflection of the best of culture, a better human being.

Now we are separated from Mr. Mabie by more than years. We sit on the other side of a huge revolution in thought that occurred in the intervening century. Enormous social and intellectual changes have taken place since he expressed what many would now consider to be a naïve and quaint notion that there is a single, coherent category of culture that we should all aspire to possess. We don't agree on a literary canon. Our perspective is global and multicultural. Our religion is ecumenical. Our philosophy is post-modern. We have realized that white, European achievements in the arts are stunning, but so are Asian and African works. Every schoolboy used to read the classics of Greece and Rome; now students read Achebe and Rushdie. To be honest, I like the traditional notion of culture and the understanding that a spectacular body of work in Western civilization must be incorporated into the deepest parts of your heart and soul before you can be considered cultured. I think everyone should know Michelangelo and Milton and Beethoven and Bernini. But not just know them – feel them, marinate in their genius, live a changed life because of them. But I admit this is parochial. The world has expanded, and so must our ideas about culture. We can and should still aspire to be cultured, but now we draw the best not from a single region of the world, but from around the globe.

So now we are back to definitions. Although different disciplines emphasize different aspects of what culture is, in general most recognize it to be the entire system of behaviors, beliefs, institutions, artifacts, and ideas that define societies. Cultural theorists would go so far as to say that cultures are "systems of signs, created and defined by language." It is this whole sea of meanings and symbols, expressed in patterns of behavior and power structures, that make up a culture. I like Clifford Geertz's perspective. In *The Interpretation of Cultures* (1973), he wrote, "Man is an animal suspended in webs of significance he himself has spun. I take culture to be those webs." (p. 5). From this definition, any work of art, any government agency, any rite of passage that has significance is part of culture and defines it as unique. Sure we have Shakespeare and Caravaggio, but now Mickey Mouse and Snooki and horror films also define our culture. To distinguish between Spenser and Nike, some have tried to define high vs. mass culture. I'd like to argue for the importance of sophistication and civilization and the possibility of personal improvement that lies in our "high" cultural inheritance. It's hard for me to attribute the same significance to Melville and the latest celebrity confessional. But you might think otherwise and this is not a polemic for certain books or paintings or sculptures from artists of a certain nationality or background or skill set. The role of art, indeed what constitutes "art" and how it is evaluated, is an ancient debate and my purpose (at least in this essay) is not to force any given canon on you, however dear such a collection may be to me.

Instead, I wanted to think about culture, high and low, elitist and popular. I also wanted to remind you that as a writer you are *ipso facto* a creator, preserver and transmitter of culture. The work you do writing poems and novels and screenplays contributes to the meaning of our common life, to our culture, to the "webs of significance" that define our shared existence. Just because you are not a Chaucer or Wordsworth does not mean that you are not a part of our cultural heritage. I still want to believe in truth and beauty in our art, regardless of whether it comes from Stratford-upon-Avon or Buenos Aires or Mumbai, but whatever you write, be reminded of your role in our culture this month. Your work matters. Even if only one person reads your writing, you have affected the way she sees the world and her role in it – her negotiation among the symbols of culture -- if only for a moment. This is our responsibility and our privilege. Go forth and write, faithful culture-bearers. Encompass the whole world and give us your best. Our culture can only be the better for it.
September’s Speakers: Jedwin & Meg
Speaker Profiles for October 20, 2012 Anjali Enjeti-Sydow, co-VP of Programs

Amy Waldman 1:45-2:45

The Submission, Amy Waldman’s first novel, was published in 2011. It was named a finalist for the Hemingway Foundation/PEN First Fiction Award, a New York Times Notable Book for 2011, one of National Public Radio’s Ten Best Novels, Esquire’s Book of the Year, Entertainment Weekly’s #1 Novel for the Year, a Washington Post Notable Fiction Book, and one of Amazon’s Top 100 Books and top ten debut fiction. It was a finalist for the Guardian (UK) First Book Award and was long listed for the Orange Prize. It has been or will be published in Brazil, Italy, France, Germany, the United Kingdom, India, South Africa, Canada, Japan, Portugal, Sweden, Norway, and the Netherlands.

Amy’s fiction also has appeared in the Atlantic, the Boston Review and the Financial Times, and was anthologized in The Best American Non-Required Reading 2010. She was a reporter for The New York Times for eight years, including three as co-chief of the New Delhi bureau. She was also a national correspondent for the Atlantic. Ms. Waldman graduated from Yale University and has been a fellow at the Radcliffe Institute for Advanced Study and at the American Academy in Berlin. She lives with her family in Brooklyn.

Marilyn R. Atlas – Film Producer/Personal Manager 3:15-4:15

An award-winning producer and personal manager, Marilyn R. Atlas is equally at home in the worlds of film, television, and live theater. Earlier in her career, Marilyn served as Casting Director for feature films and is a founding member of Women in Film’s Luminas Committee, which supports the portrayal of women in non-stereotypical roles in film and television. Along with director and actress Dorothy Lyman, Marilyn founded ADT, a director’s theatre, and served on its advisory board.

A popular speaker, Marilyn is a member of NALIP, the National Association of Latino Independent Producers. She has spoken at their Writers’ and Producers’ retreats, the DGA-sponsored LA Asian Film Festival, as well as various other symposia for the Sherman Oaks Experimental College and events such as Santa Fe Screenwriters Conference, Richard Krevolin’s USC Screenwriting Retreat, and the Bill Cosby Writing Program at USC. She has also addressed the Texas Bar Association and was a guest lecturer at Whittier Law School.

Marilyn has been a guest at various colleges, including Skyline, Stephens, Hollins, UCLA, USC, and the University of Texas – San Antonio’s Adalante Latino Film Festival, and has served as the professional-in-residence (in theater and film) at Ball State University.

In addition to Marilyn’s film/TV credits, she has sold (first time) novels Chasing the Jaguar to HarperCollins, Hungry Woman in Paris to Grand Central Publishing, and the Ave Maria Bed & Breakfast to Hachette Publishing.

Among other projects, she is developing the forthcoming YA novel by bestselling author Diana Lopez (Scholastic, Spring 2012) for a television movie, as well as co-producing the play “Detained in the Desert” in San Antonio for the fall of 2012.
Authors’ Reception

Are you a recently published writer or illustrator interested in promoting your newest book? Are you an established author hoping to network with book lovers and fans? Then consider participating in the Council Of Media Organizations (COMO) Authors’ Reception! This exciting and interactive event celebrates you, the writers and creative minds behind books, the heart and soul of our libraries. If you choose to participate, you’ll be given the opportunity to promote and sell your works at an engaging, sophisticated reception attended by librarians from Georgia and across the Southeast. Past receptions have welcomed writers in all genres, for a variety of audiences, and on a wide range of topics, and we hope that this year’s event will be no different.

The Authors’ Reception will take place on Thursday, October 4, 2012, from 5:30 p.m. to 7:00 p.m. in Macon. If you are interested in participating, or would like more information about the event, please contact Christopher Warren, Georgia Library Association Public Library Division Chair, at cwarren@cvrls.net or (706) 249–1624

Crossroads Writers Conference

What would you give to have that first draft in your hands, a manuscript ready to revise, to shape into something special?

At the 4th annual Crossroads Writers Conference, we recognize that sometimes the hardest thing about writing... is writing. We’ve designed our conference to provide our attendees with the insight, motivation and connections to get their writing done. We do this by bringing in creative, versatile and prolific professionals so you can learn from the best how to be your most creative, versatile and prolific.

More than anything, we strive to have a good time because writing can be lonely and we don’t want you to be. The conference is uniquely structured with lots of breaks for social interaction and anchored by Talk Blocks, short, focused talks by our headliners about the things that move them the most.

This year, we’re having a lunch keynote address by the founder of National Novel Writing Month, Chris Baty. Some of our other guests include Adam Mansbach, Bernice McFadden, Chuck Wendig, Nichelle Tramble, Kevin Coval, Susannah Breslin, Tony Grooms, Rosemary Daniell, Robert Venditti and several others.

The writers conference is October 6, 2012, at the Wilson Convention Center in Macon, Georgia. We kick things off Friday, October 5, with the Freelancers Summit, a special half-day dedicated to freelance writers. For details, additional information or to register for the conference, go to www.CrossroadsWriters.org

The organizers have graciously offered the members of the AWC a special discount for the conference. The discount code is AWC2012 and it should be good until the second week of September. (It makes the Pen & Paper $99 and the Storyteller Deluxe $189.)
Georgia Romance Writers To Host Book Fair & Author Autographing for Literacy—Saturday, October 6

Join 45+ of your favorite authors for a Book Fair & Author Autographing Event to Benefit Literacy

Georgia Romance Writers will host a Book Fair & Author Autographing for Literacy, featuring more than 45 authors representing a variety of romance and other genres as part of its Moonlight & Magnolias (M&M) 2012 Conference October 5-7, Corsets. Crime. Craft. Light a Fire Under your Fiction, at the Atlanta Hilton Northeast in Norcross, Georgia. The book fair will be free and open to the public and a portion of every book sale benefits Georgia Literacy.

Date: Saturday, October 6
Time: 4:30 p.m. to 6 p.m.
Location:
Peachtree Corners Room
Atlanta Hilton Northeast
5993 Peachtree Industrial Blvd.
Norcross, Georgia 30092-3416
770-447-4747

Buy some great reads and purchase tickets for author baskets with proceeds also going to literacy.

Peerless Book Store, which will be stocking many of the titles, will be open for business at the Georgia Romance Writers M&M Conference selling books on the craft and business of writing, books by this year’s conference speakers and books to be signed at Saturday’s Book Fair.

The Peerless Book Store sales nook will be located in the Norcross Room at the Atlanta Hilton Northeast in Norcross, Georgia. Book shop hours will be Saturday, October 6 from 3 p.m. to 7 p.m. Peerless Books, located near the hotel, is open Monday through Saturday 10 a.m. - 8 p.m. and welcomes all conference attendees or the public for a chance to purchase any books they missed during the conference.

Peerless Book Store
8465 Holcomb Bridge Road
Alpharetta, Georgia 30022
770-650-READ (7323)
Conference speakers include *NY Times* Bestselling Author of Historical Novels, Julia Quinn, keynote speaker; GRW featured speaker, Debby Giusti, Inspirational Romantic Suspense author; and Special Craft Workshop Presenter Jeffrey Stepakoff, novelist, screenwriter, and professor of dramatic writing.

*Conference features:*
Editor & Agent Appointments
Pitch Workshop
Maggie Awards Ceremony, Dinner and Dance
30 + Workshops, including a new digital track
Critique/Basket Raffles

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

*It’s not too late to register.*

For further information about the Book Fair & Author Autographing event, or the Moonlight & Magnolias 2012 conference, including editor/agent information, the conference schedule, and to reserve your hotel room, please visit: [http://www.georgiaromancewriters.org/mm-conference/](http://www.georgiaromancewriters.org/mm-conference/)

Registration link: [http://georgiaromancewriters.org/registration/moonlight.php](http://georgiaromancewriters.org/registration/moonlight.php)

*Georgia Romance Writers (GRW), a chapter of ROMANCE WRITERS OF AMERICA®, an association that represents more than 10,000 members in 145 local, online and special-interest chapters, is made up of approximately 200 serious, professional writers, nearly one-third of whom are multi-published in book length fiction. A non-profit organization, Georgia Romance Writers is dedicated to bringing quality women’s fiction to the market. GRW was founded in 1982, held its first regional conference the same year, and has grown steadily ever since. The heart and soul of GRW are its members who reach out to every writer who is dedicated to his or her craft. Learn more about GRW: [www.georgiaromancewriters.org](http://www.georgiaromancewriters.org).*

Conference Information: Terry Poca at terry@terrypoca.com.
Please join The Chattahoochee Review and GPC’s Military Outreach Center as they present the fall session of the workshop series:

“Writing the Veteran Experience”
Thursday, October 11th, 2012 from 6-8 p.m.
in room CA1500 on the Clarkston Campus

Featuring professional writing evaluations, short writing assignments, and discussions, the workshop is designed for participants to write about their own experiences of military service, or to share stories of the impact on their lives of friends, parents, and grandparents who have served in the United States Armed Forces.

Current GPC students, alumni, faculty, staff and the general public, especially student veterans attending other colleges and universities, are welcome.

- No prior writing experience necessary, but bring current creative literary works to share, if applicable
- Best works will receive consideration for inclusion in GPC’s award-winning student publications
- Workshop facilitated by credentialed veterans and creative writing instructors

**Enrollment is limited. Registration is required!**

To register or to find out more information, contact Alicia Johanneson at 678.891.3275.
Natasha Trethewey to Appear at GCPL

Gwinnett Reads Author Natasha Trethewey to Appear at GCPL Fall Into the Arts Event

Lawrenceville, GA – Sunday, October 7th, 2012

The 2012 Gwinnett Reads author is Pulitzer Prize winner and the Poet Laureate of the United States, Natasha Trethewey. Her work combines free verse with more traditional forms like the sonnet and the villanelle to explore memory and the racial legacy of America. Trethewey will be speaking about her work on Sunday, October 7th, 2012 at the Georgia Gwinnett College Student Center at 5:00 PM. Doors open and book sales begin at 4:45 PM. Light refreshments will be served and music will be provided by harpist Joyce Parks, director of the B.J. Chorale.

Poet Natasha Trethewey was born in Gulfport, Mississippi. She is the author of three collections of poetry: Domestic Work (Graywolf Press, 2000), Bellocq’s Ophelia (Graywolf, 2002), and Native Guard (Houghton Mifflin, 2006), for which she was awarded the 2007 Pulitzer Prize. She is also the author of a book of creative non-fiction, Beyond Katrina: A Meditation on the Mississippi Gulf Coast (Georgia, 2010). Her newest book, Thrall, will be released this fall.

She has been the recipient of many other awards including the inaugural 1999 Cave Canem poetry prize, 2001 Mississippi Institute of Arts and Letters Book Prize, the 2001 Lillian Smith Award for Poetry, 2003 Mississippi Institute of Arts and Letters Book Prize, was a finalist for both the Academy of American Poets’ James Laughlin and Lenore Marshall prizes, and was named a 2003 Notable Book by the American Library Association. Her work has appeared in several volumes of Best American Poetry, and in journals such as Agni, American Poetry Review, Callaloo, Gettysburg Review, Kenyon Review, New England Review, and The Southern Review, among others.

The ever popular annual countywide Gwinnett Reads tradition continues as part of the library’s annual Fall Into The Arts program.

About the Fall Into The Arts program:

Gwinnett County Public Library and its partners invite Gwinnett County citizens to this annual celebration of the literary, performing, and visual arts. All Fall Into The Arts events are free and open to the public; seats are available on a first come, first serve basis. To find out more about Fall Into The Arts, please visit www.gwinnettfallintothearts.org, call (770) 978-5154, text (770) 450-5305, or find GwinnettLibrary on Facebook, Google+, and Twitter.
The Caine Mutiny Court Martial

Complimentary Performance of The Caine Mutiny Court Martial Part of Library’s Fall Into The Arts 2012

Duluth, GA – October 11th, 2012

Through a generous partnership and in celebration of Gwinnett County Public Library’s Fall Into The Arts 2012, New Dawn Theater will present a complimentary showing of "The Caine Mutiny Court Martial" on Thursday, October 11th at 8pm. Library guests will enjoy an evening performance of this two-act play adapted by the author Herman Wouk from his novel, The Caine Mutiny.

New Dawn Theater is located at 3087 Main St. Duluth GA, 30096.

About Fall Into The Arts:

Gwinnett County Public Library and its partners invite Gwinnett County citizens to this annual celebration of the literary, performing, and visual arts. All Fall Into The Arts events are free and open to the public; seats are available on a first come, first serve basis. To find out more about Fall Into The Arts, please visit www.gwinnettfallintothearts.org, call (770) 978-5154, text (770) 450-5305, or find GwinnettLibrary on Facebook, Google+, and Twitter.

The Gwinnett County Public Library (GCPL) is the leader in print and electronic materials circulation in Georgia. The library is a trusted community partner for the literacy, curriculum support, lifelong learning and literacy based programs for all residents. Library branches provide wireless internet access and public workstations. GCPL brings the community two county-wide special events, Gwinnett Reads and Fall Into the Arts. The library system is comprised of fifteen branches in Gwinnett County.
Writing Class by AWC Member SR Johannes

Course Title:
Self Publishing the Write Way

Dates:
Sept 22 & Oct 13, 2012

Time & Day:
Saturdays 12 – 4 PM

Class Fee:
$100 Oconee Cultural Arts Foundation Members, $110 Non-members.

Length of Class/Workshop:
This is a 6-8 hour class that can be done in one day session or over two 4-hour sessions. The class will include discussions, Q & A’s, assignments, and online examples. Minimum number of students to make the class is 15.

Class Description:
Tired of rejection by traditional publishers? Been working on the same book for years? Ready to do your own thing? Do you have a story to capture for friends and family? Why not self publish your own story, either in print or as an e-book? Learn step-by-step how to self publish. This class is aimed at professional and first-time writers. We’ll examine the best online tools and sites that can help you self-publish, and show you in real time how to use those tools. You’ll be walked through a series of websites and online resources, and shown how you can evaluate publishing services, how to create a book from scratch, and the best way to get started on marketing your book.

Location:
1902 Oconee Cultural Arts Foundation Center, Conference Room

Registration:
Go to http://www.ocaf.com/index.php?option=com_content&view=article&id=79&Itemid=110 for registration form

Accolade

Evan Guilford-Blake’s short story “Animation,” published in the anthology Gem Street in June, has been nominated for a Pushcart prize, the second story of his to be so honored. Gem Street is also available through Amazon (http://www.amazon.com/s/ref=nb_sb_noss?url=search-alias%3Dstripbooks&field-keywords=%22Gem+Street%22).

His novel Noir(ish) (adapted from his unproduced, multiple award-winning play) was published by E. P. Dutton, a division of Penguin Books, on September 18 as part of its Guilt Edged-Mysteries series. It’s available in a Kindle edition on Amazon (http://www.amazon.com/Noir-ish-ebook/dp/B0095ZP0ZG/ref=sr_1_3?s=books&ie=UTF8&qid=1346807598&sr=1-3&keywords=evan+Guilford-Blake).

Noir(ish), set in an imaginary Los Angeles of 1947, centers on the exploits of private detective Robert Grahame who, in the wake of mobster Bugsy Siegel’s murder, is drawn, by the femme fatale, into a most unusual case -- with extraordinary consequences. The book is an homage to and gentle spoof of noir fiction and film. If you like Raymond Chandler and Dashiell Hammett, The Maltese Falcon, The Big Sleep and Double Indemnity, you’ll enjoy Noir(ish) as well.
Lifestyle Pubs—Holiday Tales

Look ahead with us, to December.

Don’t panic, though. We’re not asking you to plan a party, check your list twice or dream up the ultimate gift. We think you’ll agree that the best gifts don’t need wrapping and that one of the most thoughtful and personal presents you can give is to share a secret, a memory or a dream. That’s why the December issues of BuckHaven Lifestyle and HighlandAve Lifestyle will feature YOUR short stories, recollections of a holiday memory.

You are cordially invited to dig deep, think creatively and be brave this year. Lifestyle Pubs is proud to announce our first Holiday Tales short story invitational. Send in your story about a beautiful holiday. Fiction and non-fiction welcome, up to 1,000 words. Perhaps your family has a deeply rooted tradition that has become an integral part of your holiday season. Or, maybe you recall a surprising gift once given or received. Think outside the box! Make us laugh. Make us cry. Make us think. Send your submission in a Word document by October 15 to the editor, SCollins@LifestylePubs.com. We will have a panel of qualified judges choose the favorite stories that will be printed in our December issue. Authors must live in our readership: Buckhead, Brookhaven, Virginia Highland/Morningside, Ansley areas. All ages welcome. Is there a budding writer in your family or on your block? Encourage them to get busy. Now, close your eyes and think. Remember. Dream. Write! Share the ultimate gift. Yourself.

THE SANTA CLAWS CONTEST

THE SANTA CLAWS CONTEST is for aspiring fiction and creative non-fiction writers who have not professionally published. This contest covers TWO issues: the October Issue (horror / suspense) and the December Issue (holiday / fantasy). SUBMISSIONS for the October Issue (horror / suspense) are now open. Please wait to submit holiday / fantasy material until AFTER October 15th. Liternational Editor’s will select the semi-finalists for publication and judging begins AFTER the December Issue’s release. Winners will be announced on or before St. Patrick’s Day (March 17th). For submission guidelines, go to www.liternational.com/submissions/.
Decatur Book Fest

from last month’s Grammar Lesson

Adverb Clause
- a dependent clause that, like a single adverb, modifies a verb, an adjective, or another adverb

Example: If the weather permits, he comes.
An easy way to learn Logical Fallacies is to keep track of errors made by each side during a political campaign. Last month’s article dealt with the ad hominem family of fallacies. This month’s identifies two other categories. The list is far from complete.

**Appeals to Authority:**

1. **But Mom, everybody’s doing it! (Bandwagon – ad populum)** Who of us has not felt the pull of the crowd? After all, can 10,000 people really be wrong? This fallacy takes advantage of our human desire to be included in the popular group and correct in our choices. It also carries a negative connotation: To believe or act counter to the majority is to be a loser or a traitor.

   *He uses deodorant soap. Don’t you wish everybody did?*

   *Every intelligent person agrees....*

   **The Twist:** Being a maverick, different from the crowd, can have snob appeal that is just as attractive as being part of the group.

   Neither going with the crowd nor against it validates an argument.

2. **Celebrity Endorsement.** This fallacy transfers a person’s expertise in one area to another area in which he or she has no particular expertise.

   *A well-known actress or actor recommends a financial investment or a medicine.*

   *The Holiday Inn ad makes us laugh because we recognize this fallacy.*

   *Are you a doctor?*

   *No, but I stayed at a Holiday Inn last night.*

3. **Unidentified experts.** This fallacy attempts to persuade by citing unnamed authorities or a general concept in place of evidence.

   *Scholars agree.... History teaches us.... Research corroborates....*

4. **Appeal to either Tradition or Progress.** This fallacy plays to our pre-existing preference, one way or the other, instead of examining the merits of an idea itself.

**Misrepresenting the Facts:**

1. **Straw Man.** This fallacy reduces a person’s real argument to a dummy
version, which then can be as easily knocked down as a scarecrow. The tactic either twists the original argument, often by exaggeration or oversimplification, or uses just one aspect of it to create a cartoon version that is easy to demolish. The trick for discerning the “straw man” fallacy is to know if there exists a valid argument for which the fake one is being substituted. Mockery or scorn of an opposing idea may signal this type of attack.

*The famous “Checkers speech” – When accused of personally using campaign donations,*

*Nixon defended the keeping of Checkers, a dog that had been given as a gift to his young daughter.*

2. *Either-Or (False Dichotomy, False Dilemma).* This fallacy assumes that there are only two options when there may be more than two.

*Either we all plant rose bushes, or the neighborhood garden club will fold.*

3. *Impossible Third Alternative (tertium quid).* This fallacy attempts to introduce a third alternative when the situation really is “either/or.”

*Policeman: Either you were driving the speed limit or you were not.*

*Driver: Well, not exactly.*

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.*
AWC Fall Writing Contest

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

DEADLINE:
October 17, 2012. (Submissions received after this date will automatically be disqualified.)

AWARDS:
Three award levels in each category. (Awarded at November 17, 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>Article</td>
<td>2000 words</td>
<td>Any subject</td>
</tr>
<tr>
<td>Short Story</td>
<td>2000 words</td>
<td>YA level</td>
</tr>
<tr>
<td>Serious Poetry</td>
<td>32 lines</td>
<td>Any subject</td>
</tr>
<tr>
<td>Wild Card</td>
<td>2000 words</td>
<td>Found: a gold locket with a picture inside. Tell me the story.</td>
</tr>
</tbody>
</table>

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)
AWC Fall Writing Contest, cont

+ 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 ne-dra.roberts@gmail.com.

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

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

**Standard Submission Form (SSF):**

Prepare and submit an SSF for each entry that includes the following information:

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

You may enter all 4 categories, by sending separate email entries.

(Continued on page 20)
AWC Fall Writing Contest, cont

(Continued from page 19)

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]

Fulmer Fiction Workshop

Announcing the final Fiction Shop for 2012 at Eagle Eye Book Shop.

Now in its fifth year, the eight-week course for fiction, non-fiction, and memoir authors is taught by Shamus Award for Best Novel nominee David Fulmer.

Wednesday evenings from 6:30 to 8:30 in the Reading Room at the North Decatur Road store, beginning October 17th, with the last class on December 5th. AWC members will receive a special price of $200. Class size will be limited.

More info on class content, registration, FAQs, etc. at www.davidfulmer.com/ShopPage.html
Oct. 20, 2012
Spain Park High School
Birmingham, AL

Presented by the
Society of Children’s Book
Writers and Illustrators,
Southern Breeze Region

Learn to improve your work, starting now. Meet editors and agents—and the friendliest, most supportive bunch of creative colleagues you could ever hope to find.

Conference faculty includes:
- Donna Jo Napoli, author of more than 70 books for young readers
- Leila Sales, associate editor at Viking Children’s Books
- Marietta Zacker, agent with Nancy Galt Literary Agency
- Julie Ham, associate editor at Charlesbridge publishing
- Kevin Lewis, author/illustrator and executive editor at Disney/Hyperion
- Plus 10 successful authors and illustrators from the Southeast

Take your pick from a variety of 45-minute sessions that provide overviews of important topics, or 90-minute sessions that go deeper and get you engaged in trying new skills.

Want something even more intense? Register for the full-day writer’s intensive with Donna Jo Napoli, where you’ll learn to help your characters tell your story through stronger dialogue, voice, point-of-view and style.

wik12 also gives you the opportunity to get feedback on works in progress. For $40, you can receive a formal critique of your manuscript or portfolio. (Register for formal critiques by Sept. 10.) Or if you’d rather keep it casual—and free—just bring a few copies of your work or a portfolio of your art, and get insight from other writers and artists attending the conference.

Advance registration is required and spaces are limited. Tuition is $125 for SCBWI members, $150 for non-members, or $135 for students. Register by Sept. 10 and receive a $5 discount. The Oct. 19 writer’s intensive is $65. For those from outside the Birmingham area, a limited number of discounted hotel rooms are available at the Hampton Inn in Hoover.

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

For more information and to register for wik12, visit https://southern-breeze.net/
Atlanta Writers Conference

♦ Do you want the chance to earn a contract with a literary agent, leading to the publication of your book?
♦ Do you want an agent to tell you what you’re doing wrong and doing right in your manuscript and with your pitch?
♦ 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 **Friday-Saturday, November 2-3, 2012** the Atlanta Writers Club will present its seventh Atlanta Writers Conference. The goal of this conference is to give you access to eight top literary agents. Yes, we have added two more agents to the mix—never any repeats from previous conferences; always an all-new lineup—and we have added Friday afternoon activities! The agents will respond to your pitch, critique the work you submit in advance, critique your pitch in a new Friday practice session, 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 cross-genre, writing-exercise-rich workshop delivered by Conference guest speaker Jessica Handler, award-winning author of the memoir *Invisible Sisters*, who also will give two 75-minute interactive presentations on Friday afternoon.

On Saturday, November 3, two top local authors each will give 75-minute interactive presentations while the critique and pitch sessions are held. Finally, to close out the Conference on Saturday afternoon, we now will feature an award ceremony, where each agent will present a certificate to participants for the best manuscript sample submitted for critique and the best pitch delivered.

(Continued on page 23)
Atlanta Writers Conference, cont.

The agents are:

<table>
<thead>
<tr>
<th>Name</th>
<th>Agency</th>
</tr>
</thead>
<tbody>
<tr>
<td>Jenny Bent</td>
<td>The Bent Agency</td>
</tr>
<tr>
<td>Judith Engracia</td>
<td>Liza Dawson Associates</td>
</tr>
<tr>
<td>Jill Marr</td>
<td>Sandra Dijkstra Literary Agency</td>
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<tr>
<td>Anita Mumm</td>
<td>Nelson Literary Agency, LLC</td>
</tr>
<tr>
<td>Gina Panettieri</td>
<td>Talcott Notch Literary Services</td>
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<tr>
<td>Lara Perkins</td>
<td>Andrea Brown Literary Agency</td>
</tr>
<tr>
<td>Jessica Sinsheimer</td>
<td>Sarah Jane Freymann Agency</td>
</tr>
<tr>
<td>Andrew Zack</td>
<td>The Zack Company</td>
</tr>
</tbody>
</table>

Complete details about the Atlanta Writers Conference are at:
http://atlantawritersconference.com/about/

For questions, please contact Conference Director George Weinstein at:
awconference@gmail.com
American Literary Merit Award

American Literary Merit Award was established to recognize and celebrate talented short story writers and the stories they create. ALMA provides an online venue for readers to discover and support up-and-coming authors of one of the greatest genres of American fiction.

Prizes:

♦ 1st Place: $1,000 cash, acceptance into the 2013 ALMA Short Story Compilation, author bio and link to author's website or social media page on AmericanLiteraryMeritAward.com

♦ 2nd Place: $100 cash, story featured as a free read and link to author's website or social media page on AmericanLiteraryMeritAward.com

♦ 3rd Place: $50 cash, story featured as a free read and link to author's website or social media page on AmericanLiteraryMeritAward.com

♦ All three places will receive a digital award medal to use on their website and social media. Honorable Mentions may be recognized.

Entry Guidelines:

Word Count: Stories must be a maximum of 3,000 words (computer word count). Stories over the word limit will not be judged.

Entry Deadline: November 10, 2012

Entry Fee: Early registration (until August 20, 2012) $15.00 (US). Standard registration $20.00 (US) after August 20, 2012.

(Optional) Critique Fee: $10.00 (US) Entrant may elect to purchase a critique of their entry. Critiques will be professional and given in the spirit of helping the entrant improve his/her craft. Critiques are the opinion of a single judge, and should be received as such by the entrant. Note: If you don't want honest feedback, DO NOT elect to purchase a critique. No refunds will be issued for critiques. This is a service offered primarily for new and/or unpublished authors who are looking to improve their craft.

For further information, go to http://www.americanliterarymeritaward.com/
Open to Interpretation

*Open to Interpretation* brings together photographers and writers in an exciting and innovative book project that has never been done before. Each book begins with a themed call for photos. The chosen photos become the literary inspiration for the writers' submissions. A book is created that matches each winning photo with two stories or poems that offer different interpretations of the image.

Announcing *Fading Light*

The photographers sent us their images of shadows, absence of light, twilight, darkness, losing light, and transformation. Now it's your turn to use the images to inspire your words. Your poems and stories may include the literal description of the work, personal memories, metaphorical associations, or your mood inspired by the image.

Poetry, flash fiction, narrative, ekphrastic poetry, short story, memoir, non-fiction, song lyrics, myth, tall tale or fairy tale - all genres are acceptable.

**Book Title:** Open to interpretation  
**Theme:** Fading Light  
**Judge:** Jacqueline Kolosov  
**Submission Fee:** $20 for 3 images, $10 additional

**Deadline for submission:** November 13, 1012  
**Results Announced:** February 7, 2013  
**Results Posted Online:** February 10, 2013

**Awards:** $500 Judge's Selection Award

Looking Ahead

October 20, 2012
1:45-2:45 Amy Waldman, international correspondent and author of *The Submission*
3:15—4:15 Marylin Atlas, Film producer and personal manager

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.)

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:kpaulholmes@gmail.com">kpaulholmes@gmail.com</a></td>
<td>Wait list</td>
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<tr>
<td>Buckhead/Midtown</td>
<td>Fiction</td>
<td></td>
<td></td>
<td></td>
<td>Hiatus</td>
</tr>
<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>
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<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>
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<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 online at our website, using PayPal at http://www.atlantawritersclub.org/membership.html.

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

Membership Dues valid from today through December 2013 • Donations • Contact Information

☐ Renewal through 12/31/13—please provide your name and any changes to your contact information
☐ New Member through 12/31/13—please complete the information below
☐ Family Member through 12/31/13—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? ___________________________

Preferred Phone: ___________________________ Secondary Phone: ___________________________

Preferred 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 12/31/2013 $________

Add any family member for $20 each $________

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

$30 Student Membership through 12/31/2013 $________

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.