...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.

Officers

President: Ron Aiken

Officers Emeritus:
Michael Brown
Valerie Connors
George Weinstein
Clay Ramsey
Marty Aftewicz

Conference Director:
George Weinstein

Membership VP:
Yvonne Green

Programs VP:
Valerie Connors

Operations VP:
Jennifer Wiggins

Contests, Awards, Scholarships VP:
Clay Ramsey

Social Media VP:
Gene Bowen

Secretary:
Bill Black

Treasurer:
Ron Aiken

Historian/By-Laws:
George Weinstein

eQuill Publisher:
Gene Bowen

Event in June:
AWC Annual Picnic May 17th

Cover photo from
May Writers Conference.

http://www.facebook.com/people/Atlanta-WritersClub/100000367043383
http://twitter.com/atlwritersclub
June 17th

Picnic

In This Issue

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Letter From The President
by Ron Aiken

“I’m all the better for it.”

I wasn’t aware the Atlanta Writers Club even existed when my wife and I relocated from New York City to Georgia eleven years ago. I’d started writing fiction a few years before the move, attending classes and workshops offered by the Gotham Writers, trying to write books I loved to read by Lee Child, Walter Mosley and Michael Connelly. At that time, I’d grade my efforts as raw but committed. I’d fill a notebook with bloated narrative, only to see many of my precious words later fall under the sharp, cruel blade of an editor’s ax.

I joined the AWC in 2007, but I don’t recall how I found the club, however I do remember that from day-one George Weinstein made me feel at home. He was the reason I joined, the wonderful programs the club provides the reason I’m still a member, giving back wherever I can. And from that Saturday in 2007, I began the slow climb up the writer’s pyramid of expectations—learn the craft, complete the manuscript, get it published, and make a boat-load of money. Three out of four ain’t bad, but I didn’t chose to write for the money, anyway. I loved telling stories, trying to make sense of the ideas floating around, unformed, in my head.

There are plenty of thank yous to go around.

  Ricky Jacobs for putting together my wonderfully helpful and supportive critique group.
  Thanks, Ralph, Cynthia, Leanna, and Chris.
  David Fulmer’s fiction writing and query letter workshops.
  Jedwin Smith’s workshop and his merry band of Jedwinistas, Jennie, Chuck C., Chuck J.,
  Angela, Jim, Fred, Amie, Roy, Marilyn, and Greta. Wonderful writers all.
  Former Atlanta Writers Club presidents who provided all the tools I needed to chase my writing goals.

Every one of these members challenged me with their intellect and insights, and I’m all the better for it.

As stated in the club’s by-laws, the objectives are;

  To promote and sponsor creative educational activities for members.
  To train members to write and develop to their full creative capabilities.
  To present open forums for discussion on topics of importance to the advancement of the arts.
  To promote literary art throughout the region.

It’s incumbent on me to carry on the club’s good work, but no organization can remain strong if it doesn’t adapt to its members’ and the community’s ever-changing needs. To meet both commitments, my personal goals are to;

  Improve access to critique groups
  Give voice to the voiceless through programs such as OwnVoices
  Expand community outreach programs
  Provide preparatory workshops to supplement club’s signature Agents Conferences
  Highlight the club’s brand by publicizing members’ achievements
  Tap into Georgia’s burgeoning film industry

Thank you, George, Marty, Clay, Valerie, Mike and the rest of the board for having faith in my ability to carry on this historic club. I’m looking forward to serving Atlanta Writers Club members for the next two years, and I hope to meet many of you at the June picnic.

Ron
Monthly Meetings

May Meeting Photos
by Perry Powell

Anna Schachner

Ron Aiken, George Weinstein, Mike Brown, Valerie Connors, Clay Ramsey

Man Martin

Pat Holt - AWC contest Winner
Monthly Meetings

Future Guests & Events

2017

June 17, 2017
Annual Picnic 12:00 pm to 3:00 pm

July 15, 2017
Summer Workshop
MICHAEL BUCHANAN:
HOW TO WRITE A SCREENPLAY
– Norcross Cultural Arts Center

August 19, 2017
Ilene Benator – Member Spotlight
Doug Dahlgren – 1st Guest Speaker
Jana Sasser – 2nd Guest Speaker

September 16th, 2017
Colleen Oakley - 1st Speaker
Rob Jenkins - 2nd Speaker
MICHAEL BUCHANAN WORKSHOP ON WRITING A SCREENPLAY

A free workshop for anyone interested in how to write for the movies or television.
Sponsored by the Atlanta Writers Club and the Gwinnett County Public Library

July 15, 2017
1:00pm – 4:00pm
Norcross Cultural Arts and Community Center
10 College Street
Norcross, GA 30071

Author/screenwriter Michael Buchanan will discuss the ingredients of a screenplay that works. Learn the structure of a film and watch examples of scenes that drive a story to its finale. The group will also learn what not to do in a story, including novels.

Michael Buchanan is the creator of *The Fat Boy Chronicles*, an award-winning feature seen by millions around the world on Netflix, at REDBOX, at Walmart and used in schools nationwide; *Last Bullet and Boxes*, award-winning shorts; *Spiral Bound*, a feature-length documentary about the impact of the arts on education; and *Nature Matters*, a feature documentary about the importance of nature in our lives, specifically the present nature-deficit generation who suffer the consequences of a life lived indoors.
Conference Review

May 2017

Our 16th Atlanta Writers Conference welcomed 171 participants, including writers from across U.S.A. and the Caribbean, as well as 12 literary agents and acquisition editors who critiqued manuscript samples, responded to pitches, paired up to make query letters more impactful, and provided insightful responses during two Q&A panels. In parallel with the agent and editor activities, educational sessions focused on polishing manuscripts for publication, understanding the publishing process, and improving one’s writing craft. Our Friday mixer was attended by more than 80. At the Saturday award ceremony that capped the conference, best manuscript sample and best pitch awards were given to nearly 30 of our participants. Many thanks to the Atlanta Writers Club volunteers who make this conference possible!

Some comments received from participants included the following:

“I couldn’t have had a better experience and I was so impressed with how the conference was organized and executed. Thank you very much for having me and I look forward to coming back next year!”

“Thank you for all your efforts on the success of this conference. I learned so much! My head is still buzzing with knowledge and I must thank you again for the opportunity to attend.”

“The conference was spectacular. The sessions were extremely informative, and I appreciated all of the staff’s professionalism.”

Our guest agents and editors enjoyed themselves, too, and appreciated the helpful volunteers and talented writers they met:

“The Atlanta Writers Conference was, hands down, the best conference I have ever been to. George and his volunteers were incredibly well-organized, accommodating, generous, and just all-around delightful. The amount of time and consideration that went into each element of the conference was obvious—from step-by-step travel instructions to by-the-minute timekeepers who kept all the events running smoothly—and I highly recommend it to any/all industry professionals!”

-- Nicole Fischer, Associate Editor for William Morrow/Avon Romance at HarperCollins Publishers

“The Atlanta Writers Conference was a comprehensive, fun, and educational experience—it was such a pleasure to be able to help writers one-on-one after reading their work. Not all conferences are run this way, and I think it makes all the difference. It’s a supportive environment where writers of all levels can move on to the next!”

-- Monika Woods, Literary Agent for Curtis Brown, Ltd.

“The Atlanta Writers Conference was a fantastic opportunity for me to find fresh new talent in science fiction and fantasy. The professionalism of its staff was top-notch, the venue is lovely, and I was glad to attend as guest editor with some of the most talented colleagues in the business. Whether you are a newbie writer looking to learn more about the industry, or a seasoned vet getting ready to pitch a new project, I can’t recommend this conference more as one which can cover all ranges of experience.”

-- Diana Pho, Editor for Tor Books

The 17th Atlanta Writers Conference will be held in the fall of 2017. It is in the planning stages and will be announced by e-mail and in the eQuill newsletter by July 2017.
Atlanta Writers Club Members Share Their Thoughts

Several AWC members agreed to share the feedback they received from the agents who critiqued their pages and pitch. Hopefully, for those of you who haven’t attended an Agents Conference, this will give you an idea of what an agent or editor desires in a well-written manuscript, and help you improve your writing and presentation skills.

During the manuscript critique, I was fortunate to get the following feedback:

"'For the most part, this is good writing beginning an interesting story.' "
"'This is a very clear, strong voice and you are consistent in your point of view.' "
"'This fits in our catalogue very nicely.' "
"'If you would revise this based on my comments, I want to see the finished product. Don't rush the process; put your very best efforts into this before you submit the manuscript to me.' "

During the Query Letter critique/pitch, the agent wanted to know my plans for the following books since I mentioned series potential in the letter. When I shared the ideas for the next three books, and explained I was already drafting book number two, she stated that it sounded like I’d put a lot of thought into it and I knew my market. She asked to see the completed manuscript, after the revision. She, too, told me I should take my time and put my very best effort into the revision before submitting.

During the Query Letter critique, the editor was not a good fit for me. She lost the story, and the query letter was more of a synopsis than a query. But she did encourage me not to stop trying, and she would be open to receiving the query again after I had addressed the issues she highlighted.

So the overall experience ranged from “Oh, my goodness - someone not related to me likes what I wrote and is interested in reading the rest of the story” to “Oh well, I’ll keep trying.” I deliberately rode that emotional roller coaster in one day. I think you usually do that when you attend a writer's conference like this. Before Saturday, I had never been brave enough to show my writing to a stranger. This experience taught me I should be braver about my writing.
Agent Evaluation

Writing and Story/Book Proposal Strengths
The opening scene portrays a strong and sweet relationship between you and your father, and I thought the way he introduced the reader to your mother was quite creative. I have some structure concerns (see next section) but overall I enjoyed the opener.
You have a talent with imagery: the scene where she dumps the chamber pot made me gag!
LOVE the opening to Chapter 3.
You’re creative and innovative, and add detail in description in happily surprising places. Keep going with your instincts!

Writing and Story/Book Proposal Areas for improvement
Are you planning on telling the story as a child, teen, adult, etc. as the years pass? This can get a bit tricky style-wise. I would consider looking back as an adult to those early childhood years, telling the reader the story, and keeping the voice consistent throughout the memoir. You lose a lot of important detail by choosing to tell the story this way.
Chapter 2 is a bit confusing. I’m wondering why you’re leaving out details for the reader, since it would be extremely helpful to fill in the gaps. Obviously your mother got remarried and he wasn’t as wealthy as your father, but why can’t we see your father at all? He didn’t get any visitation rights whatsoever? Or joint custody? If so, why not?

Query Letter/Book Proposal Overview Comments and/or Concerns
The first paragraph is slightly confusing: how do the events of your mother taking a lover, her corneal transplant, and her moment of fame relate to her breakdown? Add a sentence helping us quickly understand why all three events are crucial to a complete memoir about your mother.
Can we see a more complete bio? Where did you teach? What did you teach? What publications have you written for?

Synopsis/Book Proposal Structure Comments and/or Concerns
Please rewrite the synopsis in first person, since your memoir is also in first person. The third person makes me think I’m about to read a novel.
Great opening sentence to the synopsis! Vivid imagery.
We don’t get a sense of your mother’s mental illness until the last sentence in the second-to-last paragraph, while your pitch letter implied that it was the meat of the memoir.
Writing Strengths
You describe a clear picture of the Sorfia world versus the human one. Tizbeth is an earnest and curious young woman on the cusp of adulthood, but still struggling to assert her own independence, while also dealing with the boundaries placed upon her by village life. The politics of village life are set-up well, and I can see the potential conflict between Barrie and his self-centered and controlling ways and Tizbeth trying to be her own person. I liked Lord Donovan’s sincerity and kindness.

Writing Areas for Improvement
While the conflict was set-up in this world – between humans and Sorfia, and between fellow Sorfia – I would like more of a sense of how Tizbeth feels about the brewing conflict. I also would like to see more details of what a Sorfia village looks like, and how the glass-blowing abilities work. It was a bit hard to visualize in my mind.

I would also suggest that you give the manuscript a good line-edit to fix the sentence by sentence reading. At times, the prose was confusing or jarring because of the errors, and hindered my enjoyment of the story.

Query Letter Overview Comments and/or Concerns
Your query letter does a good job of telling me all the facts I need to know about the manuscript, but I would also like you to hone the letter so that it pulls me in. Think about writing your query letter like writing the description you read about a book on the jacket or online. Enough information should be given to give me a sense of the plot, but more importantly, I should have a sense of conflict, and a hook that will make me want to read more about the story. Why should we feel invested in Tizbeth? What are the risks and challenges she faces, but more importantly, why should we care about these challenges? There is a war coming and only she can stop it – feel free to be a bit more dramatic in the query letter! After all, a query letter should be able to “sell” the story to an agent/editor.

Other comments: “Reviewer” implies this was previously published. If this has been, it would reflect negatively on the piece unless this has been a huge self-pub success. I suggest changing this to “reader.”

Synopsis Structure Comments and/or Concerns
The story follows Tizbeth’s maturity into her own woman, doing things to keep her independence despite the struggles she faces from Sorfia and human alike. It’s an unconventional tale that doesn’t give Tizbeth easy solution to live the life she wants, and her domestic struggles in the midst of war is her primary conflict. I like this set-up as a story, but I wish to have a sense of how Tizbeth herself changes with every choice she makes, so by the end, I can understand what kind of person she becomes.
Thank you for the opportunity to read these poignant pages of your memoir. The events themselves are powerful, and powerfully related. There is no question something very compelling about the perspective of a young girl forced to take care of her blind artist-mother—and telling the story mostly from her perspective was a good choice.

My main concerns from the sample pages themselves were, first, the looseness of the language. You write well and smoothly, but a memoir like this is sold and picked up almost exclusively on the basis of its literary merits. Which is to say, it has to be essentially perfect. Every single word you can cut, every single clause, sentence and repetition, you should. I’ve pointed out examples in the following pages.

Secondly, I worry about the way the latter half of the sample dips into the past, before you were born. Doing so begs the obvious question: How do you know? It also takes the reader out of the story where we just were very vividly. My instinct is to instead weave this information into the central narrative beginning where you currently do. Don’t flashback—keep going forward, dropping the necessary tidbits as they become, well, necessary.

Lastly, I’d like more of a sense of time/place. This is a different world from that which most contemporary readers know, and yet it’s not coming alive that way now. I’m not “seeing” 1948 Miami enough. Think about how it was different, and point to those differences.

As to the pitch of this book, I would again emphasize that memoir is sold on the literary merits. By that I mean, frankly and regrettably, no one cares about your particular story. Your story is only special if the experience of reading it is special. Which is another way of saying it must sound like a story anyone would want to read—something universal. So I’d scrap what you have and start with something like, “In 1948, I moved with my two baby siblings, stepfather, and blind artist, mentally ill mother to Miami. There I was her Seeing Eye Girl...” Which brings me to my next point: That should be the title. It’s immediate and evocative, and while the line where the current title comes from is a strong one, it’s not as clear what it is about. This is.

Tell us the core of the story—that it is about your taking care of your mother. Tell us what memoirs it models itself after or has been influenced by—The Glass Castle maybe, or Angela’s Ashes. Then tell us what you think of as the themes—resilience, etc.—only at the very end. Leave that stuff to the readers to figure out. No one opens a submission for the themes, but solely for the story.

Finally, I’d move your synopsis section to the end of the sample pages. Make your pitch in a page, grab your reader with your sample, and then leave a short synopsis to tell them where you’re headed. Giving away the story before drawing them into it provides an easy way out for anyone who wants to take it.
Scenes from the May Conference
YOU ARE INVITED TO THE ATLANTA WRITERS CLUB ANNUAL PICNIC

SATURDAY, JUNE 17TH
12:00 noon - 3:00 pm
Holcomb Bridge Park
4300 Holcomb Bridge Rd
Peachtree Corners, GA 30092

ALL AWC MEMBERS AND FAMILY INVITED
IT'S FREE - COMPLETELY CATERED -
FOOD & BEVERAGES - JUST COME!
MINGLE WITH FELLOW WRITERS
RAFFLE WITH DOOR PRIZES

Because we are catering this event, it is critical to have an RSVP number. If you know you will attend, please email AWCpicnic@gmail.com with your name and number of attendees.
Finishing Line Press is excited to announce the pre-sales of Kimberly Simms first full-length poetry collection: *Lindy Lee: Songs on Mill Hill*. William Wright, 2016 Georgia Author of the Year, said of the collection, "Focused on a life sewn into mill town culture of the early twentieth century and on through the sixties, Kimberly Simms’ *Lindy Lee: Songs on Mill Hill* reignite an important (but often forgotten) crux of the South’s history. These are not lugubrious, nostalgia-laden poems longing for a South that never was: they are, in sum, a beautiful lens through which to celebrate and record the joys and hardships of a charged, mythic, and sweat-soaked place, its kin and kith, and the microcosmic realities that gather to form a dynamism, a culture still moving, abiding in memory and the heart."


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**Have you seen us on FaceBook?**
Event

**DREAMING OF PUBLISHING YOUR NOVEL?**

Learn the PROS and CONS, the INS and OUTS of TRADITIONAL and SELF-PUBLISHING with a special **FREE** public event hosted by **Sisters in Crime - Atlanta Chapter**

**NAVIGATING THE PUBLISHING WORLD:**

*The Author's Point of View*

Saturday, June 10, 2017  1-5 p.m.
The Decatur Library Auditorium  *  215 Sycamore Street

Join Sisters in Crime Atlanta and its authors for an afternoon discussion of the book publishing world:

What are paths to publication? How can you compare them? Which path is right for you? Our experienced panelists can help you decide, so bring your questions!

Know what path you want to pursue? Learn the steps, tips, and tricks to getting published traditionally or do-it-yourself.

**RSVP required to ensure adequate hand-outs and refreshments:**
www.MeetUp.com/Sisters-in-Crime-Atlanta-Chapter OR SinCAtlanta@gmail.com (subject line: "June 10 RSVP")

Learn more about Sisters in Crime Atlanta: SinCAtlanta.com  Follow us: Facebook/SistersInCrimeAtlanta AND Twitter: @SinCAtlanta
Event
Lauretta Hannon

DON'T WAIT FOR 'EM TO DIE: THE MEMOIR MASTER CLASS by Author & Huffington Post Blogger Lauretta Hannon

Saturday, July 22, 2017
11am-2pm
Marietta Museum of History
Marietta, GA
Early Bird Discount through July 18

Writing a memoir is a powerful, life-changing act, whether you ever publish it or not. This seminar addresses the issues and challenges specific to the memoir. This master class is perfect for the beginning writer and the seasoned author alike.

In this three-hour seminar you'll learn:

-How speaking your truth will set you free
-How to handle painful subject matter
-How to recognize the real F-word: FEAR and put it in its place
-How to deal with the opinions and reactions of family and friends
-How to revive old memories and fill in the gaps
-How to begin, organize, and frame your story
-Why authenticity matters more than anything else
-How marketing is essential to your success
-How to easily identify literary agents who are looking for memoirs

Each attendee will receive a workbook, resource packet, and recommended reading list. Once the master class has concluded, join us next door at Hemingway's for a libation and casual discussion.

Advance registration is required at memoirworkshop.brownpapertickets.com

ABOUT THE INSTRUCTOR

Lauretta Hannon is a bestselling author, Huffington Post blogger, and has been a regular commentator on National Public Radio's All Things Considered. She has taught and encouraged writers for more than twenty years. As a writer she has captured more than 100 national awards.

Her memoir, The Cracker Queen--A Memoir of a Jagged, Joyful Life, became a bestseller only three weeks after its release in April 2009. In 2010 the Georgia Center for the Book named her work one of the Top Twenty-Five Books All Georgians Should Read. Lauretta has completed seven writing residencies at the Hambidge Center for Creative Arts and Sciences. She has also been an advice columnist syndicated in 24 newspapers. She is at work on her next book.

This master class is part of Lauretta's Down Home Writing School (DHWS) and is suitable for writers working at any level.
Event

SWW Workshop

42nd Southeastern Writers Workshop
June 16-20, 2017
Epworth-by-the-Sea + St. Simons Island, GA
www.southeasternwriters.org

Featuring...
- New York Times Best-Selling Author Reed Farrel Coleman
- BelleBooks Publisher & Author Debra Dixon
- Literary Agent Sheree Bykofsky
- Lee Clevenger, ThomasMax Publishing
- Also authors Dennis “Doc” Hensley, Ron Houchin, Gail Langer Karwoski, Lee Gimenez

Plus...
- Get your manuscripts critiqued for FREE!
- Win CASH Prizes in our Contests!
- Pitch Your Book!
Opportunities

The University of New Orleans Press is excited to announce that our third annual UNO Press Publishing Lab Prize is now open.

The University of New Orleans Press is looking for full-length fiction manuscripts, either novels or short story collections, for the third annual Publishing Lab Prize. The selected author will receive a thousand dollar ($1,000) advance on royalties and a contract to publish with UNO Press. The work does not have to be regionally focused. There is no word limit. There is no limit on subjects covered. Submissions are open from April 5-August 15.

More information, including the Submittable link, can be found at: http://www.unopress.org/lab.aspx

We at Living Springs Publishers LLP are publishing a series of books called Stories Through The Ages. Each book will feature short stories written by people in different segments of the population.

We are now accepting submissions for the Baby Boomers Plus edition (anyone born 1964 or earlier) and the Generations XYZ edition (anyone born 1996 – 1965).

Submissions for the College Edition are currently closed as we are working on getting the first book in the series ready for publication. We will re-open submissions this summer. You can see information about the winners of this contest in our Blog and on our Facebook page.

There is no prompt for the contests, and stories may be about any topic. For each contest the story from the top 15 finalists will be included in a book published by Living Springs Publishers LLP. In addition first, second and third place finalists receive cash prizes of $500, $200 and $100 respectively.


Veryle Peavler – Managing Partner
Living Springs Publishers LLP
720-219-2238
We depend 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 Jennifer Wiggins 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: jennifer.wiggins1@aol.com.

Fiction Critique Group
Online

If you have difficulty in finding a critique group that meets at a convenient location and fits your schedule then you might consider the Atlanta Writers Club Fiction Online Critique Group. This group encompasses all genres of fiction writing from flash fiction to short story to novella to novels. All subject areas are welcome, although content warnings are appreciated. Group members are also encouraged to exchange information on any aspect of writing or publication, including query letters and self-publishing.
<table>
<thead>
<tr>
<th>Location</th>
<th>Genre(s)</th>
<th>Time and Location</th>
<th>Contact</th>
<th>Status</th>
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<tbody>
<tr>
<td>Online</td>
<td>Fiction</td>
<td>Ongoing</td>
<td>Mike Brown</td>
<td>Open</td>
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<tr>
<td>Alpharetta</td>
<td>All Genres</td>
<td>Barnes &amp; Noble on North Point Parkway in Alpharetta on the 2nd Thursday of every month at 7p.m</td>
<td>Susan McBrearty</td>
<td>Open</td>
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<td>Candler Park</td>
<td>Non-Fiction: Creative, Narrative, &amp; Memoir</td>
<td>Tues, 4-6p.m. @San Francisco Coffee 1660 Dekalb Avenue</td>
<td>Tara Coyt</td>
<td>Open</td>
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<tr>
<td>Buckhead/Midtown</td>
<td>Poetry</td>
<td>4th Sat @11a.m.</td>
<td>Karen Holmes</td>
<td>Full</td>
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<tr>
<td>Conyers</td>
<td>All genres</td>
<td>Every other Tues, 6:00 @ Mandarin Garden</td>
<td>Nancy Fletcher</td>
<td>Open</td>
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<tr>
<td>Decatur</td>
<td>All genres</td>
<td>Every other Thursday at Choco Late, 2094 North Decatur Rd.</td>
<td>Jonathan Grant</td>
<td>Open</td>
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<tr>
<td>Decatur</td>
<td>Adult &amp; YA Fiction</td>
<td>Sunday, 1:00PM, monthly</td>
<td>Ricky Jacobs</td>
<td>Wait List</td>
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<td>Decatur</td>
<td>Adult, YA Fiction &amp; Memoirs</td>
<td>Sunday 10am, fortnightly</td>
<td>Ricky Jacobs</td>
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<td>Decatur</td>
<td>Fiction</td>
<td>2nd &amp; 4th Wed, 6:30 pm @ Athens Pizza, 1341 Clairmont Road</td>
<td>Ruth Gresh</td>
<td>Open</td>
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<td>Dunwoody</td>
<td>All genres</td>
<td>Once a month, on the Saturday of the AWC meeting at 12:30 in the Georgia Perimeter College Breakroom</td>
<td>Kieran Pavlick</td>
<td>Open</td>
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<tr>
<td>Dunwoody</td>
<td>All genres</td>
<td>1st and 3rd Fri,1-3 p.m. @ Georgia Perimeter College Library Building Rm3100</td>
<td>Gelia Dolcimascolo</td>
<td>Open</td>
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<tr>
<td>Lawrenceville/Snellville</td>
<td>Novel, Short Story &amp; Memoir</td>
<td>1st Saturday 9:30AM - noon @ Member's Home</td>
<td>Kerry Denney</td>
<td>Wait List</td>
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<tr>
<td>Loganville</td>
<td>Fiction</td>
<td>1st Saturday of each month at 9:30AM</td>
<td>Mike Brown</td>
<td>Full</td>
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<td>Marietta</td>
<td>All genres</td>
<td>1st &amp; 3rd Tues. 6:30-8:00PM</td>
<td>Linda Sullivan</td>
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<td>Poncey-Highlands</td>
<td>All genera</td>
<td>2nd &amp; 4th Monday Manuel's Tavern email John for time</td>
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<td>1st &amp; 3rd Thursdays @ The Heron House</td>
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<td>Roswell</td>
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<td>Roswell</td>
<td>All genres</td>
<td>Twice monthly, Mon,10:30AM - 12:30Pm @ Roswell Library</td>
<td>Jeremy Logan</td>
<td>Open</td>
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</table>
Membership Renewal—What to Expect

The AWC has an automated system for tracking memberships and alerting members when it's time to renew. You will receive an e-mail from the system (showing Officer Emeritus George Weinstein’s e-mail address george@atlantawritersclub.org) one month before your membership expiration date. If you haven't renewed within a week, you will receive another e-mail every seven days, with a final e-mail one week from expiration. If the expiration date for your membership passes without renewal, the system will mark your membership as expired. It is a good e-mail practice to check your spam/junk folder to see if any legitimate e-mail has been misfiled there, possibly including the email you'll receive from george@atlantawritersclub.org prior to the expiration of your membership.

We appreciate your continued support of the Atlanta Writers Club. Your membership dues make it possible to bring fabulous speakers to our meetings, provide generous cash awards for our annual writing contest, and sponsor scholarships, literary prizes, and local writing festivals.
Regular membership dues are $50 per year per person. Students can join for $40 per year. Family members of active AWC members can join for $25 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, our members gather to listen and learn from two guest speakers who cover a broad range of topics and genres, and come to us from many facets of the literary world. Our speakers include published authors, literary agents, editors, playwrights and poets, just to name a few. Please refer to our list of upcoming guest speakers in this newsletter.

**Workshops.** Your membership provides access to outstanding writing workshops. Some are free with membership and others are provided at a discounted price. Watch for announcements about upcoming workshops.

**Twice-Yearly Writers Conferences.** This is your opportunity to spend time face to face with a literary agent or editor and have the chance to pitch your work. Conferences include agent Q & A panels, writing workshops, and a social gathering where you’ll get to meet and talk with the agents and editors in a more informal setting.

**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 read each other’s writings and recommend modifications.

**Writing Contests With Cash Prizes.** At least one contest is held each year with a variety of formats and topics.

**Monthly Newsletter.** Our monthly newsletter, the eQuill, provides the opportunity for our members to advertise their book launches and book signings to a wide reaching mailing list. And, it will keep you up to date with news about writing opportunities and literary events across the Southeast and beyond.

**Decatur Book Festival Participation.** The Atlanta Writers Club has a tent at the Decatur Book Festival each year, that’s staffed by member volunteers. It’s a great way to get involved in the largest book festival in the area.

Potential members are invited to attend a first meeting as our guest. After that, we’re sure you will want to become a member and take advantage of all the benefits that come with it. 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](http://www.atlantawritersclub.org/membership.html).

If you have additional questions, contact AWC President Ron Aiken at ron@atlantawritersclub.org
### Membership Form

#### New Membership
- **Individual**
- **Family**

#### Renewal
- **Individual**
- **Family**

If this is a Renewal, please update your information?

<table>
<thead>
<tr>
<th>Field</th>
<th>Information</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Name</td>
<td>________________________________________________</td>
</tr>
<tr>
<td>Last Name</td>
<td>________________________________________________</td>
</tr>
<tr>
<td>Cell Phone</td>
<td>________________________________________________</td>
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<tr>
<td>Other Phone</td>
<td>________________________________________________</td>
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<tr>
<td>Email</td>
<td>________________________________________________</td>
</tr>
<tr>
<td>Alternate Email</td>
<td>________________________________________________</td>
</tr>
</tbody>
</table>

For additional family members, please use additional forms?

I would like to become involved with the AWC as a:
- **Meeting Volunteer**
- **Conference Volunteer**
- **Decatur Book Festival Volunteer**
- **Other (please specify):**

### AWC Membership Dues

<table>
<thead>
<tr>
<th>Membership Type</th>
<th>Amount</th>
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</thead>
<tbody>
<tr>
<td>Individual</td>
<td>$50.00</td>
</tr>
<tr>
<td>Family (add family members for $25.00 each)</td>
<td>$__________</td>
</tr>
<tr>
<td>Student</td>
<td>$40.00</td>
</tr>
</tbody>
</table>

Make checks payable to: **Atlanta Writers Club**

Tax Deductible Donation: $__________

Total: $__________

Mail check and form to:

**Atlanta Writers Club**
C/O Ron Aiken, Treasurer
155 Glen Eagle Way
McDonough, GA 30253

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

Name: ___________________________ donated $ _________ to the Atlanta Writers Club.

Date: ___________________________

No goods or services were provided in exchange for or in association with this donation.

*Please keep this portion of the form as you receipt?*