Atlanta Writers Club
August 2017

eQuill

AWC monthly meeting:
August 19th
1:30PM – 4:00PM,
Georgia State University
Dunwoody Campus, 2101
Womack Rd.,
Dunwoody GA 30338,
Building NC 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.

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

Events in August:
19th AWC monthly meeting
19th Decatur Library event
25th Gwinnett Library event

Decatur Book Festival
September 1, 2, 3

Fall Writers Conference
November 3, 4

http://www.facebook.com/people/Atlanta-WritersClub/100000367043383
http://twitter.com/atlwritersclub
August 19th

Ilene Benator – Member Spotlight
Doug Dahlgren – 1st Guest Speaker
Jana Sasser – 2nd Guest Speaker

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A few years ago, a friend asked me to take a look at a manuscript his son—I’ll call him Stew—had written about his experiences as an army officer during his two tours of duty in the Middle East. I’d been writing for a while, and felt comfortable in providing an honest and thoughtful critique, so I said, sure.

Stew’s story was full of funny and poignant vignettes about military life in a combat zone. But like all first drafts, it needed revisions before submission to an agent. Foremost, Stew needed to weave those singular moments into a cohesive story. I emailed my comments to Stew. His reply? “Who the hell do you think you are? My buddies read it and thought it was great.” (Full disclosure— later, upon reflection, Stew thanked me for my “thoughtful and pointed comments.”)

I wasn’t shocked or offended. I’d been where Stew was, so I understood his response. I remembered my first exposure to public critiquing in a fiction writing class. Buoyed by home-team support for my early efforts at storytelling, I was full of confidence. I had a bestseller—or so I thought—and I knew everyone would feel the same. Well … not.

I realized, then and there, if I wanted to become the best writer I could be, I needed a thick skin. Not take different points of view personally. Listen and not debate. Take what’s useful in others’ words and chuck the rest. As an agent wrote in a rejection letter I received - “Mine is but one voice.”

Don’t be discouraged. Find other voices.

"I think it takes a certain strength of character to submit your creative product to others.
for their critique,” Stew’s father said after I told him Stew’s reaction. “I believe I would wind up taking things personally.”

My attitude didn’t change overnight, but it eventually did, and my writing became better. Stew? Stew’s in medical school now, about to become a doctor. I’d like to think what he saw as my criticism, didn’t play a part in his decision.

Here are some differences between critique and criticism from Judy Reeves’ *Writing Alone, Writing Together; A Guide for Writers and Writing Groups.*

<table>
<thead>
<tr>
<th>Criticism finds fault</th>
<th>Critique looks at structure</th>
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<tbody>
<tr>
<td>Criticism looks for what’s lacking</td>
<td>Critique finds what’s working</td>
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<tr>
<td>Criticism condemns what it doesn’t understand</td>
<td>Critique asks for clarification</td>
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<tr>
<td>Criticism is spoken with a cruel wit and sarcastic tongue</td>
<td>Critique’s voice is kind, honest, and objective</td>
</tr>
<tr>
<td>Criticism is negative</td>
<td>Critique is positive (even about what isn’t working)</td>
</tr>
<tr>
<td>Criticism is vague and general</td>
<td>Critique is concrete and specific</td>
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<tr>
<td>Criticism has no sense of humor</td>
<td>Critique insists on laughter, too</td>
</tr>
<tr>
<td>Criticism looks for flaws in the writer as well as the writing</td>
<td>Critique addresses only what is on the page</td>
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Monthly Meetings

August Speakers

Ilene Benator – Member Minute
A board-certified Emergency Physician, Ilene B. Benator practices in the southeast and uses her medical experience in her writings. She has published two traditional books, one non-fiction titled How to Survive a Medical Malpractice Lawsuit, and a medical fiction psychological thriller released last year called Schizo. Also, through a pseudonym, she has published independently on Amazon. The screenplay adaptation she wrote for Schizo won a Certificate of Merit in the Los Angeles Cinema Festival of Hollywood Screenwriting Competition and was a finalist in two other screenwriting contests. She grew up in New York, came to Atlanta to attend Emory University for undergrad with a degree in psychology, went to medical school in Chicago, and returned to Atlanta to do her training at Emory. When not working or writing, she enjoys architectural photography, camping, skiing, and takes hikes in the mountains with her husband, two kids and black fluffy dog Daisy.

Doug Dahlgren is perhaps most visible (or should I say “heard”) in the Atlanta area as the radio personality behind The Doug Dahlgren Show—formerly known as The Prologue. This weekly radio program is where Doug hosts discussions with authors whether local or from across the county. He’s a consummate professional, always prepared for the guest author and their latest book and making the author feel as if they’ve spent their life behind a microphone. Of course, Doug has help! His wife Donna is the secret sauce powering Doug’s show. She reads every book cover to cover, leaves reviews (bless her), and helps Doug prepare for each week’s broadcast.

Find out more about Doug Dahlgren on his website: dougdahlgren.com and about his radio show here: artistfirst.com/dahlgren. If you are an author and are excited about the prospect of hearing your voice on the air, let Doug know.

J.C. Sasser started her professional career at age 12, working as a dishwasher. Her debut novel, Gradle Bird has been selected as a 2017 Okra Pick by the Southern Independent Booksellers Association, and has been selected as a Book of the Month selection of the international Pulpwood Queens Book Club, the largest book club in the world. Deep South Magazine chose the book for its 2017 summer reading list and has been named one of the fifteen 2018 selections for the annual Trio Project that pairs new novels with a songwriter and visual artist, who in turn write a song and create a work of art inspired by the book. The results are installed as part of a touring art exhibit that will begin later this year. Gradle Bird was shortlisted in the 2015 William Faulkner-William Wisdom novel competition and received rave reviews by critics who have compared Sasser to such authors as Flannery O'Connor, Harper Lee and Carson McCullers.

She lives in an old barn on Edisto Island, South Carolina with her husband, Thomas, along with their two sons, T.C. and Robert Esten, two dogs, Cro and Blue Moon June, a school of fighting fish, and a flock of frenzied chickens.
Monthly Meetings

Future Guests & Events

2017

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

September 16, 2017
Colleen Oakley - 1st Speaker
Rob Jenkins - 2nd Speaker

October 21, 2017
Roger Johns - Member Minute
Dana Ridennour – 1st Guest
Daren Wang – 2nd Guest
Monthly Meetings

July Photos & Recap

Michael Buchanan Workshop on Writing a Screenplay

Georgia is now the No. 1 filming location in the world, with film and television productions generating $9.5 billion—$2.7 billion in direct spending—in economic impact in fiscal 2017, and local writers are taking notice.

More than 200 people attended Michael Buchanan’s standing-room-only screenwriting workshop at the Norcross Cultural Arts and Community Center on July 15. Look for more sessions in the future.
Feature

Writing for Film and Stage: There’s a Difference
by Nedra Pezold Roberts

A screenwriter/playwright friend of mine says that, “a film is a story told in images, and if dialogue is there, it’s to support the images. A play is a story told in dialogue, and when images are present (such as a set design or projection images) they are there to support the dialogue.”

In my attempt to translate my first play from stage to screen, I have found my friend’s definitions to be true. And I’ve learned a bit about why.

Perhaps the best advice I’ve gotten about transitioning from one form to another is to write the film script as if I am imagining a silent movie, letting the visual component tell the story and using dialogue only where those images need support. It is the images, then, that create my characters. But any playwright knows that, in a stage play, the words themselves have to create the characters, and those characters reveal themselves through what they say and what is said about them.

Both the film and the play are ultimately collaborations with not just directors and actors but with so many others like set designers, lighting and sound technicians, costume designers, and behind-the-scene staff. The final product is a joint effort. The difference is that in film, the final product is unchanging, no matter how many times the film is viewed by an audience. In the theatre, however, the script remains unchanged but the performance on stage is different every night. And the playwright engages in a new series of collaborations, strategy sessions, and script adjustments each time a different theatre mounts a production of the same play. My play The Vanishing Point works well in smaller theatres of less than 100 seats, but when it played in a 350-seat theatre, we had to light the center of that stage and let surrounding darkness create the intimacy the play needed. Wrong Number fit beautifully on its rectangular Brooklyn stage, but when the play moved to the Manhattan theatre district, the theatre’s squarish stage had me rewriting the location of some scenes to accommodate the restraints of the space.

There are obvious differences between the two forms, such as budget, cast size, and use of space. The playwright has to envision the characters’ world within the physical
limitations of the stage. Even with the flexibility that recent technology makes possible (especially visual projections or sound enhancements), the stage play has to create its world with and within the imagination. The film story has freedom to shoot a more literal world on location at any number of appropriate spots.

When it comes to delivering dialogue, film allows for multiple takes for the actor to get it right. But a performance on stage is live, and one little tongue twister in a play script can suddenly pull the audience out of the play or kill an important speech. In debriefing with the cast after the dress rehearsal for one of my plays, one actor pointed out a tongue twister that kept him in the grip of anxiety until he got past that line in the performance. I learned fast that some lines sound great while I type in front of the computer, but when an actor tries to deliver them, I need to pull out the pen for rewrites. The playwright must hear the script read aloud in order to learn what works.

In film, there is no intermission, no release from the tension building in the story. And in the process of filming, scenes can be shot any number of times and in any order. While on stage some recent plays forego an intermission, most still use the convention. The intermission has an impact on structure and demands a tightening in tension at the end of the first act right before the audience is released. The playwright’s job is to keep everyone involved and reel them back in for the second act. Except for the intermission, once the play begins, it is live and moves inexorably toward its end. There are no chances for multiple “takes”; the actors have to keep getting it right the first time.

Another point in shaping structure is that the playwright also has to consider costume changes in a way that a film writer doesn’t. Stage actors don’t have unlimited time for wardrobe changes. Timing affects the structure of the play script, and the playwright who doesn’t take into account any wardrobe changes needed to denote a change in time or place is facing rewrites during rehearsal. That was my penance when I didn’t give Wrong Number’s Cassie time to change the size of her padded baby-bump that would show the progression of her pregnancy. I had to get her off stage earlier at the end of one scene and add to the beginning of the following scene so she had time to dress.

The goal both forms share, however, is to tell a compelling story that makes the audience forget they are sitting in a theatre. Suck them in, make them laugh, break their hearts—then release them back into their own worlds all the more enriched for having visited yours.
AWC Event

FALL ATLANTA WRITERS CONFERENCE

Register now to attend the November 3-4, 2017 Atlanta Writers Conference, at the Renaissance Concourse Atlanta Airport Hotel.

http://atlantawritersconference.com/about/

Whether you are...
- In search of an agent or publisher
- Working on a manuscript and seeking feedback
- A first-time writer who wants to increase your knowledge about the craft and the publishing business
- Already published and seeking more contacts and information

...this is your opportunity to take the next big step toward your writing goals.

Want to get published?

The November 3-4, 2017 Atlanta Writers Conference offers you access to a group of 12 editors and agents seeking manuscripts for every major fiction genre and nonfiction topic. Two dozen of our members have signed with agents or editors they met at our Conferences, and a number of those have scored major book deals. You could be next. Even if your work is not ready to submit, you'll benefit from the many educational sessions on the craft and business of writing.

Agents and editors at the Conference will:
* Critique a manuscript sample you submit in advance and possibly ask to see more to consider it for representation/acquisition
* Critique your query letter to improve it for the Conference pitches and future use
* Respond to your pitch and possibly ask to see your manuscript to consider it for representation/acquisition
* Provide hours of Q&A
* Select the best manuscript samples and pitches for our award ceremony--maybe they'll call your name!

You'll also enjoy:
* A workshop on contracts and legal issues for writers, back by popular demand
* Presentations on writing craft, editing, and finding a supportive writing community
* Networking with presenters and participants

We've filled the two-day conference with great experiences:

Friday, November 3:
* Query letter critique panels that pair one editor and one agent who will help you get your query in shape for the Saturday pitches
* Workshop on contracts and legal issues for writers by 35-year veteran lawyer and
Conference, cont.

literary agent Paul Levine, with two hours of detailed information, lessons learned, and extensive Q&A. For years, participants have asked that Paul return to give this workshop again—we heard you!

* Free talks by Paul Levine on the process of turning your book into a movie and turning self-published work into a traditionally published book
* Q&A panel with our six guest editors
* Social mixer with all twelve editors and agents

Saturday, November 4:
* One-on-one manuscript critique sessions with your choice of editors and agents
* Pitch sessions with your choice of editors and agents
* Q&A panel with our six guest agents
* Free talks on editing, networking, and story craft
* Award ceremony

Registration is now open!

For full details about Conference activities:
http://atlantawritersconference.com/the-conference

For pricing options:
http://atlantawritersconference.com/the-cost

Learn about our guest editors and agents:
http://atlantawritersconference.com/the-editors-and-agents

After you've read all the Conference details on the website—including the deadlines and refund policy—use the registration tab to secure your place at the Fall 2017 Atlanta Writers Conference.

As past Conference participants will tell you, the spots fill up fast, so don't delay.

The Atlanta Writers Conference is presented exclusively for members of the Atlanta Writers Club. If you are not a current member or your membership will lapse prior to November 5, 2017, you can join/renew as part of your Conference registration—you don't need to do this as a two-step process.

We hope you'll be able to join us! Please click through the Conference website pages for all the details: http://atlantawritersconference.com/about/
Member Q & A: Nedra Pezold Roberts

By Clay Ramsey

Q: How did you find your way to the AWC? How long have you been a member?

A: I was still teaching when I found my way to the Atlanta Writers Club. I had a few years left before retirement from my first love, but at that point I could more clearly see the horizon where I was headed. And I’d always wanted to write. I searched the web for some direction about writing groups, and thank goodness it pointed me to the AWC. From that first meeting I attended over ten years ago, I knew I’d found the right place for me to grow into the writer I wanted to be.

Q: You have achieved remarkable success as a playwright. Why plays? Have you been writing them for years, or is this a new development in your writing career? How did the AWC contribute to your success?

A: Like so many of our members, I started out writing novels. I finished three of them—all unpublished so far—but when theatres began accepting my plays, I turned my attention there. My heart has, for most of my life, been in the theatre with its immediacy of a live audience. So after forty years of teaching other writers’ plays, I turned my efforts toward writing my own. Luckily for me, the AWC continued to encourage me with its supportive community and with a series of speakers on the craft of writing. Those meetings were like master classes where I filled notebook after notebook with hints and advice that easily applied to crafting plays as well as novels. After all, a good story is a good story, no matter its form.

Q: How did you develop your craft? Is it a different skill-set than, say, that of novelists or poets?

A: I also learned playwriting from another group of masters during all those years I taught drama in the classroom. From Shakespeare to Stoppard, I soaked up everything they had to teach me. But what I quickly came to understand on my own is that the playwright, like the novelist, is a storyteller—but without the time or space a novel can offer to spin out the telling. Moreover, the playwright doesn’t have the option of using narration or description the way the novelist does. In a play, dialogue has to do most of the heavy lifting. Even stage directions can’t tell the meat of the story. The audience isn’t going to read stage directions; they’re going to hear the characters speak and watch them try to contend with their lives. So the playwright must be prepared to listen to those voices as well as picture the world the characters inhabit.

There’s a saying I like that’s attributed to Lillian Hellman: “When the lights come up on stage, they come up on trouble. Otherwise, you don’t have a play.” That maxim has become a mini-mantra for me because it keeps me focused on my characters and their
story. To discover that story, I move my characters into conflict, have them make choices, and then see how they deal with the consequences of those choices. They are the ones who lead me where the story needs to go.

**Q: What is the biggest challenge you’ve faced as a writer? How did you deal with it?**

**A:** Athol Fugard once told a group of my students that the real challenge of playwriting is to figure out what to tell and when to tell it. Sounds simple—until you try it. Characters often have their own ideas about timing and can take over the direction of the story. More than once I’ve had an absolutely brilliant structure all laid out, until my characters started asserting themselves, elbowing their way downstage into the spotlight when I’d planned for them to wait a bit longer in the wings. But then, I never really get to know my characters until we’ve arm-wrestled through the script. They all seemed so malleable when I first met them in an image or a fragment of conversation.

**Q: How many plays have you written? Do you have a favorite?**

**A:** Since my retirement from teaching, I’ve written eleven plays and am currently wrestling with the characters in number twelve. I don’t really have a favorite among my children, even though a few gave me more birthing pain than the others. Each production, each cast, each performance is different, even though my script stays the same. And with every performance I attend, I get a new thrill watching the audience as the play unfolds. I sit in the back, and when I see the audience lean forward into the play, that’s when I know my story has connected.

**Q: What have you learned about the business of writing as a working playwright?**

**A:** As I’ve traveled across the country for readings and performances, I’ve forged other connections with directors, actors, and theatre staff. I stay in contact with them, even with stage managers, lighting technicians, and set designers. They are the advice givers, the morale boosters, the career supporters. The theatre world, like the publishing one, is difficult to break into. Networking is essential. The people you meet along the way—talk with, share a meal with, tear out your hair with—they are often the ones who can open the door, even if it’s only a crack.
Member Q & A: Nedra Pezold Roberts, *cont.*

Q: You offered your time and expertise to the AWC as a volunteer and later as the VP of Contests, Awards and Scholarships on the Board. What did you think of your experience and how did it change your perspective on the Club?

A: When you get right down to it, connecting with people is the storyteller’s job. Early on, I found that helping out at the AWC check-in tables at our monthly meetings and holding down the fort at our Writing Conference registration table were great ways for me to chat, match names with faces, get to know more members. But the years I served on the Board of Directors as VP of Contests, Awards and Scholarships gave me a different connection with our writers, and insight into the levels of confidence or insecurity in “putting ourselves out there,” letting strangers read our work. I came to realize that the contests are truly valuable for us all. They test our willingness to risk, ask us to have faith in ourselves, and offer us a continuing vehicle for growing as we hone the craft of writing.

Thank you, Nedra. Our best wishes for your continued success!

Between newsletters there’s FaceBook.
Anju Gattani’s *Once and for All, Duty and Desire* and *Never Again*, explore the life of a modern Indian woman trapped in an abusive celeb-marriage. To save her son and her soul, Ms. Gattani’s protagonist must defy culture, tradition and her husband’s wealthy family and escape to the United States with nothing but each other.

This cross-cultural *Winds of Fire* trilogy was sent to Scarsdale Publishing, for publication in 2018, by Bob Diforio at D4EO Literary Agency (World).

Barbara Knott’s book-length collection of poems, *In Every Carnation the Body of God*, has been accepted for publication by Finishing Line Press, which also previously published her two chapbooks.

Valerie Winrow is on a journey of self-discovery in her memoir, *Who’s That Girl?* published by Xlibris. She has survived a husband and a son lost to cancer, and is dedicated to inspiring others to live for a purpose each and every day.

Released with an accompanying music CD, *Who’s That Girl?* shares 10 inspirational songs set to jazz and rhythm and blues-infused melodies. Winrow hopes that readers will be blessed by the book and the music.
Article: Writer Beware

Five Red Flags in Self-Publishing Contracts

Before you sign your work away, be sure to read the fine print. And be on the lookout for certain contract language, phrases, and clauses that may make you feel uncomfortable. Your hard work is on the line, so make informed choices and protect your rights…and royalties!

Five Red Flags In Self-Publishing Book Contracts To Watch For:

EXCLUSIVE LICENSE: This grants the licensee the right to prevent others from using your licensed work...which means you lose the right to sell books through outlets such as bookstores, CreateSpace, KDP—even your own website!

License Continuation Post-Termination: This sneaky little clause can wreak havoc for those whose self-published book has been picked up by a traditional publisher—meaning that the self-publisher can keep selling your work for a full year after you’ve terminated your contract. Traditional publishers may be willing to wait for the standard 30-day contract termination, but they may not be so willing to wait for a whole year.

ROYALTIES: If a self-publishing company’s contract claims a portion of your royalties, find out why. This is not standard practice, since they’re already charging you for their services. And if the self-publishing company claims it can’t calculate your royalties until your manuscript has been reviewed—or your non-refundable deposit has been received—you should probably steer clear. Here’s a simple guide to understanding self-publishing royalties.

CREATIVE CONTROL: Does your contract give you the right to choose your own cover art and other design elements? As your book’s cover is its most powerful marketing tool, you don’t want to be forced into an oft-recycled cover or one that is poorly designed. Will you be part of the final approval process, and will you be charged for any design changes? Find out before you sign!

RETAIL PRICE: If a self-publishing company promises huge royalties or profits on your book, they may also have the right to assign your book an unreasonably high retail price—a price that will turn readers away. Reliable self-publishers know how to sell books and
maximize profit, but a book that’s priced too high is bound to fail. You should have the right to set your own price point, as well as control the discount offered to retailers and wholesalers.

“Watch for royalties that are increased by reducing your wholesale discount to booksellers. If no store will buy the book, what’s the point of a royalty?” advises copyright lawyer Helen Sedwick, author of the Self-Publishers Legal Handbook. “The best book publishers, and especially the best self-publishers, know that a net sales profit method is in the best interest of the author, and won’t manipulate royalty percentages or profits.”

And well before the contract-signing stage, be sure to look for these additional red flags of questionable self-publishing companies:

- What kind of reputation does the company have in the writing community?
- What are other authors saying about their experience?
- Is the company website transparent, with a FAQ page, clear prices, and straightforward language vs. “We’re gonna make you rich!”?
- How difficult is it to terminate the contract once you’ve signed?
- And is there ANYONE who can answer your questions?!

If you’re feeling uneasy, move on to the next self-publishing company…one that treats authors with respect and honesty rather than one that offers empty promises and fuzzy math. And don’t forget to don your legal eagle hat—or at least familiarize yourself with the basic terminology—and read the fine print before you sign a self-publishing contract!
As a sponsor of the DBF, the AWC will host a series of panel discussions titled the AWC Track. This year’s participants are:

### Mystery/Thriller/Suspense
Saturday, September 2 - 12:30 p.m. - 1:15 p.m.
- **Panelists**: Rona Simmons, Larry Copeland, Emily Carpenter
- **Moderator**: Valerie Connors
- **Venue**: City Hall Auditorium

### Children's Books
Saturday, September 2 - 1:45 p.m. - 2:30 p.m.
- **Panelists**: Marcey Perry Morse, Rosemarie Perry, Mary Mueller
- **Moderator**: Rosalind Bunn
- **Venue**: Marriott Auditorium

### General Fiction
Saturday, September 2 - 5:30pm - 6:15pm
- **Panelists**: Gray Stewart, Sheryl Parbhoo, Albert Norton, Jr., Alayne Smith, Mike Brown
- **Moderator**: Clay Ramsey
- **Venue**: Marriott Auditorium

### Nonfiction
Sunday, September 3 - Noon - 12:45 p.m.
- **Panelists**: Claire Hertzler, Mark Ellingsen, Richard Diedrich, Rona Simmons
- **Moderator**: Mike Brown
- **Venue**: City Hall

### Fiction That Doesn't Take Itself Too Seriously
Sunday, September 3 - 1:15 p.m. - 2:00 p.m.
- **Panelists**: Mickey Dubrow (pen name, Marci Wilcox), Linda Sands, JD Jordan, Marilyn Baron
- **Moderator**: Ron Aiken
- **Venue**: Marriott Auditorium

### Memoir
Sunday, September 3 - 3:45 p.m. - 4:00 p.m.
- **Panelists**: Capt. Brian Settles, Janet Hogan Chapman, Valerie Winrow, Lee St. John
- **Moderator**: Julia McDermott
- **Venue**: City Hall Auditorium
Opportunity

Decatur Book Festival

The Decatur Book Festival will be held:

Friday, September 1st, 8:00 p.m.-10:00 p.m., *Journalism in our Current Environment* with Brooke Gladstone, Wesley Lowery, Carolyn Ryan, Schwartz Center for the Performing Arts

Saturday, September 2nd, 10 a.m.-6:15 p.m., Decatur City Square Venues

Sunday, September 3rd, Noon-5:45 p.m., Decatur City Square Venues

AWC Member Book Sales

If you are a paid, active member of the Atlanta Writers Club,

...have written published books,

...and are planning to attend

the Decatur Book Festival on Labor Day Weekend,

Then we would love to give you the opportunity to sell your books at the enlarged AWC tent this year.

Here’s what you need to know:

1. The time periods are one hour long.
2. You can sign up for only one period.
3. You will share that period with one other AWC author.
4. Periods will run on the hour for the entire length of the Festival, both Saturday [10 a.m. – 6 p.m.] and Sunday [12 – 5 p.m.].
5. We will try to accommodate your requests for specific periods, but they will be filled on a first come-first served basis.
6. You alone will be responsible for the sales, including change, taxes, whether and how you will accept credit cards, and similar issues. The AWC will not take a percentage, nor will we be involved in the sales in any way, other than by providing you a table and a place to sit in the AWC booth.
7. We ask that you volunteer

If you are interested and meet the requirements, then what do you do?

Just email Clay Ramsey (clay@atlantawritersclub.org) and tell him you want to sign up to sell your books at the AWC tent at the DBF, your first and second choices for preferred times, and when you’re available to volunteer at the AWC tent. That’s it! He’ll let you know you’ve been scheduled and when, along with any other instructions you may need.

Remember, check your calendar and act fast. The Festival is only a month away!
Join us for the 1st Annual DCPL Author Expo as we celebrate local authors from all across Metro Atlanta. Authors will be on hand to discuss their work, sell and autograph books, and talk about their personal journeys as authors. Featured genres will include fiction, non-fiction, inspirational, self-help, children’s, science fiction and more. Come out and support our local talent!

Tucker-Reid H. Cofer Library
5234 LaVista Road • Tucker, GA 30084
770.270.8234
Event

Gwinnett Public Library

The following programs are sponsored by the Gwinnett Public Library.

DANIEL COWAN AND THE DAN RANDOM BAND
Book talk and musical performance
August 25 at 8:00 pm
Red Clay Music Foundry
3116 Main Street, Duluth 30096

Dan Cowan is an author, composer, and producer of the unique reading and listening experience weaving science fiction with original music. Joined by his six-man band, he will play songs from his album.

Free and open to the public. Seating is limited and on a first-come, first-serve basis. For reservations, go to www.eddieowenpresents.com. Tickets not picked up by 7:30 pm will be given to the public.

ELLIS HENICAN
Book talk and signing
September 10 at 3:00 pm
Norcross Cultural Arts & Community Center
10 College Street, Norcross 30071

Ellis Henican is the coauthor of Ret. Captain Luis Carlos Montalvan’s Tuesday’s Promise: One Veteran, One Dog, and Their Bold Quest to Change Lives. Tuesday’s Promise is the follow-up to Montalvan’s Until Tuesday and serves as a tribute to the incredible shared bond between Montalvan and Tuesday and the many challenges that war veterans face after returning from combat. Free and open to the public. Books will be available for purchase and signing.
The Milton Literary Festival has added a new event to their festival this year for Independent Authors. The Book-An-Author event will allow participants to present themselves and their book to an audience of readers, book clubs, and booksellers. Space is limited. Submission Deadline: September, 8 2017

The Lo' There Shall Come A Con Tour 2017! adds another stop, Saturday, August 19th from 10 am - 2 pm at the DeKalb County Public Library in Decatur, GA for the 2017 DCPL Author Expo. It will be a fun literary event with 40 authors in attendance.
DeKalb County Public Library
3560 Kensington Road
Decatur, GA 30032
http://dekalblibrary.org/events/?id=40711
www.bobbynash.com
Event

Too busy to write your novel?

Enter THE DRAFT HOUSE: September 2017 – January 2018

Let the “Draft Queens” – M.J. Pullen and Emily Carpenter – and a small support network of fellow drafters help you start, write, and finish a draft of your novel (or narrative non-fiction book). By January 2018, your book will be ready for the next steps on the road to publication.

The DRAFT HOUSE accountability program includes:

- A workable outline of your book, created with Draft Queens M.J. Pullen & Emily Carpenter.
- Personalized, achievable Drafting Schedule with weekly word count goals, created with your schedule in mind.
- Weekly check-ins to report your word count progress. (And a stern but loving reminder from the Draft Queens if you fall short!)
- Monthly video conference milestones check-ins with your team to guide you through each section of your draft.
- Monthly one-on-one coaching with a Draft Queen for advice, encouragement, and tips.

GRADUATES receive an in-depth, developmental critique of their completed manuscript from one of the Draft Queens and DRAFT HOUSE swag!

LIMITED SPACE AVAILABLE - APPLY NOW!

Deadline September 1

$100 early-bird discount through August 15

www.draftyourbook.com
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](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
Other Opportunities

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>Type</th>
<th>Subtype</th>
<th>Meeting Time Details</th>
<th>Contact</th>
<th>Status</th>
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<tbody>
<tr>
<td>Online</td>
<td>Fiction</td>
<td>Ongoing</td>
<td></td>
<td>Mike Brown</td>
<td>Open</td>
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<tr>
<td>Alpharetta</td>
<td>All Genres</td>
<td></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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<tr>
<td>Candler Park</td>
<td>Non-Fiction: Creative, Narrative, &amp; Memoir</td>
<td></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></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></td>
<td>Every other Tues, 6:00 @ Mandarin Garden</td>
<td>Nancy Fletcher</td>
<td>Open</td>
</tr>
<tr>
<td>Decatur</td>
<td>All genres</td>
<td></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></td>
<td>Sunday, 1:00PM, monthly</td>
<td>Ricky Jacobs</td>
<td>Wait List</td>
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<tr>
<td>Decatur</td>
<td>Adult, YA Fiction, &amp; Memoirs</td>
<td></td>
<td>Sunday 10am, fortnightly</td>
<td>Ricky Jacobs</td>
<td>Wait List</td>
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<tr>
<td>Decatur</td>
<td>Fiction</td>
<td></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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<tr>
<td>Dunwoody</td>
<td>All genres</td>
<td></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></td>
<td>1st Saturday 9:30AM - noon @ Member's Home</td>
<td>Kerry Denney</td>
<td>Wait List</td>
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<td>Loganville</td>
<td>Fiction</td>
<td></td>
<td>1st Saturday of each month at 9:30AM</td>
<td>Mike Brown</td>
<td>Full</td>
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<tr>
<td>Marietta</td>
<td>All genres</td>
<td></td>
<td>1st &amp; 3rd Tues. 6:30-8:00PM</td>
<td>Linda Sullivan</td>
<td>Wait List</td>
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<tr>
<td>Poncey-Highlands</td>
<td>All genres</td>
<td></td>
<td>2nd &amp; 4th Monday Manuel's Tavern email John for time</td>
<td>John Whittemore</td>
<td>Open</td>
</tr>
<tr>
<td>Roswell</td>
<td>All genres</td>
<td></td>
<td>1st &amp; 3rd Thursdays @ The Heron House</td>
<td>Carolyn Graham</td>
<td>Open</td>
</tr>
<tr>
<td>Roswell</td>
<td>All genres</td>
<td></td>
<td>Every Tues 6:45 - 9:00PM @ Member's Home</td>
<td>George Weinstein</td>
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<tr>
<td>Roswell</td>
<td>All genres</td>
<td></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.
Membership Information – The Atlanta Writers Club

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?

First Name: ___________________________ Last Name: ___________________________
Cell Phone: __________________________ Other Phone: ___________________________
Email: _______________________________ Alternate Email: _______________________

? For additional family members, please use additional forms?

First Name: ___________________________ Last Name: ___________________________
Cell Phone: __________________________ Other Phone: ___________________________
Email: _______________________________ Alternate Email: _______________________

? 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

Individual [$50.00]: $___________
Family [add family members for $25.00 each]: $___________
Student [$40.00]: $___________

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?