...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
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Secretary: Bill Black
Treasurer: Ron Aiken
Historian/By-Laws: George Weinstein
eQuill Publisher: Gene Bowen

November EVENTS

1-18th MJCCA Book Festival
2-3rd Atlanta Writers Conference
17th AWC Monthly Meeting

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

- Robin Conte - Member Minute
- Erica Gerald Mason - 1st Speaker
- Morri Creech - 2nd Speaker
Letter From the President

A Character You Can Root For

Dexter is one of my favorite television series. Based on Jeff Lindsay’s novel Darkly Dreaming Dexter, its unlikely protagonist is a serial killer. What? Who roots for a serial killer? But if the killer has been groomed to channel his murderous urges into meting out justice, that might be a character you can root for.

A writer needs to create a complex personality compelling enough to keep the reader turning the pages. One way is to engender the protagonist with:

- External obstacles—avoid getting arrested.
- Internal barriers—control his murderous urges.
- Particular strengths—as a forensic pathologist specializing in blood spatter analysis, Dexter was best equipped to cover up his crimes.
- Hidden flaws—Dexter’s desire to live a normal life heightens his risk of detection.

Dexter came to mind when I listened to the guest speaker at our October meeting, Dr. Steve Nicklas, discuss epistolary non-fiction, and how he used letters from German soldiers and German families to write a detailed history of the German side of World War II. The letters in Memories of a Lost Generation: German War Letters, 1939-1945 give the reader insight into the wartime mindset of soldiers on the front, of battles won and lost, and the increasing desperation of their families back home as the German war-effort deteriorated.

I asked Dr. Nicklas why should I have sympathy for the enemy, and why should I care what German soldiers and their families felt? After all, they were the criminals responsible for the deaths of tens of millions of people. This character wasn’t going to get me to open the book let alone turn the page. I didn’t say that to him, of course, but I asked how he came to write about the subject. Three German World War II veterans lived in the suburban community he grew up in. They were wonderful neighbors, and after hearing some of their stories, he “… wanted to give voice to those who are gone, the men who were drafted in the German Army and served their country, only later to be forgotten by it. And, conscientious objectors were executed.”

“What’s been the response among your peers in academia?” I asked.
“Mixed.”

I respect Dr. Nicklas’s courage for earnestly taking on a difficult subject, and we as writers should take heart, and not be afraid of tackling difficult issues or unsympathetic characters.
Monthly Meetings
Future Guests & Events 2018

November 17th
Robin Conte - Member Minute
Erica Gerald Mason - 1st Speaker
Morri Creech - 2nd Speaker

December 15th at Lilburn Library
Ray Dan Parker - Member Minute
Phillippe Diederich - Guest Speaker
Holiday Celebration

December 1, 1:30 - 3:30
Tamlin Hall - Screenwriting Workshop
part 3

The November mixer will be from 12:30 p.m. to 1:30 p.m., and again there will be a flash fiction contest using a keyword selected at the meeting.

Jackpot was the keyword for the October contest and our judge, Ralph Ellis, selected Katherine Eitel’s submission. She received a gift card from Books-a-Million for her winning story.

Erik opened another dusty box. Action figures, his penny collection, gum wrapper hoard, beer bottle caps. He shoved it aside and stood to look around his mother’s dark basement. He knew it had to be here somewhere. He opened another box, and there it was. Action Comics, Superman #1. Jackpot.

At our October 20 meeting, Mike Shaw spoke about Corporate Writing and how you can turn your writing skills into a financially rewarding career. Several members have followed up with Mike, all with the same question: How do I get started? Mike wants to help and will start with a forum just before our November meeting to help you learn more about the opportunity and how to get your corporate writing career moving. The meeting will be in the auditorium at 12:30 and is free to all members.
Photos of October Meeting
by Ron Aiken

1, 2. Dr. Nicklas
3. Ralph Ellis
4. Mike Shaw
Photos of Book to TV Workshop by Phil Fasone & Ron Aiken

Photos of JD Jordan, Joy Phenix, and Austin Hodges with Nine Toe Productions
Monthly Meetings

November Speakers’ Bios

Robin Conte moved with her family to DeKalb County when she was in the first grade, and she’s been circling the perimeter ever since. She ventured out of state long enough to graduate from Wake Forest, study in Venice, and, decades later, return to Europe with her family of six and live in Munich for three years. During the interim decades, she taught in Cobb County (8th grade English and 3rd grade everything), obtained an M.A. in education from Emory, got married, and had four children. Now back in DeKalb County, Robin is a freelance writer and columnist. Her early work has appeared in several publications in metro Atlanta and beyond, including Chicken Soup for the Soul, the Neighbor Newspapers, BuckHaven Lifestyle Magazine, and Perimeter North Lifestyle Magazine.

Her column, Robin’s Nest, celebrates our everyday moments with humor and heart. It runs in the Dunwoody, Sandy Springs, Buckhead, and Brookhaven Reporter Newspapers and in Atlanta Senior Life, and it has been recognized with multiple awards from the Georgia Press Association, including the prestigious Joe Parham Trophy (first place) for humor column and first place for lifestyle column. Robin’s columns are now available in a collection entitled The Best of the Nest.

Robin will discuss her writing process and her winding path to publication.

Erica Gerald Mason is a writer and a full-time reader. She wrote her first poem at the age of six when asking Santa to bring her a Barbie with wardrobe options and has not stopped writing since.

Erica’s philosophy, “…stories get under your skin and sets up camp. It makes a home somewhere between your heart and your lungs and you can't tell where the story ends and where your reaction to the story begins. The emotion makes the story. And it’s as simple and complicated as that.” When not turning words over in her head, she is usually singing off-key to the radio, painting with watercolors, discovering new old bookstores, or binge-watching a show on Netflix.

Morri Creech was educated at Winthrop University and McNeese State University. He is the author of three collections of poetry, Paper Cathedrals (Kent State U P, 2001), Field Knowledge (Waywiser, 2006), which received the Anthony Hecht Poetry Prize and was nominated for both the Los Angeles Times Book Award and the Poet’s Prize, and The Sleep of Reason (Waywiser 2013). A recipient of NEA and Ruth Lilly Fellowships, as well as grants from the North Carolina and Louisiana Arts councils, Creech is Writer in Residence at Queens University of Charlotte, where he teaches courses in both the undergraduate creative writing program and in the low-residency M.F.A. program. He lives in Charlotte, North Carolina with his wife and two children.
Workshop

TAMLIN HALL SCREENWRITING WORKSHOP
part 3

December 1, 1:30 - 3:30
Georgia State University Dunwoody Campus
2001 Womack Road, Building NC
Dunwoody, GA 30338

Director/screenwriter Tamlin Hall in this third of three workshops on screenwriting will cover screenplay structure, rules of storytelling, pacing, dialogue, and character development. He’ll use scenes to demonstrate how prize-winning films use these elements.

A recipient of the prestigious Humanitas Prize for television writing, Tamlin Hall received his MFA in screenwriting from UCLA. After graduating, Hall went on to make his feature film directorial debut with Holden On, a true-story social impact drama about Hall's childhood friend, Holden Layfield.

Holden On portrays the complexity of mental illness and suicide in teens, offers insight into prevention, and opens the door to conversation about this challenging but critical community concern. The film won numerous awards around the country, including Best Director (Breckenridge Film Festival, Orlando Film Festival) and was short-listed by the Georgia Film Critics Association for the Oglethorpe Award for Excellence in Georgia Cinema. Holden On is scheduled for release in the late fall.

Hall is a 2018 Georgia General Assembly honoree for his exemplary work in Advocacy and the Arts and a Georgia Department of Education curriculum consultant for the new Dramatic Writing for Film, TV, and Theatre 1 class that will be implemented at all high schools this upcoming school year.

Hall is one of six filmmakers in the country selected as a 2018-19 Mid Atlantic Arts Foundation film fellow. He is also currently co-writing a screenplay adaptation of the #1 New York Times bestselling book, A Child Called “It”, for the Emmy-winning, Oscar-nominated production company, FOR GOOD.
Beginning with the January meeting and continuing every month through June, David Fulmer will present a different class from his long-running *Fiction Shop* program.

He had been teaching the workshop to novice and seasoned writers alike, in Atlanta and at book festivals around the country, for the past ten years.

Each class will focus on one essential component of the craft: structure, settings, characters, dialogue, and other elements. The sessions will be from 11:00 a.m. to 12:30 with a break and time for Q&A. All classes are free to members.

**Program Outline**

The Architecture of a Story
- Beginnings & Endings
- Plot Structure
- Making Scenes
- The Deadly Middle

When and Where – Setting the Scene
- A word on Craft
- Setting as a Character
- Research
- Immersing and Evoking

Character is Everything
- No character, no story
- Biographies in three acts
- Immerse and Evoke

Speaking Up
- The essential importance of dialogue
- What they say and how they say it
- Real and unreal
- You don’t say

The Big Picture
- All the pieces into one
- The pen as a sword
- Free for all
Workshop

Fiction Shop at the AWC, cont.

As the author of eleven novels and a novella, Fulmer has won the Shamus Award for Best First Novel and a Benjamin Franklin Award, and has been nominated for an LA Times Book Prize, the Barry Award, the Falcon Award, and the Shamus Award for Best Novel. His books have received excellent reviews from, among others, The New York Times, USA Today, The San Francisco Chronicle, The Washington Post, The Boston Globe, and Publishers Weekly, and in addition to audiobook versions, have been translated into French, Italian, Japanese, and Turkish.

The Day Ends at Dawn, his twelfth novel and the seventh and final installment in his acclaimed Storyville series will be released in January by Crescent City Books. He has been a journalist, an Army photographer, a welder, and a bartender. A native of central Pennsylvania, he lives in Ormewood Park with his wife, Sansanee Sermprungsuk.
Immediate Opportunities

Calling on All AWC Members

Volunteers Needed

For over one hundred years, the Atlanta Writers Club has provided events and activities to help their members achieve their writing goals and to provide even more activities, we need your help. We are seeking volunteers in the following areas:

• **Experienced Photographer for AWC meetings, workshops, and conferences to** capture high-quality images of our monthly speakers, workshop presenters, and conference agents, editors, and speakers, as well as our engaged audience members for each event.

• **Experienced Videographer for AWC meetings, workshops, and conferences to** record high-quality video and audio of monthly meeting presentations, workshops, and conference activities to post and manage on the AWC YouTube page.

• **Social media marketing volunteer to** post content on a consistent basis on the AWC Facebook, Twitter, and Instagram pages to advertise upcoming AWC events, celebrate just-completed events, and share the successes of AWC members.

• **Member and guest check-in assistants at meetings and workshops to** greet people arriving at AWC meetings and workshops to check-in current members, assist individuals who want to renew their dues or join the AWC, and guide guests who are coming to a meeting as a first-timer to see if the AWC is a good fit for their needs.

• **Member with at least a year of active AWC membership to** contact new members by phone to welcome them, reinforce the benefits of the Club, and answer questions they have or refer them to a board member for further assistance.

If you can volunteer, please email me at ron@atlantawritersclub.org.

Regards,

Ron Aiken
President
Crafting Your Protagonist: 4 Ways To Up Your Game

By: Jennie Evenson, Screenwriting U

We all know that crafting a protagonist is one of the most important elements of storytelling. Whether you’re writing film or television, you need to create a character compelling enough to reel audiences in and keep them watching. But what, exactly, can we do to up our game, in terms of creating a protagonist? What are some specific exercises we can do to improve our current and future protagonists?

**External obstacles**—Every protagonist needs to overcome a series of external obstacles in order to achieve their goal. The greater the obstacles, the greater the payoff at the climax. These external obstacles need not be life or death—they just need to represent life and death circumstances to your character. What is your protagonist’s goal? Do you know why your protagonist wants what they want? Does that goal represent a longstanding need or desire? Do the obstacles to achieving this goal represent “life or death” circumstances to your protagonist?

**Internal obstacles**—Internal obstacles are tricky. They are the longstanding psychological barriers the protagonist has (so far) prevented them from achieving their goals. What is your protagonist’s internal obstacle? Do you know the root cause of this obstacle? What does your character have to do to overcome this obstacle?

**Special Strengths**—A perennial favorite among audiences is the trope of the chosen one. Most of us love to imagine having a secret power buried deep within us. Engage that desire on the part of the audience by giving your protagonist a special strength. Does your protagonist have a secret strength, and if so, what is it? Do you know the story behind how they acquired this strength?

**Hidden flaws**—Do you know the root of your protagonist’s fears and desires? Do you know your protagonist’s deepest, darkest secrets? Can you trace it back to specific events in their past?
BERKELEY, Calif. — Robin Sloan has a collaborator on his new novel: a computer. The idea that a novelist is someone struggling alone in a room, equipped with nothing more than determination and inspiration, could soon be obsolete. Mr. Sloan is writing his book with the help of home-brewed software that finishes his sentences with the push of a tab key.

It’s probably too early to add “novelist” to the long list of jobs that artificial intelligence will eliminate. But if you watch Mr. Sloan at work, it is quickly clear that programming is on the verge of redefining creativity.

Mr. Sloan, who won acclaim for his debut, “Mr. Penumbra’s 24-Hour Bookstore,” composes by writing snippets of text, which he sends to himself as messages and then works over into longer passages. His new novel, which is still untitled, is set in a near-future California where nature is resurgent. The other day, the writer made this note: “The bison are back. Herds 50 miles long.”

In his cluttered man-cave of an office in an industrial park here, he is now expanding this slender notion. He writes: *The bison are gathered around the canyon.* ... What comes next? He hits tab. The computer makes a noise like “pock,” analyzes the last few sentences, and adds the phrase “by the bare sky.”

Mr. Sloan likes it. “That’s kind of fantastic,” he said. “Would I have written ‘bare sky’ by myself? Maybe, maybe not.”

Breaking big stories requires support.

He moves on: *The bison have been traveling for two years back and forth.* ... Tab, pock. The computer suggests *between the main range of the city.*

“That wasn’t what I was thinking at all, but it’s interesting,” the writer said. “The lovely language just pops out and I go, ‘Yes.’ ”

Mr. Sloan’s debut novel, written the old-fashioned way, was described by a New York Times critic as a “slyly arch novel about technology and its discontents.”

His software is not labeled anything as grand as artificial intelligence. It’s machine learning, facilitating and extending his own words, his own imagination. At one level, it merely helps him do what fledgling writers have always done — immerse
A.I. Is Beginning to Assist Novelists, cont.

themselves in the works of those they want to emulate. Hunter Thompson, for instance, strived to write in the style of F. Scott Fitzgerald, so he retyped “The Great Gatsby” several times as a shortcut to that objective. Writers are readers, after all. “I have read some uncounted number of books and words over the years that all went into my brain and stewed together in unknown and unpredictable ways, and then certain things come out,” Mr. Sloan said. “The output can’t be anything but a function of the input.”

Scott French used a computer to mimic Jacqueline Susann’s sex-drenched writing in his 1993 romance novel, “Just This Once.”

But the input can be pushed in certain directions. A quarter-century ago, an electronic surveillance consultant named Scott French used a supercharged Mac to imitate Jacqueline Susann’s sex-drenched tales. His approach was different from Mr. Sloan’s. Mr. French wrote thousands of computer-coded rules suggesting how certain character types derived from Ms. Susann’s works might plausibly interact.

It took Mr. French and his Mac eight years to finish the tale — he reckoned he could have done it by himself in one. “Just This Once” was commercially published, a significant achievement in itself, although it did not join Ms. Susann’s “Valley of the Dolls” on the best-seller list.

A tinkerer and experimenter, Mr. Sloan started down the road of computer-assisted creation driven by little more than “basic, nerdy curiosity.” Many others have been experimenting with fiction that pushes in the direction of A.I.

Botnik Studios used a predictive text program to generate four pages of rather wild Harry Potter fan fiction, which featured lines like these: “He saw Harry and immediately began to eat Hermione’s family.” On a more serious level, the Alibaba Group, the Chinese e-commerce company, said in January that its software for the first time outperformed humans on a global reading comprehension test. If the machines can read, then they can write.

Mr. Sloan wanted to see for himself. He acquired from the Internet Archive a database of texts: issues of Galaxy and If, two popular science fiction magazines in the 1950s and ’60s. After trial and error, the program came up with a sentence that impressed him: “The slow-sweeping tug moved across the emerald harbor.”

“It was a line that made you say, ‘Tell me more,’” Mr. Sloan said.

Those original magazines were too limiting, however, full of clichés and stereotypes. So Mr. Sloan augmented the pool with what he calls “The California Corpus,” which includes the digital text of novels by John Steinbeck, Dashiell Hammett, Joan Didion,
Computer Stories:

A.I. Is Beginning to Assist Novelists, cont.

Philip K. Dick and others; Johnny Cash’s poems; Silicon Valley oral histories; old Wired articles; the California Department of Fish and Wildlife’s Fish Bulletin; and more. “It’s growing and changing all the time,” he said.

Unlike Mr. French a quarter-century ago, Mr. Sloan probably will not use his computer collaborator as a selling point for the finished book. He’s restricting the A.I. writing in the novel to an A.I. computer that is a significant character, which means the majority of the story will be his own inspiration. But while he has no urge to commercialize the software, he is intrigued by the possibilities. Megasellers like John Grisham and Stephen King could relatively easily market programs that used their many published works to assist fans in producing authorized imitations. As for the more distant prospects, another San Francisco Bay Area science fiction writer long ago anticipated a time when novelists would turn over the composing to computerized “wordmills.” In Fritz Leiber’s “The Silver Eggheads,” published in 1961, the human “novelists” spend their time polishing the machines and their reputations. When they try to rebel and crush the wordmills, they find they have forgotten how to write.

Mr. Sloan has finished his paragraph:

“The bison were lined up fifty miles long, not in the cool sunlight, gathered around the canyon by the bare sky. They had been traveling for two years, back and forth between the main range of the city. They ring the outermost suburbs, grunting and muttering, and are briefly an annoyance, before returning to the beginning again, a loop that had been destroyed and was now reconstituted.”

“I like it, but it’s still primitive,” the writer said. “What’s coming next is going to make this look
A SURVIVOR’S STORY:
MANUELA MENDELS BORNSTEIN

A program presented by the Georgia Commission on the Holocaust

Join us as Holocaust survivor Manuela Mendels Bornstein shares her story.

Sunday, November 18, 3:00 p.m.

Free to attend • Open to the public

Peachtree Corners City Hall Ballroom
310 Technology Parkway, NW
Peachtree Corners, GA 30092

RSVP
holocaust.georgia.gov/11-18-18
Recommended for grades 5 and up
A Boutique Writers' Conference

The Work Weekend

THE WORK WEEKEND is a retreat-style workshop staged at the historic Endicott Estate in Dedham, MA. This craft-focused, writing-intensive weekend is for writers of fiction (all genres) and narrative non-fiction (memoir, essay collections). Here are the details:

- Authors will be grouped into a four-person cohort led by the same publishing-house editor all weekend, so you'll have a chance to deep-dive both with your editor and your fellow writers. You'll still get to learn from/interact with the rest of the faculty during daily lectures, meals, social events, etc.
- Faculty includes Laura Chasen (lit fic, nonfiction -- formerly of SMP), Laura Apperson (YA -- SMP), Natalie Hallak (women's fiction -- Park Row Books/Hanover Square), Carolyn Williams (adult fiction -- Doubleday/PRH), and Rebecca Brewer (SFF -- Ace/Berkley/PRH). Bios for all faculty are currently posted on the The Work Conference website (www.theworkconference.com).
- Daily programming includes a mini lecture, creative writing labs, lots of time to write, and small-group critique. You'll also meet one-on-one with your editor once during the weekend, to discuss your submission and ask questions. Full program details available on website.
- Catered meals, candy and pen buffets, swag bags, coffee/beverage service, and other thoughtful details -- all included.

Two ticket options -- with or without accommodation. Daily shuttle service to/from the venue from the hotel.

Notably, this is NOT a pitching event. There are no agents on faculty! The Work Weekend is about craft, which is why our faculty is completely comprised of publishing-house editors.

Also notably, attendance is currently capped at just 20 authors. Admissions are rolling, and this event will fill to capacity! If you'd like to join us for the retreat, please review the details on the conference website ASAP (www.theworkconference.com).
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.

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.
# AWC CRITIQUE GROUPS

(Changes in red)

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<td>Mike Brown</td>
<td><a href="mailto:michaelkbrown22@yahoo.com">michaelkbrown22@yahoo.com</a></td>
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<td>Alpharetta</td>
<td>All genres</td>
<td>3rd Thursday 7:00 pm at Barnes &amp; Nobel North Point Parkway</td>
<td>Susan McBreairty</td>
<td><a href="mailto:sjmcb816@gmail.com">sjmcb816@gmail.com</a></td>
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<td>Atlanta</td>
<td>Fiction</td>
<td>2nd and 4th Tuesday at 7PM at Fresh to Order at Emory Point</td>
<td>Barbara Brockway</td>
<td><a href="mailto:padulafamily@gmail.com">padulafamily@gmail.com</a></td>
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<td>Candler Park</td>
<td>Non-Fiction: Creative, Narrative, &amp; Memoir</td>
<td>Tues, 4-6PM @San Francisco Coffee 1660 Dekalb Avenue</td>
<td>Tara Coyt</td>
<td><a href="mailto:contact@taracoyt.com">contact@taracoyt.com</a></td>
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<td>Conyers</td>
<td>All Genres</td>
<td>Every Tuesday, 6:00PM at Mandarin Garden restaurant</td>
<td>Nancy Fletcher</td>
<td><a href="mailto:ncfletcher50@gmail.com">ncfletcher50@gmail.com</a></td>
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<td>Decatur</td>
<td>Adult/YA Novels and Novellas</td>
<td>Every other Thursday at Choco Late, 2094 North Decatur Rd.</td>
<td>Jonathan Grant</td>
<td>404-909-0189</td>
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<td>Sunday, 1:00PM, monthly</td>
<td>Ricky Jacobs</td>
<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
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<td>Adult, YA Fiction, &amp; Memoirs</td>
<td>Sunday 10AM, fortnightly</td>
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<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
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<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>770-274-5246</td>
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<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><a href="mailto:kerryssii@bellsouth.net">kerryssii@bellsouth.net</a></td>
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<td>Loganville</td>
<td>Fiction</td>
<td>1st Saturday of each month at 9:30AM</td>
<td>Mike Brown</td>
<td><a href="mailto:michaelkbrown22@yahoo.com">michaelkbrown22@yahoo.com</a></td>
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<td>Marietta</td>
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<td>Linda Sullivan</td>
<td><a href="mailto:lindasullivan3@gmail.com">lindasullivan3@gmail.com</a></td>
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<td>Jane Shirley</td>
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<tr>
<td>Roswell</td>
<td>All genres</td>
<td>Every Tues 6:30 - 9:00PM @ Scooter's Coffee</td>
<td>George Weinstein</td>
<td><a href="mailto:giweinstein@yahoo.com">giweinstein@yahoo.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Roswell</td>
<td>All genres</td>
<td>Twice monthly, Mon, 10:30AM - 12:30PM @ Roswell Library</td>
<td>Jeremy Logan</td>
<td><a href="mailto:jeremynlogan.author@gmail.com">jeremynlogan.author@gmail.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Sandy Springs</td>
<td>Speculative fiction (novel length or short stories), regular fiction short stories, and any kind of nonfiction</td>
<td>First and third Saturday of each month at 5:00 p.m on the porch of Slope's BBQ</td>
<td>Sarah Minnear</td>
<td><a href="mailto:sarah.dwyer.minnear@gmail.com">sarah.dwyer.minnear@gmail.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Smyrna/Marietta</td>
<td>Poetry</td>
<td>2nd &amp; 4th Tuesdays from 6-8PM @ coffee shop</td>
<td>Liz Helenek</td>
<td><a href="mailto:lizbizz7@bellsouth.net">lizbizz7@bellsouth.net</a></td>
<td>Open</td>
</tr>
<tr>
<td>Snellville</td>
<td>All genres</td>
<td>Meet at the Snellville Branch of the Gwinnett County Public Library on 1st Thursday of each month at 6 p.m.</td>
<td>Joyce Sewell</td>
<td><a href="mailto:jbs.atpeace@gmail.com">jbs.atpeace@gmail.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Snellville</td>
<td>All genres</td>
<td>Meet at member’s house 1st Saturday of month 9:30 - noon</td>
<td>Lynda Fitzgerald</td>
<td><a href="mailto:lyndafitz@yahoo.com">lyndafitz@yahoo.com</a></td>
<td>Open</td>
</tr>
</tbody>
</table>

**Want to Start Your Own Critique Group?**

Current Atlanta Writers Club (AWC) members can start their own critique groups, to focus on particular genres and/or serve a specific geographic area. The AWC will advertise your group on our website and in the monthly eQuill newsletter. To get started, please contact AWC Officer Emeritus George Weinstein at george@atlantawritersclub.org
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: _________________________

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]: $___________

Membership is for ONE YEAR

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?