Atlanta Writers Club - 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.

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Gene Bowen

January Events
19 David Fulmer Fiction Writing Workshop
19 Mike Shaw—Freelancing Opportunities
19 AWC Monthly Meeting

Happiness is...
reading before you fall asleep.

BETWEEN NEWSLETTERS
THERE’S FACEBOOK

http://www.facebook.com/people/Atlanta-WritersClub/100000367043383
http://twitter.com/atlwritersclub
Meeting Agenda

11:00  Fiction Shop w/David Fulmer
12:30  Mixer—Purple Prose Openers
12:30  Mike Shaw—Freelancing Opportunities
1:45   Soniah Kamal—Speaker 1
2:45   Sally Kilpatrick—Speaker 2

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2018 – The Year in Review

Two thousand eighteen was an eventful year for the Atlanta Writers Club.

- Increased membership by more than 100 writers.
- Updated the website.
- Receiving grants to support our community initiatives.
- Originated an annual Member of the Year award to acknowledge the valuable contributions of our members to the Atlanta Writers Club and the greater Atlanta community.
- Expanded member access to workshops and seminars.

And, more is scheduled for 2019.

- A five-session fiction writing workshop
- Screenwriting workshop (opening scene critique)
- Scene sequencing (structure, plot, pacing) workshop
- First-page critique workshop
- Expanded Atlanta Writers Conference
- First AWC book festival

Please check eQuill for updates and schedules.

We had a record setting year for the 2018 AWC Writing Contest. A total of 71 of our members submitted their best work for consideration: 24 for the Rick Bragg Prize for Nonfiction, 39 for the Terry Kay Prize for Fiction, and 8 for the Natasha Trethewey Prize for Poetry. Erika D. Passantino, Karla Jennings, and Elizabeth Buttmer walked away with the top prizes, and there were six remarkable finalists. All of the entries were strong, and we look forward to another record number of participants in the 2019 contest.

We also recognized the recipient of the AWC scholarship at GSU. – Clay Ramsey

Atlanta Writers Conference Achieves New Milestones
For the May 4-5, 2018 and November 2-3, 2018 Atlanta Writers Conferences, we set new records in participation and success. At the May conference, we welcomed 215
participants, the most we've ever worked with. In November, the guest literary agents and acquisitions editors gave 44 awards—20% more than usual—to our participants for best manuscript samples and best pitches.

We have a reputation among industry professionals as offering the best writing conference in the country. This is not only because of how well it is organized and managed by the volunteers, it's because of the high caliber of writing talent the agents and editors meet at each event. Here is a sample of reviews by our recent guests:

Anna Michels, Senior Editor for Sourcebooks “For editors or agents who relish sitting down with smart, polite, well-informed writers to hear about their work, the Atlanta Writers Conference can’t be beat.”

Sarah Landis, Literary Agent for Sterling Lord Literistic, Inc. “I was so impressed with this conference! Extremely well-run with lovely volunteers. The structure with Q&A panels and pitch and manuscript critiques kept things fun and interesting, and I was thrilled to work with some very promising authors.”

Madelyn Burt, Literary Agent for Stonesong “I’d heard such good things about the Atlanta Writers Conference, and I was delighted to be invited. It’s easily the most well-organized conference I’ve attended, and the volunteers were friendly and very attentive. There’s a nice mix of pitches and critiques, which I thought worked really well for us and for the authors. I would absolutely recommend this one!”

Elizabeth Copps, Literary Associate for Maria Carvainis Agency, Inc. “I 100% recommend this conference to aspiring authors and publishing professionals alike.”

Alicia Clancy, Acquisitions Editor for Lake Union Publishing/Amazon Publishing “The Atlanta Writers Conference runs like a well-oiled machine! It was so well-organized, the attendees were engaged and respectful, and the accommodations were top notch!”

As you will see elsewhere (p.29) in this edition of the eQuill, our November 2018 participants are already starting to have success as a result of their conference interactions (congratulations, Mayonn!). Our May 3-4, 2019 conference is accepting registrations (details are also in this issue, p.26). Many agents and editors still have openings—we have more guests than ever before—and spots are available for all educational activities, from the prep critique and query letter critique to the Jenny Milchman author-brand workshop and Q&A panels. – George Weinstein, have a great New Year.

For all the conference details, start here: https://atlantawritersconference.com/about/
I want to welcome Jill Cox-Cordova to the Atlanta Writers Club Board of Directors. Jill will take over the role of Volunteer Coordinator replacing long-term member Jennifer Wiggins.

Over the years, “Thank you for your service” has become a cliché, but on behalf of the Board, I extend a heartfelt thank you to Jennifer. Our club works because of committed members like Jennifer. She made sure we had the proper volunteer staffing for AWC meetings, workshops, and participation at Decatur Book Festival, and she’s made those coming through our door feel welcome.

We look forward to working with Jill, and please say hello to her at the next meeting.

Jill Cox-Cordova has been a member of the Atlanta Writers Club since the spring of 2016. She earned her MFA from Spalding University in Louisville, KY, which helped her obtain her teaching position at Kennesaw State University. Her course load includes World Literature, plus English Composition classes that emphasize music-inspired essays, research techniques, multimodal pedagogy, and professional development.

As a writer, her fiction credentials include being named a finalist in the 2017 Atlanta Writers Club’s Terry Kay Prize for Fiction contest; a flash fiction piece that appeared in an anthology; and an honorable mention in the national 2015 Soul-Making Keats Literary humor contest.

She also holds a master’s degree in broadcast journalism, which she earned at the Medill School of Journalism at Northwestern University. A former journalist, she has worked for CNN.com, MSNBC, NBC News Channel, The Weather Channel, and several affiliates across the country including WSB-TV. She has also worked as a freelance writer for *Essence* magazine.
The Atlanta Writers Club Member of the Year Award recognizes and honors a non-board member who has demonstrated outstanding volunteer service through commitment, passion, professionalism, and dedication assisting AWC to advance its objectives—to teach the craft and business of writing, support the local literary community, and encourage more reading by the public.

The members of AWC’s Board of Directors are pleased to award the Club’s maiden Member of the Year Award to Nedra Pezold Roberts. Nedra is a long-time contributor to the Atlanta Writers Club and the Atlanta community. Through her many years of volunteering for the Atlanta Writers Club—from helping members at meetings to managing our annual writing contest and her ongoing assistance at our twice-yearly Atlanta Writers Conference—Nedra has demonstrated initiative, leadership, self-sacrifice, and a genuine interest in our members’ success. Through decades of work as an English and literature teacher at The Westminster Schools, she has nurtured hundreds of youths, some of whom have even become accomplished writers and contributors within the Atlanta Writers Club, as well as written textbooks to introduce students to the dramatic arts and prepare them for advanced-placement English classes. Nedra has studied and applied herself for years to improve her craft as a playwright. As a result, her plays are being performed and winning awards at theater companies throughout the country. Nedra Pezold Roberts embodies the aspirations the AWC has for its members through her service to the Club and the community as well as the achievements realized through her dedication to the written word. – George Weinstein, on behalf of the AWC board of directors

Nedra’s 2019 weekend residency at Serenbe is sponsored by AIR Serenbe, our community outreach partner.
Meet the Playwright:

Nedra Pezold Roberts

In November, Nedra’s *Performance Review* was produced at the Chameleon Theatre’s 19th Annual New Play Festival in Minneapolis.

Also that month, *Wash, Dry, Fold* had a blockbuster run at the Houma Little Theatre in Houma, Louisiana.

*Right* has won the 2018 Southern Playwrights Competition (Nedra’s second win for this competition) and will be produced at Jacksonville State University in Alabama at the end of January-beginning of February.

*They Must Be Women Now* is a semi-finalist in the Bechdel Test Fest. The play has also been awarded a stage reading by 5th Wall Productions at Charleston’s Spoleto Festival on June 9th at the Threshold Repertory Theatre.
FUTURE GUESTS & EVENTS

January 19th – GSU Dunwoody Campus
Soniah Kamal – 1st Speaker
Sally Kilpatrick – 2nd Speaker

February
2 – Kim Wright Wiley Workshop
16 – David Fulmer Workshop
16 – Ray Atkins – 1st Speaker
16 – Liz Lazarus – 2nd Speaker

March
16 - David Fulmer Workshop
16 – Julia McDermott – 1st Speaker
16 – Michael Ludden – 2nd Speaker

April 6 Workshop (AWC members only)
• 1:30-4:30 Grace Wynter workshop:
  Your First Page

May 18
• David Fulmer’s Fiction Workshop Part
  5: 11:00 a.m.-12:30 p.m. (members
  only)
• 1st Guest Speaker – Judy Goldman
  (Writing tips for multiple genres)
• 2nd Guest Speaker – (Pending)

June 15 (Norcross Cultural Arts &
Community Center, 10 College St NW,
Norcross, GA 30071)
• Inaugural Atlanta Writers Club/
  Gwinnett County Book Festival

July 20 Workshop (AWC members only)
– Gwinnett County Public Library, 4817
Church St NW, Lilburn, GA 30047
• Jill Anderson: Creating/improving
  Your Author Website

BOOKWORMS UNITE
... AFTER FINISHING THE NEXT CHAPTER.
THE MIXER

The January 19th meeting will be at the Georgia State University Dunwoody Campus. There will be a pre-meeting mixer with light refreshments.

The consensus is today’s readers give a novelist only a few minutes to tickle their wallets. (See Beginnings, page 17.) The Spring Workshop will concentrate on developing a strong opener that excites a reader’s curiosity.

But let’s have a little fun for our flash fiction contest. The Bulwer-Lytton Fiction Contest, sponsored each year by the English Department at San Jose State University, “challenges entrants to compose the opening sentence to the worst of all possible novels,” and so will we. Here are a few of my favorite purple prose openers from the B-L contest.

She was the most desired object in the room, not unlike the last deviled egg at an Easter Day potluck. Christine Hamilton

As Lewiston Creol plummeted down the sheer cliff, he pondered on the word plummet, but his pondering was interrupted by the surface of the water, at which point he ceased to plummet and began to plunge. Jason Chandler

Baking under the blazing New Mexico sun as he stood in the dusty street outside the saloon, Old West certified public accountant Arthur Fetterman Jr. hovered his sweaty hand over the butt of his borrowed six-gun, advanced another step toward famed gunfighter, John Wesley Hardin, and wondered for the hundredth time what had possessed him to correct the man’s use of “supposedly” during their poker game. Bill White

Remember, for this contest, it’s good to be bad, so write your most purple opening sentence imaginable on an index card, with your name on the back, and submit it at the mixer. A gift card goes to our purple winner.
Beginning with the January 2019 member meeting, the format will change. Most sessions will be preceded by a workshop (check eQuill for topics and times). We’ll continue with the 12:30 mixer, and two guest speakers. However, we will discontinue the member minute. Instead, members will have an opportunity to engage their fellow members in an informal setting before 1:30.

In a trial run in November, Mike Shaw met with thirty members to discuss freelance writing opportunities.

Please contact me at ron@atlantawritersclub.org to schedule a presentation.

In a special forum prior to our January 19 meeting, Mike Shaw will meet with AWC members interested in learning more about developing a corporate writing business.

“Companies large and small need writers, people who can help them communicate effectively,” Mike told the gathering. “If you have the writing talent, want to work for yourself, and don’t mind cold calling to get your business started, Corporate Writing can be extremely rewarding, financially as well as professionally.”

Mike has offered to help interested AWC members get started on their Corporate Writing careers through an interactive program. Interested members will meet monthly to learn more about writing for the corporate environment, and how to secure and retain corporate clients.
PHOTOS OF TAMLIN WORKSHOP
by Weinstein & Fasone
PHOTOS OF TAMLIN WORKSHOP

by Phil Fasone

DIALOGUE

BUILDING SCENE DIALOGUE

You can’t just have the character say what he or she wants.

That would be the obvious truth.

That is what we call “on the nose” dialogue. OTN. Good dialogue, however, is much different.

You will hear OTN a lot!!!

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LAST MEETING'S PHOTOS

by Phil Fasone
**JANUARY SPEAKERS BIOS**

**Soniah Kamal** is an award winning essayist and fiction writer. Her novel *Unmarriageable: Pride & Prejudice in Pakistan*, a contemporary re-imagining of *Pride and Prejudice* and set in Pakistan, has received starred reviews from Publishers Weekly and Library Journal.

Her debut novel *An Isolated Incident* was a finalist for the Townsend Award for Fiction, the KLF French Fiction Prize, and is an Amazon Rising Star pick. Soniah’s short story *Jelly Beans* was selected for the Best South Asian Short Stories Anthology 2017.

Her TEDx talk is about regrets and redemption. Her work has appeared in The New York Times, The Guardian, Buzzfeed, Catapult, The Normal School, Literary Hub, and has been widely anthologized. She has an MFA in Creative Writing from Georgia State University where she was a Paul Bowles Fellow in Fiction. She currently teaches creative writing at Rhineheart University.

Her website is [soniahkamal.com](http://soniahkamal.com).

**Sally Kilpatrick** is an award-winning author of five novels and a novella. Her third book, *Better Get to Livin’*, has been described as "delightfully offbeat," and she's hoping that describes her, too.

A graduate of the University of Tennessee, she married a Georgia boy and now lives with him and her two children in Marietta, Georgia. In addition to reading and writing, Sally likes traveling, historic house tours, running, religious studies, and all things geek.

Readers can follow her regular writerly and motherly travails on Twitter @superwritermom or Facebook. Learn more at her author home base: [www.sallykilpatrick.com](http://www.sallykilpatrick.com).
FULMER'S FICTION WORKSHOP

Starting this month and continuing every month through May, 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. - 12:30 with a break and time for Q&A. All classes are free to AWC members.

Program Outline

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<tr>
<th>The Architecture of a Story</th>
<th>Speaking Up</th>
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<td>Beginnings &amp; Endings</td>
<td>The essential importance of dialogue</td>
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<tr>
<td>Plot Structure</td>
<td>What they say and how they say it</td>
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<td>Making Scenes</td>
<td>Real and unreal</td>
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<td>The Deadly Middle</td>
<td>You don’t say</td>
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<th>When and Where – Setting the Scene</th>
<th>The Big Picture</th>
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<td>A word on Craft</td>
<td>All the pieces into one</td>
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<td>Setting as a Character</td>
<td>The pen as a sword</td>
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<td>Research</td>
<td>Free for all</td>
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<td>Immersing and Evoking</td>
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<th>Character is Everything</th>
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<td>No character, no story</td>
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<td>Biographies in three acts</td>
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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.
We hear constantly about a novel’s opening. That first line is paramount, we’ve been told countless times. We have to hook the reader like a fleshy fish and reel him in. “Grab your readers” is the battle cry, and we do our utmost to comply. We go to workshops, take abundant notes. We raise our hands, ask questions on how to find those magic words, that golden key. We read articles, chapters, even books devoted to tips on writing that first line. Of course, Stockett’s The Help did all right with her sparse, “Mae Mobley was born on a early Sunday morning in August, 1960.” Frazier’s Cold Mountain, a novel that made publishing history, began with the benign, yet incredibly evocative, “At the first gesture of morning, flies began stirring.” Other authors pique our curiosity before we’ve finished the first sentence, like Ann Patchett in Run: “Bernadette had been dead two weeks when her sisters showed up in Doyle’s living room asking for the statue back.” Who is Doyle? Who was Bernadette and why is she dead? What statue?

The first line can set the mood, create the ambiance, put us in a certain place or time, or it can gently ease us into the story. “In February, when the snow comes down hard, little globes of light are left along Route 110, on the side of the road that slopes off when a driver least expects it.” This first line from Alice Hoffman’s Faithful, draws us in. We see that slope we weren’t expecting. We’re right there on Route 110, embarking on a journey.

Although we now know not to start a novel with the weather or, worse, a woman staring at the weather—my personal go-to beginning—it’s almost always possible to break the rules. She leaned her head against the window and looked out at the foggy yard, the scattered leaves, at snow that covered up the grass. Nope. No way. Cut! But how about if we tweak it, add a few words? She leaned her bruised forehead against the window and looked out at the foggy yard, the scattered leaves, at snow that covered up the frozen rivulets of blood, and prayed it wouldn’t melt until she’d got away.

Similarly, the boring can be interesting when looked at from a slightly
different angle. A chair, for instance, or an old car stuck in mud. We’re writers. We can make the bland seem ominous, cast a shadow over a bright day, toss sparkles on the gloom. We’ll carve a swath out here or add some padding there to change a scene, shine lights into dark corners, expose a lie, bring down the mighty, raise the flawed because that’s what we do.

Take an ordinary, and, in these days of HGTV, least popular of objects. An antique table. Granted, “The table in the foyer had belonged to Lisa’s grandmother,” might be a yawn all on its own, but a small addition at the end: “The table in the foyer had belonged to Lisa’s grandmother but the raging fire had no respect for history,” or at the beginning: “When the gunman kicked in their front door, he neither knew nor cared that the table in the foyer had belonged to Lisa’s grandmother,” brings it to life, makes it an island of stability in a sea of troubling action.

Knowing where the book is going might make the opening a little easier. That first line is the initial step along a winding, 300-page path, the first brick in the world you’re building, so knowing the final destination or seeing the surroundings can be extremely helpful. Even if you are a total “Pantser” like I am, you can always go back to that first line. You can change it, add to it, take away from it, or delete it entirely. In the immortal words of William Henley (Invictus), you are the master of your fate – well, at least the master of your book and your characters’ fates. Your first line will be perfect for your story!
Fireball, a J. T. Ryan Thriller by Lee Gimenez
by Millie Naylor Hast, The Big Thrill, the Magazine of International Thrill Writers

The murder of three prominent leaders—a Supreme Court justice, a senator, and a cardinal—blasts Lee Gimenez’s FIREBALL off to a searing start, and the danger grows more intense as the pages fly by.

The U.S. President—teetering on the brink of impeachment—asks former Special Forces soldier and Medal of Honor recipient J. T. Ryan, now a private investigator working with the FBI, to join a small cadre of trusted aides to track down the killers. He suspects rogues within the National Security Agency. The murders pile up as J. T., his boss, FBI Assistant Director Erin Welch, and CIA Agent Rachel West uncover an international conspiracy that pushes the United States and Russia to the brink of nuclear war.

Gimenez is the author of 14 novels, including six science fiction and eight mystery/thriller. He was nominated for the Georgia Author of the Year Award and was a finalist in the Terry Kay Prize for Fiction. I caught up with him for The Big Thrill to talk about FIREBALL, the latest in his J. T. Ryan series.

How did you become a novelist?
I wrote short stories in high school, but afterward, through college, as an officer in the U.S. Army, and during my business management career, I didn’t have time to write fiction. Ten years ago, when I had more free time, I started writing fiction again. After the success of my first and second novels, I began writing full time. Six years ago, I started the Ryan series.

What led you to embrace the thriller genre?
I made the change from sci-fi to thrillers because I find writing about real (or close to real) events and locations enjoyable and intriguing. My plot lines revolve around ripped-from-the-headlines topics, like murder, blackmail, theft, and corruption on an international scale. Since you’ve read FIREBALL, you may have noticed that some of the chapters take place in Denmark, Norway, and Iceland, where I’ve traveled. Part of FBI Code Red takes place in China, another country I’ve visited. Although I do extensive research, I find that travel is one of the best ways to get a feel for the place. I also take hundreds of photos.

When you begin a new story, what comes first: characters, plot, or some other story element?
Plot, always. Then I develop my protagonists and antagonists. Developing the evil-doers is very entertaining for me. I also incorporate a love element as a subplot.

Describe your writing process.
I develop my two-sentence logline, a one-paragraph summary, and a two-page summary that hits all the high points (backstory, arc, climax, etc.). At that point, I begin writing. I usually write every morning for four hours. The balance of my time is spent on research or book business. I have a home office, but I also enjoy writing in my back yard, at libraries, and in coffee shops.

(Continued on page 21)
Tell us about J. T. Ryan. What makes him tick, and what holds him back?
Not only does J. T. solve crimes, he’s dedicated to his profession. He’s also a wiseacre, making jokes when a more serious approach is called for. Humor gets him in trouble, but it’s great for dialogue and cuts the tension. Ryan is an impulsive, take-charge guy who’s successful in solving the case, but he puts his life in jeopardy when a more deliberate approach would be better. He follows an internal code of ethics to kill only when he has to, and then only criminals. Another rule is never to mistreat women (even if they’re evil characters).

How do you get feedback on your stories?
I belong to several critique groups, and during the editing phase, I send my novels to several authors for input. My talented wife gives me feedback, too. I also incorporate feedback from readers in my future novels.

What unique challenges did writing FIREBALL present?
I had to do extensive research on the NSA, the largest and most-secretive intelligence agency in the world. Although the plot is fictional, many facts about the NSA are real.

What do you like best about FIREBALL?
One of the most interesting things about FIREBALL is that you don’t learn the real goal of the criminals until the end. I also enjoyed giving Rachel West, a CIA operative, a bigger role in this novel. Rachel has her own standalone novel (Killing West), and she’s so popular, she’s in several of my Ryan novels (FBI Code Red, The Media Murders, and Skyflash).

What motivated you to go the self-publishing route? How does this publishing path work for you?
I’ve worked with large publishers such as Simon & Schuster, and smaller publishers like Salvo Press and Double Dragon Press. Self-publishing gives me more control over timing, the cover design, and my royalties. It takes more work to self-publish, but is also more rewarding.

Several of your books feature covers with a young woman holding a gun. What’s the inspiration for this pattern?
My first publisher, Double Dragon Press, created a cover with a woman holding a gun. It was so effective that it’s become a sort of trademark. Each cover represents a different character. In Skyflash, the young woman on the cover looks like FBI agent Erin Welch. In Killing West, the woman pictured is CIA agent Rachel West. In The Washington Ultimatum, the woman featured on the cover is Angel Stone, the terrorist mastermind in that book. J. T. Ryan is featured on the cover of The Media Murders. In FIREBALL, the mystery woman on the cover can be one of two characters. Clues in the story indicate who it is.

What’s next for you?
My next novel also will star J. T. Ryan in partnership with Erin Welch and Rachel West. I’ve developed the main plot line and will start writing soon. I expect this novel will be published sometime in 2019. I also want to write another standalone Rachel West thriller for publication in 2020.
Lee Gimenez Interview, Cont.

(Continued from page 21)

Lee Gimenez is the award-winning author of 14 novels, including his highly-acclaimed J. T. Ryan Thriller series. His latest novel is FIREBALL, a J. T. Ryan Thriller, which was published in 2018. Several of his books were bestsellers, among them FBI Code Red, The Media Murders, Skyflash, Killing West, and The Washington Ultimatum. Lee is a multi-year nominee for the Georgia Author of the Year Award and is a Finalist in the prestigious Terry Kay Prize for Fiction.

His books are available at Amazon, Barnes & Noble, and many other retailers in the U.S. and Internationally. Lee is a member of the International Thriller Writers Association (ITW), the Science Fiction Writers of America (SFWA), the Georgia Writers Association, the Southeastern Writers Association, and the Atlanta Writers organization. He earned a Bachelor of Science degree from Georgia Tech University and a Master’s Degree from Fairleigh Dickinson University. After college, he served as an officer in the U.S. Army. During his business management career, he worked for three Fortune 500 companies: Verizon, Tech Data, and M&M Mars. For more information about him, please visit his website. You can also join him on Twitter (where he has over 70,000 followers), and on Facebook, Google Plus, LinkedIn, and Goodreads. Lee lives with his wife in the Atlanta, Georgia area.
AWC WRITING CONTEST

ELIGIBILITY:
1. The AWC 2019 Writing Contest is open to: All current, paid club members. Please check your membership status before submitting your entry. (To join AWC, please contact the Membership VP, Yvonne Green, at yvonnegreen1000@gmail.com.)
2. Submissions must be original, unpublished, and previously un-awarded work. Entrants may submit only one piece to only one category per contest year.

DEADLINE:
Midnight, March 16, 2019. Submissions received after this date will automatically be ineligible.

AWARDS:
Each award carries a $300 cash prize, a plaque, and publication in The New Southern Fugitives. Winners will be announced at our club meeting on April 20, 2019.

CONTEST CATEGORIES:
- Terry Kay Prize for Fiction (Maximum, 3000 words)
- Rick Bragg Prize for Nonfiction (Maximum, 3000 words)
- Natasha Trethewey Prize for Poetry (Maximum, 90 lines)

CONTEST GUIDELINES:
- **Manuscript Format.** Failure to adhere to the following format will result in disqualification.
  ✦ DO NOT place your name anywhere on the manuscript entry
  ✦ Only Word files (.docx) will be accepted.
  ✦ Font: 12 pt, Black, Times New Roman
  ✦ Margins: 1 inch
  ✦ Line spacing: double – yes, even for poetry.
  ✦ White background (no colors, photos, graphics or images)
  ✦ Page size & layout: 8-1/2 x 11; Portrait
First page: Title and Prize Category should appear in the upper left corner

PAPER ENTRIES WILL NOT BE ACCEPTED.

(Continued on page 24)
SUBMISSION RULES:
Failure to adhere to any of the submission guidelines will lead to disqualification.

Send ONE ENTRY and the corresponding Standard Submission Form (SSF) to chramse@gmail.com.
There is no template for the SSF; you create the document yourself (see below) and send it as a separate attachment. The entry and SSF *both* must be sent as attached Word documents (.docx). The SSF is used for identification purposes by Clay Ramsey only. Judges never know the identity of any author; they see only the blind entry document.

IMPORTANT: Name the document files by title, i.e. Title.docx and SSF-Title.docx
Example: if the entry title is Moon Fire, the document file should be named Moon Fire.docx (this is the document that will be sent to the judges) and the SSF should be named SSF-Moon Fire.docx (this is the document that will be seen only by Clay Ramsey).

Standard Submission Form (SSF):
The SSF must include the following information:
Author’s Name
Prize Category
Title of Entry
Word Count (Line Count for poetry)
Named the document: SSF-Title.docx

Attach the entry document and your SSF document to an email addressed to Clay at chramse@gmail.com. Your EMAIL MESSAGE MUST INCLUDE:
Subject Line: AWC 2019 Writing Contest
Your name, phone number, prize category, title
Example:
Dear Clay,
I have attached [Title] for the [Prize Category] and the corresponding SSF.
Thank you,
[Your name]
[Your phone number]
The Atlanta Writers Club has revamped its website! We’re now featuring a page where AWC members can promote their latest publication:
https://atlantawritersclub.org/our-members-success/

Current Atlanta Writers Club members are invited to add/update their listing: please email your headshot, book (or other publication) cover, and website URL to AWC Officer Emeritus George Weinstein at george@atlantawritersclub.org
Register now to attend the May 3-4, 2019 Atlanta Writers Conference at the Westin Atlanta Airport Hotel.

http://atlantawritersconference.com/about/

Whether you are...
- In search of an agent or a publisher
- Working on a manuscript and in need of feedback
- Seeking to learn more about the writing craft and/or publishing business
- Creating or growing your author brand
- Building your network of industry contacts

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

~ Want to get published? ~

The May 3-4, 2019 Atlanta Writers Conference offers you:

- Access to 16 acquisitions editors and literary agents—more than ever before—seeking every major fiction genre and nonfiction topic, as well as graphic novels and picture books

- Critiques of manuscript samples by the editors and agents

- Pitches to the editors and agents in the calm and privacy of meeting rooms

- Query letter critique by an editor-agent team to improve your pitch (nearly 40% of those winning pitch awards at the November conference did this activity)

- Preparatory critique of your manuscript submission months before the conference by a freelance editor of your choice (50% of those winning any

(Continued on page 27)
award at the November conference did this “prep” critique)

- Workshop for creating or building on your author brand by best-selling, award-winning author Jenny Milchman

- Separate Q&A panels by all eight acquisitions editors and all eight literary agents to give you two perspectives of the current and future publishing industry

- Free bonus activities for every participant who purchases at least two of the activities above:
  ◊ Two talks by Jenny Milchman on suspense and the ways to get published today
  ◊ Two presentations by debut author Nico Diaz about unorthodox strategies for publication and mental wellness for writers
  ◊ Two presentations by author and teacher Jennifer Springsteen about structuring your manuscript to keep readers turning the pages and creating tight, concise prose.
  ◊ Private mixer with all agents, acquisitions editors, and special guest Jenny Milchman
  ◊ Giveaways drawings for valuable prizes, from lifetime membership in the Atlanta Writers Club to free activities at the next conference
  ◊ Award ceremony with each agent and editor presenting Best Manuscript Sample and Best Pitch certificates

Nearly 30 of our members have signed with agents or editors they met at our Conferences, and a number of those have scored major book deals (and one, so far, has hit the bigtime with a movie deal). You could be next!

We’re now accepting registrations. As past Conference participants will tell you, the spots fill up fast, so don’t delay!

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 May 3-4, 2019 Atlanta Writers Conference.

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 May 5, 2019, you can join/renew as part of your Conference registration--you do not need to do this as a two-step process.

We hope you'll be able to join us!

For questions, contact Atlanta Writers Conference Director George Weinstein at awconference@gmail.com
Welcome aboard to our newest KT Literary client, Mayonn Paasewe-Valchev!

I met Mayonn at the recent Atlanta Writers Conference and she blew me away with her pitch for a middle grade magical realism about grief told in the West African oral tradition. I’m so excited to be working with her!

Mayonn is working on her author website – check it out here: www.mayonn.com

And, a short bio to share:
Mayonn Paasewe-Valchev is a writer and a reader. Born in Liberia, she was exposed to a culture of oral storytelling at a young age. She lived several years in the Netherlands where she learned to stuff her klompen (wooden shoes) with carrots and developed a love for reading stories—especially tales written by Roald Dahl and Astrid Lindgren. Her hobbies include running, riding her red bicycle, and daydreaming. She lives in Georgia with her family.

Say hi and congratulations on twitter @MayonnValchev
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
**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:

- The Work Weekend runs from Friday, **March 29, 2019** to Sunday, March 31, 2019.
- 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: jill.coxcordova@gmail.com
## AWC CRITIQUE GROUPS

(changes in red)

<table>
<thead>
<tr>
<th>Online #1</th>
<th>Fiction</th>
<th>Ongoing</th>
<th>Mike Brown</th>
<th><a href="mailto:michaelkbrown22@yahoo.com">michaelkbrown22@yahoo.com</a></th>
<th>Wait list</th>
</tr>
</thead>
<tbody>
<tr>
<td>Online #2</td>
<td>Fiction &amp; non-Fiction</td>
<td>Ongoing</td>
<td>D.Nicole Steele</td>
<td><a href="mailto:dnicolesteel@gmail.com">dnicolesteel@gmail.com</a></td>
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<tr>
<td>Alpharetta</td>
<td>All genres</td>
<td>3rd Thursday 7:00 pm at Barnes &amp; Nobel North Point Parkway</td>
<td>Susan McBrearty</td>
<td><a href="mailto:sjmcb816@gmail.com">sjmcb816@gmail.com</a></td>
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<tr>
<td>Atlanta</td>
<td>Fiction</td>
<td>2nd and 4th Tuesday at 7PM at member's house</td>
<td>Barbara Brockway</td>
<td><a href="mailto:padulafamily@gmail.com">padulafamily@gmail.com</a></td>
<td>Wait list</td>
</tr>
<tr>
<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@taracock.com">contact@taracock.com</a></td>
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<tr>
<td>Conyers</td>
<td>All Gener</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>
<td>Open</td>
</tr>
<tr>
<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>
<td>Open</td>
</tr>
<tr>
<td>Decatur</td>
<td>Adult &amp; YA Fiction</td>
<td>Sunday, 1:00PM, monthly</td>
<td>Ricky Jacobs</td>
<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
<td>Wait List</td>
</tr>
<tr>
<td>Decatur</td>
<td>Adult, YA Fiction, &amp; Memoirs</td>
<td>Sunday 10AM, fortnightly</td>
<td>Ricky Jacobs</td>
<td><a href="mailto:rickyjacobs@mac.com">rickyjacobs@mac.com</a></td>
<td>Wait List</td>
</tr>
<tr>
<td>Dunwoody</td>
<td>All genres</td>
<td>1st and 3rd Fri, 1-3 p.m. @ Georgia Perimeter College Library Building, Rm3100</td>
<td>Gelia Dolimascolo</td>
<td>770-274-5246</td>
<td>Open</td>
</tr>
<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><a href="mailto:kerryssii@bellsouth.net">kerryssii@bellsouth.net</a></td>
<td>Wait List</td>
</tr>
<tr>
<td>Location</td>
<td>Genre</td>
<td>Time and Location</td>
<td>Leader</td>
<td>Contact Email</td>
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</tr>
<tr>
<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>
<td>Full</td>
</tr>
<tr>
<td>Marietta</td>
<td>All genres</td>
<td>1st &amp; 3rd Tues. 6:30-8:00PM</td>
<td>Linda Sullivan</td>
<td><a href="mailto:lindasullivan3@gmail.com">lindasullivan3@gmail.com</a></td>
<td>Wait List</td>
</tr>
<tr>
<td>Roswell</td>
<td>All genres</td>
<td>1st &amp; 3rd Thursdays @ The Heron House</td>
<td>Jane Shirley</td>
<td><a href="mailto:basketcasecafe@gmail.com">basketcasecafe@gmail.com</a></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>
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<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:jeremylogan.author@gmail.com">jeremylogan.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>
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<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
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. Our Membership Form is on the last page of this newsletter.

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: ron@atlantawritersclub.org
THE ATLANTA WRITERS CLUB

☐ New Membership [Individual] [Family]
☐ Renewal [Individual] [Family]

If this is a Renewal, please update your information if necessary.

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/we would like to become involved with the AWC as a:  ☐ Meeting Volunteer
☐ Conference Volunteer  ☐ Decatur Book Festival Volunteer
☐ Other (please specify):

AWC MEMBERSHIP DUES

Membership is for ONE YEAR

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 your receipt.