February 2018

EQUILL

Cover photo by Rodney Smith

Atlanta Writers Club
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.

Officers
President: Ron Aiken
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Historian/By-Laws: George Weinstein
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February Events

2 Kim Wright Workshop
16 David Fulmer Fiction Writing Workshop
16 AWC Monthly Meeting

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

11:00  Fiction Shop w/David Fulmer
12:30  Mixer—Flash Fiction Contest
1:45   Ray Atkins—First Speaker
2:45   Liz Lazarus—Second Speaker

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“Readers Aren’t Going to Like This…”

Today, after a five-year gestation, (at times it felt more painful than I imagined childbirth would be) I let my baby go. I was still making minor word changes until I clicked send and emailed it to my editor.

After countless drafts (I don’t know how many), reviewed by two critique groups, read so many times by my beta reader, she can recite lines of dialogue on demand, it was way past time. I’d killed off characters and created new ones, minor characters became major ones, major ones written out altogether, and twisted plots. Hell, I’d even changed the protagonists’ names three times.

I understand editing is absolutely necessary for a finished, professional, polished book. So why did submitting my manuscript to a professional editor fill me with dread? I don’t go into a chess or tennis match expecting to lose. I don’t expect to put on a poor performance when I play in a concert. I don’t anticipate falling flat on my face when I’m called upon to speak before a group. Why the self-doubt? Why’s my default mindset, “readers aren’t going to like this?”

After I sent the manuscript on its digitized journey to an office in Brooklyn, I took one last look at the computer screen and noticed an echo on the first page. The first page! That last-minute tinkering. I sent off a quick follow-up email with the correction. I didn’t want her to start out thinking that going through the manuscript was going to be a long, hard slough.

That’s it. I won’t look anymore. I can’t look anymore.

So what can I expect when I open the email in a month or so? Well, the contract is quite specific.

Editor’s Scope of Work:

- Read the manuscript and compose a set of detailed notes
- Margin edits
- Suggestions for addressing editorial concerns (plot, character development, pacing, and dialogue)
- One-hour follow-up conversation or email discussion to review editor’s feedback
- Readability and flow—making sure it all makes sense in order and is a cohesive full story.

I trust the editor will hear my voice and offer guidance for revisions I can use. “The goal is a collaborative relationship that will help the Client improve the Work and the Client’s writing style ... and the Contractor makes no guarantees of acquisition of the Work by a publisher, representation by an agent, or any specific level of sales,” in the contract.

Ok. Fair enough.
FUTURE GUESTS & EVENTS

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 Critiques

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

The February 16th meeting will be at the Georgia State University Dunwoody Campus. There will be a pre-meeting mixer with light refreshments.

The mixer will feature a flash fiction contest and the winner will receive a gift card. The submittal must be less than 50 words and include a key word given out at the mixer.

For our January contest, entrants were challenged to write the worst opening sentence to a trash novel. Our winner was Beth Stallings who managed to red-line our judge, Sally Kilpatrick’s, cringe meter.

Standing shakily, Dixie stubbed her cigarette out on the tabletop, snorted the blow then blurted out, “My parts itch!”

Members will have an opportunity to engage their fellow writers in an informal setting before the regular meeting, 12:45 p.m to 1:15 p.m.

Please contact me at ron@atlantawritersclub.org to schedule a presentation.
PHOTOS FROM JANUARY
By Phil Fasone

Tamlin Hall workshop attendees

Shaw presentation

Nedra was awarded Member of the Year
PHOTOS FROM JANUARY

by Phil Fasone

January meeting audience

Speaker—Sally

Valerie Winrow

Speaker—Sonia
David Fulmer will present the second of five workshops from his “Fiction Shop” program. This class will focus on “When and Where – Setting the Scene.” The session will be from 11:00 a.m. to 12:30 p.m. with a break and time for Q&A. All classes are free to members.

Future programs will cover:

**Program Outline**

**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

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.
Raymond L. Atkins resides in Rome, Georgia. He teaches English at Georgia Northwestern Technical College and Creative Writing at Reinhardt University. His first novel, *The Front Porch Prophet*, was published in 2008 and was awarded the Georgia Author of the Year Award for First Novel. His second novel, *Sorrow Wood*, was published in 2009. His third novel, *Camp Redemption*, was released in 2013 and was awarded the Ferrol Sams Award for Fiction and the 2014 Georgia Author of the Year Award for Fiction. His fourth novel, *Sweetwater Blues*, was a Towner-send Prize nominee, the 2015 Georgia Author of the Year runner-up for fiction, and the 2016 selection for One Book, Many Voices. *South of the Etowah*, his first creative non-fiction book, was released in 2016. It was nominated for a Pushcart Prize and was the 2016 Georgia Author of the Year Award runner-up for the essay. In 2017, he was awarded the Lifetime Achievement Award by the Georgia Writers Association. *Set List* is his latest novel.

www.raymondlatkins.com
https://www.facebook.com/Raymondlatkinsauthor/
https://twitter.com/raymondlatkins

Liz Lazarus grew up in Valdosta, Georgia, known for its high school football and being the last watering hole on highway I-75 before entering Florida. She was editor of her high school newspaper and salutatorian of her class. Lazarus graduated from The Georgia Institute of Technology with an engineering degree and Northwestern’s Kellogg Graduate School of Management with an MBA. She went on to a successful career as an executive at General Electric’s Healthcare division. Later, she joined a leading consulting firm as a Managing Director.

Interestingly, Lazarus initially ignored the calling to become a novelist—instead, she tackled other ambitions on her bucket list: living in Paris and learning to speak French, getting her pilot’s license and producing a music CD. But, as she explains, her first book “wouldn’t leave me alone—it kept nudging me to write to the point that I could no longer ignore it.”

Though her first novel, *Free of Malice*, released in the spring of 2016, is fiction, the attack on the main character is real, drawn from Lazarus’ own experience. It portrays the emotional realities of healing from a vicious, physical assault and tells the story of one woman’s obsession to force the legal system to acknowledge her right to self-defense.

Reader response to Lazarus’ first novel was so encouraging that she embarked on a writing career, releasing her second novel in the spring of 2018. *Plea for Justice* is a thriller that depicts the journey of a paralegal investigating the case of her estranged friend’s incarceration. As she seeks the truth, loyalties are strained, and relationships are tested leaving her to wonder if she is helping an innocent man or being played for a fool.

Lazarus lives in Atlanta and is engaged to fiancé, Richard. When not working, she enjoys reading, traveling and spoiling their cat, Buckwheat.

For additional information or to arrange a speaking engagement, Contact: liz@lizlazarus.com | 404 538 4467
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 12)
AWC WRITING CONTEST, CONT.

(Continued from page 11)

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]
Oh middles. They have a bad rap. “Fair to middling” is a euphemistic way of saying lousy. “My spreading middle” is almost never a good thing, and, for those with insomnia, the middle of the night connotes a bed of nails. Middle of the road, which, at this point, might elicit cheers for politicians, historically has not garnered much enthusiasm, and middle ground suggests a compromise.

The middle of your novel, in keeping with most middles, might not be the most exciting part for you to write, but it is arguably the most important part of any book, including yours. If the beginning grabs readers’ and agents’ attention, and the end is an AHA! moment, the middle is really the book.

People fall in love in the middle. People discover family secrets and dig through dead mothers’ letters in the middle.

Protagonists find—or possibly fall through, depending on the genre—trap doors, spy on neighbors, gasp at 23 & Me results, find horses’ severed heads, fight wars, divorce, remarry, lose their minds. All in the middle.

If you’re like me, you often glance down at the word count while you’re writing and wonder how to fill that enormous space. You’ve got the beginning written, the end figured out... now it’s just those pesky other 40 or so thousand words.

What I would say and what I try to do is let the characters tell the story. Don’t overthink. Don’t be self-conscious. There’s plenty of time for that in the editing and rewriting, when other eyes have looked at your work and other, possibly unwelcome, fingers have poked and prodded and rearranged. The first time around, the story is all yours – yours and your characters’. Get your tea/wine/coffee/edibles, sit down, and enjoy. Picture your characters in their settings. What’s around them? Look closely. Are they lounging or perched nervously? Are they running to catch a bus or sliding into a car parked in the driveway? Is their furniture pricey or from the Goodwill up the street? Listen to their thoughts. Write down their conversations. Let them come alive and they will. That said, don’t let them pull you too far off track. Remember, there’s a plot line. You can stray. You can take your readers on small sidetracks, but tie them in to the plot.
When you’ve finished, or nearly finished, the first draft, a story board can come in handy. List the action(s) taking place in every scene—not chapter; scene. If you have a section where nothing’s really happening except three people eating Aunt Beth’s cupcakes, this is a red flag. Unless Aunt Beth has dumped a bottle of leftover Xanax into the mix or added peanuts for guests with peanut allergies, most likely you need more action. Assuming this is not a cookbook, vicarious caloric consumption won’t be enough for readers. *Unless* something comes out in conversation that occurs while people are *eating* the cupcakes. “Oh.” Aunt Beth unties her apron. ‘I bribed the cops with this very recipe when we set off the alarm up at that bank on Elm Street.’” Or “Jeepers. The last time I baked these was the day I ran next door to borrow sugar and found my husband in bed with your mother, Sherry Ann. Come to think of it, you were born exactly nine months later to the day.”

Once that first chapter is finished, the path to the last line beckons. The way the path looks—asphalt or yellow brick, darkly-forested or balmy-beached, lined with flowers or Roundup-drenched brown grass—that’s up to you, but when you’re finished, whether it takes you two months or twenty years, it will be your path, your story. It will have the twists and turns only you can give it, the background, the insights, the life that only you can breathe into it. And it will be great. Enjoy the journey!
Many Spots Still Open for May 3-4, 2019
ATLANTA WRITERS CONFERENCE

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 (one agent and one editor still have open spots, and many others have only very short waitlists)

- Pitches to the editors and agents in the calm and privacy of meeting rooms (6 agents and editors have open spots and waitlists are very short for most others)

- 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 award at the November

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conference did this “prep” critique)—deadline of February 3rd to submit your materials!

- 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 award-winning, bestselling author Christopher Swann about the road to publication and the art of writing what you know—and making up the rest
  - 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

More than 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 still accepting registrations and choice spots are filling 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 and which ones have openings or waitlists:
http://atlantawritersconference.com/the-editors-and-agents
CONFERENCE, CONT.

May 3-4, 2019 ATLANTA WRITERS CONFERENCE

(Continued from page 16)

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
Katharine Crawford Robey, AWC member, releases *Cardinal Coat and Other Stories.*

Katharine’s first book of short stories centers on the love and pain in familial relationships. *Cardinal Coat and Other Stories*, a slim but impactful volume, contains stories ranging from a young woman and her boyfriend torn apart by war, to a misunderstood veteran from WWII to a long married couple struggling with where and how to retire. There’s even a father son fishing story.

Mrs. Robey takes the reader on a beautiful journey from the hard, red clay of Georgia to the rolling white caps of Lake Michigan. These thoughtful stories could change your life—for the better.

From Maurice Lee, Editor and Publisher, Former Dean of UCA English Department, Director of the International Conference on the Short Story in English - “This is a remarkable collection of short stories…from the juxtaposition of violence and innocence in *Cardinal Coat*, to the artful use of the unsaid in *Spring Thaw*, to the gift of storytelling in *Grandma’s Gifts*. I recommend this collection highly. Enjoy.”

Katharine’s stories have all previously been published in literary magazines such as *Short Story*, *Linnet’s Wings*, and *The Dunes*, and in anthologies from Milkweed Editions and others. Mrs. Robey has lived in Atlanta for over forty years and teaches creative writing workshops to adults and young people.

*Cardinal Coat and Other Stories* is available on Amazon and in select bookstores. Also published by Katharine are two picture books, *Hare and the Big Green Lawn*, and *Where’s the Party?*, now an ebook available on ibooks and Barnes & Noble Nook Books, complete with audio birdsongs.

Katharinerobey29@gmail.com
Creative Screenwriting Magazine contributor, James Napoli details the different types of plot twists screenwriters can use in their screenplays. There are several different types of plot twists you can use in your screenwriting. Let’s take a look at some of them.

**Integral Plot Twists**

Alfred Hitchcock’s *Vertigo* contains one of the most hotly-contested spoilers in film history. When James Stewart’s “Scotty” character meets a woman who looks uncannily like the lost love he has been mourning and proceeds to try to remold her into an image from his past, the script shows us the truth about the new woman (that she is, in fact, his old love, who did not die, but was part of a plot to murder someone else) almost immediately.

In a famous flashback sequence, the murder plot is revealed, and we know right away that Judy, the new woman, is also Madeleine, the woman Scotty believes is dead. A plot twist that some complain gives the game away too soon.

But the exact opposite is true. For what the second half of *Vertigo* is about is Scotty’s twisted obsession with turning a dead woman into an erotic fantasy figure. His descent into madness would not have nearly as much power if we did not already know that his journey is utterly ill-advised in such a concrete way.

Screenwriters, then, need to ask themselves why a plot twist is important to their stories. Twists should be as integrated to the type of story a writer wants to tell as the decision to choose a linear or non-linear screenplay structure. Any use of a non-linear approach needs to be part of the original conception of the screenplay, and not imposed upon it in the editing bay to cover up for a weak linear story.

And so with plot twists. Whether tied in completely to the themes and character arcs or simply there to blow our minds (more on that momentarily), they should be decided upon first, then reverse-engineered by the screenwriter so that they flow organically into the planned story. Certainly, it could be argued that such twists as discussed above, that pay off so much on character development, are the ones to strive for, but there are lots of reasons we go to the movies, and sometimes we just want to be knocked back on our heels.

**Gotcha Plot Twists**

*The Sixth Sense* is the modern granddaddy of the *gotcha*. Along with *The Usual Suspects*, and, to some extent *Fight Club*, it takes its audience on a more intellectual puzzle-like journey and drops a whammy that allows us to reappraise everything that came before, seeing it in a new light. In discussing M. Night Shyamalan’s exceedingly well-thought-out screenplay, it should be noted that it is certainly not divorced from the character and thematic elements heretofore mentioned.

Indeed, its notorious “I see dead people” reveal would mean very little without the emotional attachment we feel to the plight of poor, tortured little Cole and Doctor Crowe’s attempts to find him a safe place in the world. However, the main draw of the twist in scripts like *The Sixth Sense* (and, again, *The Usual Suspects* and *Fight Club*) is to ask their audience to trace their experiences of the stories back through to their origins, to connect-the-dots and let their jaws drop.
This is another perfectly valid reason to weave a plot twist into your story. But, like the authors of the above-named screenplays, you will need to be careful to invest the plot with compelling elements that stand on their own.

The sheer labyrinthine layers of betrayal that dot *The Usual Suspects* and the heady sociological critique that forms the foundation of *Fight Club* are the glue that holds not only the stories, but their audiences, together enough to go along for the ride toward the mind-bending twists.

**The Question No One Was Asking**
Plot twists can work especially well when the writer is able to misdirect the reader into asking the wrong questions by keeping the narrative focused on the protagonist’s external goal. In *Coco*, the question the audience is asking is whether or not Miguel will get his blessing from the man he thinks is his great-great grandfather. No one is thinking about whether or not the object of Miguel’s quest could have murdered his real father. In *Arrival*, we want to know what language the aliens are speaking and what it has to teach us; we’re not thinking about the protagonist’s place in the space-time continuum. In *The Sixth Sense*, we want the tragic, lonely Cole to be a normal child again; we are not thinking about how his mentor is simply another of his ghostly visions.

**The Final Twist**
Once a screenwriter knows why and where to properly place a plot twist into their screenplay, they will be able to carry their readers along on a journey of discovery, whether it be one that mirrors the pattern of growth and change in the protagonist, or one that wants to pull the rug out from under us and leave us flat on our butts, wondering what just happened.

As with any successful piece of scriptwriting, stories that deliver the punch of a great plot twist need to do so while paying attention to all of the other important aspects of effective screen storytelling. A story cannot exist merely to get us to a fresh and engaging twist. It must be fresh and engaging on its own terms first.
Looking for something good to read? Want to learn how authors set up a scene, write dialogue, or keep readers reading way past their bedtime? Check out selections from our Best Books Read (or Reread) 2018 list, all submitted by members (and friends) of the Atlanta Writers Club in our December 2018 survey.

**Fiction**

**A**

All Passion Spent, Vita Sackville-West  
All Quiet on the Western Front, Erich Maria Remarque  
All the Light We Cannot See, Anthony Doerr  
American Marriage, An - Tayari Jones  
American Panda, Gloria Chao

**B and C**

Beauty That Remains, The - Ashley Woodfolk  
Belles, The - Dhonielle Clayton  
Between Shades of Grey, Rita Sepetys  
Blonde, Joyce Carol Oates  
Book Thief, The - Markus Zusak  
Children of Blood and Bone, Tomi Adeyemi  
Chosen, The - Chaim Potok  
Circe, Madeline Miller  
Clock Dance, Anne Tyler  
Columbus Day Expeditionary Force, Craig Alanson  
Coming, The - Daniel Black  
Confederacy of Dunces, A - John Kennedy Toole  
Cryoburn, Lois McMaster Bujold  
Curious Matter of Men with Wings, A - F. Rutledge Hammes

**D, E, and F**

Dorothy May, Janet Hogan Chapman  
Dread Nation, Justina Ireland  
Eleanor Oliphant Is Completely Fine, Gail Honeyman  
Fates and Furies, Lauren Groff  
Fawkes, Nadine Brandes  
Field of Valor, Matthew Betley  
Fifth Born, Zelda Lockhart  
Florida, Lauren Groff  
Fuzzy Mud, Louis Sachar

**G and H**

Gentleman in Moscow, A - Amor Towles  
Glorybound, Jessie Van Eerden  
Gone With the Wind, Margaret Mitchell  
Gone World, The - Tom Sweterlitsch  
Graceling, Kristin Cashore  
Great Divorce, The - C.S. Lewis  
Grey (Romany trilogy), Christi Whitney  
Handmaid’s Tale, The - Margaret Atwood  
Hate U Give, The - Angie Thomas  
High Fidelity, Nick Hornsby  
Homegoing, Yaa Gyasi  
Hypnotist’s Love Story, The - Liane Moriarty

**I, K, and L**

Iron Warm Affair, The - Lilith Saintcrow  
Kingdom of the Blind, Louise Penny  
Kingdom of This World, The - Alejo Carpenter  
Larklight: A Rousing Tale of Dauntless Pluck in the Farthest Reaches of Space, Philip Reeve  
Language Arts, Stephanie Kallos  
Lemon Jello Syndrome, The - Man Martin  
Leviathan Wakes, James S.A. Corey  
Lincoln in the Bardo, George Saunders  
Little Fires Everywhere, Celeste Ng
**BEST BOOKS READ (OR REREAD) IN 2018, CONT.**

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<tr>
<td>Oathbringer, Brandon Sanderson</td>
<td>We Are Legion-We Are Bob, Dennis E. Taylor</td>
</tr>
<tr>
<td>Olivia Twist, Lorie Langdon</td>
<td>We, the Jury, Robert Rotstein</td>
</tr>
<tr>
<td>One-Eyed Cat, The - Paula Fox</td>
<td>Weight of Sound, The - Peter McDade</td>
</tr>
<tr>
<td>One Good Mama Bone, Bren McClain</td>
<td>Whiskey and Ribbons, Leesa Cross-Smith</td>
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<tr>
<td>Outer Dark, Cormac McCarthy</td>
<td>Woman in the Woods: A Thriller, The - John Connolly</td>
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<td>Outlander, Diana Gabaldon</td>
<td>Wonder Boys: A Novel, Michael Chabon</td>
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<tr>
<td>Over the Plain Houses, Julia Franks</td>
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<tr>
<td>Overstory, The - Richard Powers</td>
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<thead>
<tr>
<th>P, R, and S</th>
<th>Nonfiction</th>
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<tbody>
<tr>
<td>Pachinko, Min Jin Lee</td>
<td>A Killing on Ring Jaw Bluff: The Great Recession and the Death of Small Town Georgia, William Rawlings</td>
</tr>
<tr>
<td>Pieces of Her, Karin Slaughter</td>
<td>All the Pieces Matter: The Inside Story of The Wire, Jonathan Abrams</td>
</tr>
<tr>
<td>Plum, Sean Hayes and Scott Icenogle</td>
<td>Assata: An Autobiography, Assata Shakur</td>
</tr>
<tr>
<td>Poppy War, The - R.F. Kuang</td>
<td>Becoming, Michelle Obama</td>
</tr>
<tr>
<td>Precious Cargo, Linda Sands</td>
<td>Blessed Life: My Surprising Journey of Joy, Tears, and Tales from Harlem to Hollywood, Kim Fields</td>
</tr>
<tr>
<td>Ready Player One, Ernest Cline</td>
<td>Collecting the World: Hans Sloane and the Origins of the British Museum, James Delbougo</td>
</tr>
<tr>
<td>Rule of One, The - Ashley Saunders, Leslie Saunders</td>
<td>Comrade J: The Untold Secrets of Russia’s Master Spy in America After the End of the Cold War, Pete Earleg</td>
</tr>
</tbody>
</table>
| Saint Monkey: A Novel, Jacinda Townsend | Educated: A Memoir, Tara Westover | (Continued on page 23)
**BEST BOOKS READ (OR REREAD) IN 2018, CONT.**

| Empires of the Word: A Language History of the Word, Nicholas Ostler | The Alphabet Versus the Goddess: The Conflict Between Word and Image, Leonard Shlain |
| From Bacteria to Bach and Back: The Evolution of Minds, Daniel Dennett | The Autobiography of Gucci Mane, Gucci Mane & Neil Martinez-Belkin |
| Gerald Durrell: The Authorised Biography, Douglas Botting | The Business of Being a Writer, Jane Friedman |
| Happy for No Reason: 7 Steps to Being Happy from the Inside Out, Marci Shim | The Glass Castle: A Memoir, Jeannette Walls |
| Just Mercy: A Story of Justice and Redemption, Bryan Stevenson | Ticker: The Quest to Create an Artificial Heart, Mini Swartz |
| Lite Whines and Laughter: Mild Rants and Musings on the Mundane, Lee Gaitan | Virginia Woolf: A Biography, Quentin Bell |
| Meditations, Marcus Aurelius | When Breathe Becomes Air, Paul Kalanithi |
| Outliers: The Story of Success, Malcolm Gladwell | Where the Heavens Kiss the Earth, Rabbi Karmi Ingber |
| Shoe Dog: A Memoir by the Creator of Nike, Phil Knight | You Are A Badass: How to Stop Doubting Your Greatness and Start Living an Awesome Life, Jen Sincero |
| Straight Into Darkness: One Tom Petty Redemption Song, Megan Volpert | **Poetry:** |
| Suburban Gospel, Mark Beaver | Incendiary Art: Poems, Patricia Smith |
| Testimony, Robbie Robertson |  |
Comments from some of the writers who recommended books

<table>
<thead>
<tr>
<th>Title</th>
<th>Review</th>
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<tr>
<td><em>The Kingdom of This World</em></td>
<td>“A classic that began Magical Realism in literature, anchors with solid historical research.”</td>
</tr>
<tr>
<td><em>The Beauty That Remains</em></td>
<td>“Ashley Woodfolk’s YA contemporary debut TBTR sizzled with voice on every page.”</td>
</tr>
<tr>
<td><em>The Book Thief</em></td>
<td>“The ability of Zusak to spin darkness with humor and use poetic language in a complicated plot.”</td>
</tr>
<tr>
<td><em>To All the Boys I’ve Loved Before</em></td>
<td>“Excellent writing and very emotional story.”</td>
</tr>
<tr>
<td><em>Us Against You</em></td>
<td>“Nobody pulls on the heartstrings like Backman. I feel like I know his characters, and I root for every single one of them by the end.”</td>
</tr>
<tr>
<td><em>Washington Black</em></td>
<td>“Excellent writing, great description, gripping story, insightful and compassionate.”</td>
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<tr>
<td><em>Lincoln in the Bardo</em></td>
<td>“Lyrical, haunting, luscious imagery that illuminates the grieving process.”</td>
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<tr>
<td><em>Clock Dance</em></td>
<td>“Love Anne Tyler’s writing style and ability to create colorful, quirky, believable characters.”</td>
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<tr>
<td><em>Olivia Twist</em></td>
<td>“Wonderful spin on Oliver’s Twist, delightful and well written.”</td>
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<tr>
<td><em>Fates and Furies</em></td>
<td>“Groff’s writing is an excellent model and her characters and story unforgettable.”</td>
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<tr>
<td><em>The Rule of One</em></td>
<td>“The use of two authors for two POVs is well done.”</td>
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<tr>
<td><em>A Gentleman in Moscow</em></td>
<td>“Funny, fun, good romance, well-written.”</td>
</tr>
<tr>
<td><em>The Business of Being A Writer</em></td>
<td>“Best encyclopedia for writers trying to make a living.”</td>
</tr>
<tr>
<td><em>Heavy: An American Memoir</em></td>
<td>“Craft: natural and structured sentence cadence; vulnerability so often expressed in dialogue but here we have it in graph structure and thematic repetition, so many other tools.”</td>
</tr>
</tbody>
</table>
Meet The Artist

Jim McDowell
"The Black Potter"

The Black Potter: An African American Folk Art and Burial Tradition

Jim McDowell, “The Black Potter,” has been a studio potter for over 30 years. He has been creating face jugs for nearly 25 years. His face jugs are based on both his family traditions and his sacred ancestral tradition of using face jugs as grave markers.

Face Vessels have been found along the routes of the Underground Railroad and on gravesites, both indicating how highly they were valued and how closely connected they were with the enslaved African American’s culture.

Join us to learn more and see examples of this art form.

Saturday, February 23 at 1:00pm
Lilburn Branch
4817 Church Street, Lilburn, GA 30047

gwinnettpl.org  770-978-5154  

The Atlanta Writers Club
GWINNETT PUBLIC LIBRARY

Sponsored by the Atlanta Writers Club

Meet The Screenwriter

Winner of the Official Roots Award at the 15th Annual Oakland International Film Festival

Gina’s Journey:
The Search for William Grimes

In 1825 William Grimes wrote and published the story of his life as a slave and of his subsequent escape to freedom. Almost two centuries later, this movie follows the quest of his great-great-great-granddaughter Regina Mason as she picked up where her pioneering ancestor left off, with a book, a documentary and her own story of self-discovery through a rigorous commitment to her family’s past.

Join us for a screening and a Q&A with screenwriter Regina Mason.

Thursday, February 21st at 6:00pm
Lilburn Meeting Room
4817 Church Street, Lilburn, GA 30047

gwinnetpl.org  770-978-5154  

The Atlanta Writers Club
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
CALLING 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
**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>Critique Groups</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 #1</td>
<td>Fiction</td>
<td>Ongoing</td>
<td>D. Nicole Steele</td>
<td><a href="mailto:dnicolesteel@gmail.com">dnicolesteel@gmail.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Online #2</td>
<td>Fiction &amp; non-Fiction</td>
<td>Ongoing</td>
<td>Susan McBrearty</td>
<td><a href="mailto:sjmcb816@gmail.com">sjmcb816@gmail.com</a></td>
<td>open</td>
</tr>
<tr>
<td>Alpharetta</td>
<td>All genres</td>
<td>3rd Thursday 7:00 pm at Barnes &amp; Nobel North Point Parkway</td>
<td>Barbara Brockway</td>
<td><a href="mailto:padulafamily@gmail.com">padulafamily@gmail.com</a></td>
<td>Wait list</td>
</tr>
<tr>
<td>Atlanta</td>
<td>Fiction</td>
<td>2nd and 4th Tuesday at 7PM at member’s house</td>
<td>Tara Coyt</td>
<td><a href="mailto:contact@taracoyt.com">contact@taracoyt.com</a></td>
<td>Open</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>Nancy Fletcher</td>
<td><a href="mailto:ncfletcher50@gmail.com">ncfletcher50@gmail.com</a></td>
<td>Open</td>
</tr>
<tr>
<td>Conyers</td>
<td>All Genres</td>
<td>Every other Tuesday, 6:00PM at Mandarin Garden restaurant</td>
<td>Jonathan Grant</td>
<td>404-909-0189</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>Gelia Dolimascolo</td>
<td>770-274-5246</td>
<td>Open</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>Kerry Denney</td>
<td><a href="mailto:kerrysii@bellsouth.net">kerrysii@bellsouth.net</a></td>
<td>Wait List</td>
</tr>
<tr>
<td>Lawrenceville/ Snellville</td>
<td>Novel, Short Story &amp; Memoir</td>
<td>1st Saturday 9:30AM - noon @ Member’s Home</td>
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<td>Group</td>
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<td>Schedule</td>
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<tr>
<td>Loganville</td>
<td>Fiction</td>
<td>1st Saturday of each month at 9:30AM</td>
<td>Mike Brown</td>
<td>Full</td>
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<td><a href="mailto:michaelkbrown22@yahoo.com">michaelkbrown22@yahoo.com</a></td>
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<tr>
<td>Marietta</td>
<td>All genres</td>
<td>1st &amp; 3rd Tues. 6:30-8:00PM</td>
<td>Linda Sullivan</td>
<td>Wait List</td>
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<td><a href="mailto:lindasullivan3@gmail.com">lindasullivan3@gmail.com</a></td>
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<tr>
<td>Roswell</td>
<td>All genres</td>
<td>1st &amp; 3rd Thursdays @ The Heron House</td>
<td>Jane Shirley</td>
<td>Closed</td>
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<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>Open</td>
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<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>Open</td>
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<td><a href="mailto:jeremylogan.author@gmail.com">jeremylogan.author@gmail.com</a></td>
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<tr>
<td>Sandy Springs</td>
<td>Speculative</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>Open</td>
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<td></td>
<td>fiction (novel length or short stories), regular fiction short stories, and any kind of nonfiction</td>
<td></td>
<td><a href="mailto:sarah.dwyer.minnear@gmail.com">sarah.dwyer.minnear@gmail.com</a></td>
<td>(contact Sarah to submit work)</td>
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<tr>
<td>Smyrna/ Marietta</td>
<td>Poetry</td>
<td>2nd &amp; 4th Tuesdays from 6-8PM @ coffee shop</td>
<td>Liz Helenek</td>
<td>Open</td>
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<td><a href="mailto:lizbizz7@bellsouth.net">lizbizz7@bellsouth.net</a></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>Open</td>
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<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>Open</td>
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<td><a href="mailto:lyndafitz@yahoo.com">lyndafitz@yahoo.com</a></td>
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<tr>
<td>Virginia Highlands</td>
<td>Fiction</td>
<td>Every other Tuesday, 7:00 p.m. @ member’s house</td>
<td>Cindy Tolbert</td>
<td>Open</td>
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<td><a href="mailto:cynthiatolbert@comcast.net">cynthiatolbert@comcast.net</a></td>
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**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 online 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

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