



# FRIENDS OF AMERICAN WRITERS

CHICAGO

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OCTOBER

2010-2011 No. 2

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## GREETINGS FROM THE PRESIDENT

We wish to announce that the Board voted to make Isabell Abello, our sponsor from the Fortnightly Club, an Honorary member. In keeping with new members I would like to encourage all our present members to please consider inviting a few potential friends to a luncheon with the idea that if each of us brought in a new member each year our Club would be very healthy and have a good possibility of continuing as a vibrant club.

Betty  
O'Toole  
President

## REMINDERS:

This month's meeting will be held at  
The Casino Club, 195 East Delaware.

Reservations are due early –  
Friday, October 8<sup>th</sup> by 6 p.m.

October Program

## The Real Capone

October 13, 2010  
The Casino Club

**Jonathan Eig**, author of *GET CAPONE: THE SECRET PLOT THAT CAPTURED AMERICA'S MOST WANTED GANGSTER* (Simon & Schuster, 2010) will tell the dramatic story of the rise and fall of the nation's most notorious criminal. Using massive amounts of research, Eig has unearthed never-before facts about Capone...even questioning his role in the St. Valentine's Massacre.

Chicago author Eig has written two other New York Times best sellers - *LUCKIEST MAN: THE LIFE AND DEATH OF LOU GEHRIG* (Simon & Schuster, 2006) and *OPENING DAY: THE STORY OF JACKIE ROBINSON'S FIRST SEASON* (Simon & Schuster, 2008). Eig is also a former senior writer for *The Wall Street Journal*.

**Copies of Jonathan Eig's books will be sold – cash, check or credit card – at this event. Proceeds go to the Literary Committee.**

## The CASINO CLUB

The Casino Club is located directly behind the John Hancock building at 195 E. Delaware on the south side of the street. Its building was built in 1927 by renowned Chicago architect Walter Frazier.

The decor is very opulent, with emerald and gold tones throughout, velvet draping, giant mirrors and chandeliers. Like the Fortnightly, there are a few steps leading into the building but once inside, the facilities are on one level.



### Read MORE ABOUT AL CAPONE

Kobler, John. *CAPONE: THE LIFE AND WORLD OF AL CAPONE* (Da Capo, 2003).

A penetrating portrait of the Chicago gangster that attempts to destroy the myths surrounding his violent life.

Russick, John. *HISTORIC PHOTOS OF CHICAGO CRIME: THE CAPONE ERA* (Turner Publications, 2007). Bloody cadavers, gun toting hoodlums and getaway cars, court room shots, funerals, and beer busts bring Chicago's 1920s and '30s to life.

Schoenberg, Robert. *MR. CAPONE: THE REAL - AND COMPLETE - STORY OF AL CAPONE* (Harper, 2003). A fast-paced, fact-filled account of Capone's life from his Brooklyn boyhood (he was a notable delinquent) through his famous Chicago years to his release from prison in 1939 and his death from neurosyphilis.



## PARKING AT THE CASINO CLUB

### **100 E. Bellevue Place (Where we park for The Fortnightly) – Valet Parking**

- \$15 cash for 7 hours
- 4 ½ blocks

### **900 N. Michigan (Bloomingdale's) – Enter on Rush or Walton Streets – Self park**

- \$25 three hours or less
- \$12 three hours or less with a \$10 purchase from any 900 Shop
- Cash or credit
- 2 ½ blocks

### **200 E. Delaware Place – Attendant Parking**

- \$17.00 for 2-3 hours
- \$20.00 for 3-6 hours
- \$33.00 for 6-10 hours
- One block east
- Cash only

### **Westin Hotel Garage, 909 N. Michigan (Entrance is on Delaware across from The Casino Club) – Valet Parking**

- \$25.00 for 2-4 hours
- Walk across the street
- Cash or credit



## Welcome Sustaining Club Members

We will also honor our sustaining clubs at the October luncheon meeting. These clubs form a network of members who join together in an appreciation of literature and a desire to support and encourage emerging writers. It will be our pleasure to introduce and visit with these members.

Flossmoor Book Club  
Ogden Dunes Book Club  
Renaissance Art Club  
Women's Reading Club of Riverside

## 2010/11 yearbooks

The 2010/11 yearbooks were distributed at the September luncheon. If you missed last month's meeting, pick one up at the October luncheon.. Those not attending either month will receive a copy in the mail.

Once you receive your copy, please flip to your name, address and telephone number and verify the information. If there is a mistake, please notify Pat Adelberg at 847-588-0911. We will list all corrections in the upcoming newsletters.

### YEARBOOK correction

Oops! Colleen Kadlec's name and email were misspelled in the yearbook. It should read:

Colleen Kadlec  
kadlec67@aol.com



## OCTOBER LUNCHEON

WEDNESDAY, OCTOBER 13, at NOON

\$35 PER PERSON

The casino club  
195 East Delaware, Chicago, IL

### RESERVATIONS:

- Call **Ruth Ann Brinkman at 773-273-9604** or **Lorraine Campione at 773-275-5118**.
- Vegetarian meals may be requested at the time you make your reservation.

### REMEMBER:

- **Reservations (and cancellations) are due before 6 p.m. on Friday, Oct. 8th.**
- Pay by check (\$35) payable to FAW at the door.
- The seating arrangements in the room will be round tables seating eight people. If you wish to sit with your friends and/or guests, please arrive early.
- If you make a reservation but cannot come, you must call to cancel. Otherwise you will be charged the \$35. If this happens, send your check to Eileen McNulty, 4450 North Kostner, Chicago, IL 60630-4102.

## PERMANENT RESERVATIONS

If you plan to attend the luncheon meetings regularly, you might consider a Permanent Reservation. Anyone with a Permanent Reservation is automatically counted in the monthly tally of luncheon reservations – you do not have to phone the Luncheon/ Social Committee unless you cannot attend and wish to cancel your reservation.

However, on this plan if you do not notify the Committee when you don't attend a meeting, you are obligated to pay for the missed meal.

If you are interested in this plan, call Ruth Ann Brinkman at 773-273-9604.



## An insider's look at the Iowa Writers' workshop



Like a lot of would-be writers, I often find myself feeling lonely. Other artistic types--like musicians, for instance, or actors--are able to practice their art in concert with others. But writing is a solitary profession: you're at your desk, in front of a blank computer with no one but yourself to consult about how you're doing. That is why I've tried to "socialize" my writing life as much as possible. Belonging to a writers' group (mine is called the "Nice Writers") is one way of getting input and inspiration. Attending conferences and workshops is another.

Summer is the traditional time for literary conferences and workshops, and I try to sign up for or apply to at least one each summer. This year I attended a three-week workshop at the Iowa Writers' Workshop in Iowa City, one of the oldest writing programs in the country. Flannery O'Connor, John Irving and Kurt Vonnegut are all graduates, as is Paul Harding, who won a Pulitzer Prize last year for his novel *Tinkers* (Bellevue Literary Press).

Out of 100 writers who applied for the workshop (we each had to send a 30-page sample of our writing), 13 were chosen. Most of these 13 were, oh, about 30-35 years younger than I (as in right out of college). Even our instructor--though he'd gotten his Master of Fine Arts (MFA) degree at Iowa and had four books under his belt--looked only a little older than Opie on the "Andy Griffith Show."

At first, it was tough being one of the old-timers (fortunately, there were a couple of others as well), but as the workshop progressed, I was grateful for the fresh perspective these young people were able to give me--because, like it or not, writing styles go in and out of fashion. Writers don't necessarily need to write "fashionably," but they should at least be aware of what is currently "in style."

I submitted two stories: one about an antebellum family living on a Sea Island plantation (I usually write historical fiction) and one about a working-class girl who has to choose between two suitors--one of them upper-class and the other a guy from her neighborhood. Each of my stories (like everyone else's) was discussed by the group for an hour. Our instructor, Jeremy Jackson, wanted everyone to speak at least once during the discussion and demanded that people back up their likes and dislikes with specific examples. He also insisted on everyone's responding to the story under consideration with a four-to-five-paragraph summary of what "worked" and what didn't.

These written summaries are tremendously helpful because, even though I take notes during discussion, I'm usually in such a heightened emotional state that I miss about two-thirds of what is said. So having those line edits and summarizing paragraphs is essential, at least for me.

This workshop was really rewarding, not just because of the in-class critiques but because we also spent a lot of time socializing. One of the girls in the class, whose parents breed Angus cattle, even invited us out to their farm for an old-fashioned picnic. We ate, drank, met some newborn calves, and, when it began to rain, huddled inside the machine shed to eat strawberry shortcake made with fresh-picked berries. What fun!

Roberta Gates  
Literary Awards Chair and writer