



kentucky
women
writers
conference

September 11–14, 2014

Thursday, September 11

The Lyric Theatre, 300 East 3rd Street, downtown Lexington

7:00–8:30 p.m.

The Prisoner's Wife: A Conversation with **Asha Bandele** and **Patrice Muhammad**

Free & open to everyone

Friday, September 12

All daytime sessions are held at The Carnegie Center for Literacy and Learning, 251 West 2nd Street.

8:00–9:00 a.m.

registration and complimentary continental breakfast

9:00–10:00 a.m.

Life After Life

Jill McCorkle reading and conversation with **Kim Edwards**

Open to all registrants, first floor, Stuart Room

small-group workshops, 9:00–11:30 a.m.

by reservation only

The Sensual Form

Workshop in poetry with **Tina Chang**, part 1

by reservation only, lower level, Brown Room

Hemisphere: Mapping the Body

Workshop in poetry with **Ellen Hagan**, part 1

by reservation only, lower level, Caudill Room

10:15–11:15 a.m.

Ending It All

Craft Talk on Endings in Fiction with **Rebecca Makkai**, part 1

Open to all registrants, first floor, Stuart Room

Manuscript meetings with **Liza Dawson**

by reservation only, first floor, Writers Reference Room

11:30 a.m.–12:30 p.m.

Readings by **Asha Bandele** and **Margaret Wrinkle**

Open to all registrants, first floor, Stuart Room

12:30–1:30 p.m.

Boxed lunches will be available on the first floor for all participants.

1:30–2:45 p.m.

Liza Dawson on the business of publishing, part 1

Open to all registrants, first floor, Stuart Room

small-group workshops, 1:30–4:00 p.m.

by reservation only

Core Issues in Memoir

Workshop with **Joy Castro**, part 1

by reservation only, lower level, Brown Room

Stranger Than Fiction: Where Truth Meets Story

Workshop in fiction with **Sarah Combs**, part 1

by reservation only, lower level, Caudill Room

Modes & Moods of Memoir

Workshop in memoir with **Leslie Jamison**, part 1

by reservation only, lower level, Banks Room

Finding the Story

Workshop in fiction with **Jill McCorkle**, part 1

by reservation only, second floor, Allen Room

Fiction and the Spirit

Workshop with **Margaret Winkle**, part 1

by reservation only, second floor, Dunnigan Room

And Bowing Not Knowing to What:

Workshop in poetry with **Tracy K. Smith**, part 1

By reservation only, lower level, Johnson Room

Note: Part 2 will be in the morning, 9–11:30 a.m.

3:00–4:00 p.m.

A New Nature Poetry

Panel discussion with **Jennifer Habel**, **Julia Johnson**, **Iris Law**, and **Lisa Williams**.

Open to all registrants, first floor, Stuart Room

4:15–5:30 p.m.

Readings by **Sarah Combs** and **Rebecca Makkai**

Open to all registrants, first floor, Stuart Room

6:00–7:30 p.m. Writers Reception

by advance purchase only, The Lexmark Public Room

209 Main Building, University of Kentucky campus (see map on p. 6)

7:30–9:00 p.m.

Brave New Words: keynote poetry reading and conversation with

Tracy K. Smith and **Tina Chang**

Free & open to everyone, Memorial Hall, University of Kentucky

(see map on p. 6)

Saturday, September 13

All daytime sessions are held at The Carnegie Center for Literacy and Learning, 251 West 2nd Street.

8:00–9:00 a.m.

registration and complimentary continental breakfast

9:00–10:00 a.m.

Dear Life: Artistry and Character in the Stories of Alice Munro: panel discussion with **Kim Edwards**, **Rebecca Makkai**, **Hannah Pittard**, and **Jayne Moore Waldrop**

Open to all registrants, first floor, Stuart Room

small-group workshops, 9:00–11:30 a.m.

by reservation only

The Sensual Form

Workshop in poetry with **Tina Chang**, part 2

by reservation only, lower level, Brown Room. Concludes at 11 a.m.

Hemisphere: Mapping the Body

Workshop in poetry with **Ellen Hagan**, part 2

by reservation only, lower level, Caudill Room

And Bowing Not Knowing to What

Workshop in poetry with **Tracy K. Smith**, part 2

by reservation only, lower level, Johnson Room

10:15–11:15 a.m.

Ending It All

Craft Talk on Endings in Fiction with **Rebecca Makkai**, part 2

Open to all registrants, first floor, Stuart Room

Manuscript meetings with **Liza Dawson**

by reservation only, first floor, Writers Reference Room

11:30 a.m.–12:30 p.m.

Liza Dawson on the business of publishing, part 2

Open to all registrants, first floor, Stuart Room

12:30–1:30 p.m.

Group luncheons at *Saul Good* (for poets), *Shakespeare & Co.* (for fiction writers), and *Cheapside* (for nonfiction writers). Look for our Board members in the Carnegie Center lobby who will gather and lead parties to these restaurants.

1:30–2:45 p.m.

Gabehart Prize Winners: Readings by **Emily Cole** (poetry), **Amanda Kabak** (fiction), and **Shuly Cawood** (nonfiction).

Open to all registrants, first floor, Stuart Room

Sunday, September 14

The Carnegie Center for Learning and Literacy, 251 West 2nd Street, downtown Lexington

7:00 p.m. Stars with Accents

Readings by **Leatha Kendrick**, **Paulette Livers**, and **Lisa Williams**, moderated by **Katerina Stoykova-Klemer**.

Free & open to everyone, Carnegie Center

small-group workshops, 1:30–4:00 p.m.

by reservation only

Core Issues in Memoir

Workshop with **Joy Castro**, part 2

by reservation only, lower level, Brown Room

Stranger Than Fiction: Where Truth Meets Story

Workshop in fiction with **Sarah Combs**, part 2

by reservation only, lower level, Caudill Room

Modes & Moods of Memoir

Workshop in memoir with **Leslie Jamison**, part 2

by reservation only, lower level, Banks Room

Finding the Story

Workshop in fiction with **Jill McCorkle**, part 2

by reservation only, second floor, Allen Room

Fiction and the Spirit

Workshop with **Margaret Winkle**, part 2

by reservation only, second floor, Dunnigan Room

3:00–4:00 p.m. Young Women Writers Reading

Open to all registrants, first floor, Stuart Room

4:15–5:30 p.m.

Readings by **Joy Castro** and **Leslie Jamison**

Open to all registrants, first floor, Stuart Room

5:30–6:30 p.m.

90 Seconds Open Mic

Natasha's Bistro, 112 Esplanade Alley

Please sign up in advance at the registration table.

6:30–9:00 p.m. Wild Women of Poetry Slam

A spoken word competition with audience judging, with feature poet and celebrity judge **Ellen Hagan**, emceed by **Bianca Spriggs**. Poets **Fatimah Asghar**, **Syreeta Briggs**, **Franny Choi**, **Theresa Davis**, **Naphina Hagens**, **Kristen Kuczynski**, **Ariel Robello**, **Sarah Runyon**, and **Starry Walker** will compete for the \$500 Faith A. Smith Prize.

Free & open to everyone, Carrick Theatre, Transylvania University, 300 N. Broadway (see map on p. 6)

Session Descriptions

Open to all registrants

Rebecca Makkai, **Ending It All: Craft Talk in Fiction**

What do jokes, sex and fiction all have in common? No matter how good the beginning and middle are, they're ultimately judged on how things end. So you've got your killer first lines, your stunning plot developments, your unforgettable characters . . . But how do you wrap this thing up in a way that honors and elevates the story you've poured your heart (and maybe years of your life) into? How can an ending not just tie up the loose ends but actually add meaning to the work? This craft talk will walk you through endings that work, endings that are sublime, and endings that fall flat. Whether you're working on a story, novel or memoir (or even poetry), whether you're refining the last page or just starting your project, this talk will give you your toolkit for a killer ending.

Liza Dawson's **publishing seminar** will provide an overview of the current literary marketplace and address: finding an agent, what kind of agent to approach, writing query letters, differences in proposals for fiction vs. nonfiction, and publicity platforms.

A New Nature Poetry: panel discussion with Jennifer Habel, Julia Johnson, Iris Law, and Lisa Williams. This panel will examine how the natural world figures in the panelists' work in ways that break from the pastoral and agrarian poetic traditions. The conversation should provide inspiration, ideas, and reading recommendations for audience members who are writing their own poetry in this area.

Dear Life: Artistry and Character in the Stories of Alice Munro: panel discussion with Kim Edwards, Rebecca Makkai, Hannah Pittard, and Jayne Moore Waldrop. So many aspects of Munro's technique fascinate us: temporal scope and the way a story will span decades or a character's entire life; point of view and how it shifts, notably in stories like "Pride"; and especially in the collection *Dear Life* and its last four stories: How does Munro so deftly slip from her known world into the fictional world of her stories? What is the line between truth and fiction, and how do writers draw on their own experiences and transform them into stories? We'll also look at first person: sympathy for female first-person narrators is often evoked if they are victims in some way, in some sort of trouble, whereas strong female characters, or even self-questioning female characters speaking in first person, are often labeled selfish, aggressive, or otherwise unlikable. How does Munro render her first person narrators so human, flawed, and yet sympathetic?

Small-group workshops: by reservation only

Joy Castro, **Core Issues in Memoir:** In this intensive workshop, we'll discuss the central issues that concern the genre of memoir now: invention versus memory, writing about family members, signaling the reader, and experimental form. We'll also learn and practice craft techniques by doing several in-class writing exercises to generate new work.

Sarah Combs, **Stranger Than Fiction: Where Truth Meets Story:** Writers hear it all the time: where do your stories come from? In this workshop, we'll explore the answer and examine what it means to, as Emily Dickinson wrote, "tell the truth but tell it slant." This will be a generative workshop, where all the magic happens at the table, and not an examination of previously drafted work.

Tina Chang, **The Sensual Form:** This workshop is intended for writers who are interested in sensual detail (relating to or drawing from the five senses) with the understanding that poetry cannot exist without spirit, soul, shadow, intuition. In a portion of the class we concentrate feeling, narrative, memory, witness. The other half of the class is devoted to poetic devices, formal strategies, structure, rhythm, sound. On Day 1 we will have the chance to practice a traditional form such as the sonnet, sestina, pantoum, or haiku, while Day 2 will find us practicing a modernized or invented form: the contemporary *zuihitsu*, the *pecha kucha*, the *bop*, *erasure*, or hybrid form combining poetry and visual art, all the while moving toward one's own individualized form(s).

Ellen Hagan, **Hemisphere: Mapping the Body**

This poetry workshop will focus on the roles of women—the way we split and break into other halves/parts of ourselves. Our bodies will become poems, stories, and maps of our lives.

Leslie Jamison, **Modes & Moods of Memoir:** In this workshop we'll be thinking about the modes and moods of memoir, and particularly how nonfiction writing about the self can also be about everything else, on the scale of an essay or a book. We'll consider how our lives can serve as engines beneath our writing; how we create ourselves on the page and guide readers through the worlds we make for them: worlds populated by rigorous questions, sensory nerve-endings, and emotional investment. The class will

be generative: it will facilitate discussions about craft and will prompt new work through exercises. I'll ask students to bring one shorter piece for the second day that we can discuss as a group. There will be spontaneous creativity but also a chance for students to write towards larger projects they've been working on.

Jill McCorkle, **Finding the Story: workshop in fiction.**

I invite participants to come in ready to discuss a story you have wanted to write but not been able to get off the ground; feel free to bring the opening (limited to one page). We will also do a couple of short prompts designed to generate ideas. The time will be fueled by the work and thoughts that you bring to the table.

Tracy K. Smith, **And Bowing Not Knowing to What: workshop in poetry.** Poetry has always lived in close proximity to the sacred. Even poetry that is rooted purely in the secular, the everyday, the world of objects and real experience, often manages to alert us to other perspectives, presences and realities. Simone Weil has stated, "We know by means of our intelligence that what the intelligence does not comprehend is more real than what it does comprehend." In this workshop, we will explore the ways that various contemporary poets have used their poems as vehicles for approaching the mysteries that surround and confound us. We'll look at how poets like Marie Howe, Franz Wright, Mary Szybist, Lucille Clifton, Adélia Prado, and others have conjured and refashioned a sense of the sacred in their work.

Margaret Wrinkle, **Fiction and the Spirit:** In an interview from the *Paris Review*, Joy Williams says "all excellent art has its mystery, its spiritual rhythm." This workshop will focus on strengthening the spiritual rhythms of our fiction. We will find ways to give our work increased resonance by engaging more fully with the mythic language of psyche and spirit. We will question our assumptions about the relationship between belief and reality, and explore how the physics of metaphor and the dynamic cycles of the natural world connect with this mysterious and transcendent realm. We will also consider the writing process itself, because when this process is spiritually driven, your work gains an added dimension.

Recommended Reading

The Prisoner's Wife
Asha Bandele

The Truth Book
Joy Castro

Of Gods & Monsters
Tina Chang

Breakfast Served Anytime
Sarah Combs

Crowned
Ellen Hagan

The Empathy Exams
Leslie Jamison

Almanac of the Invisible
Leatha Kendrick

Cementville
Paulette Liviers

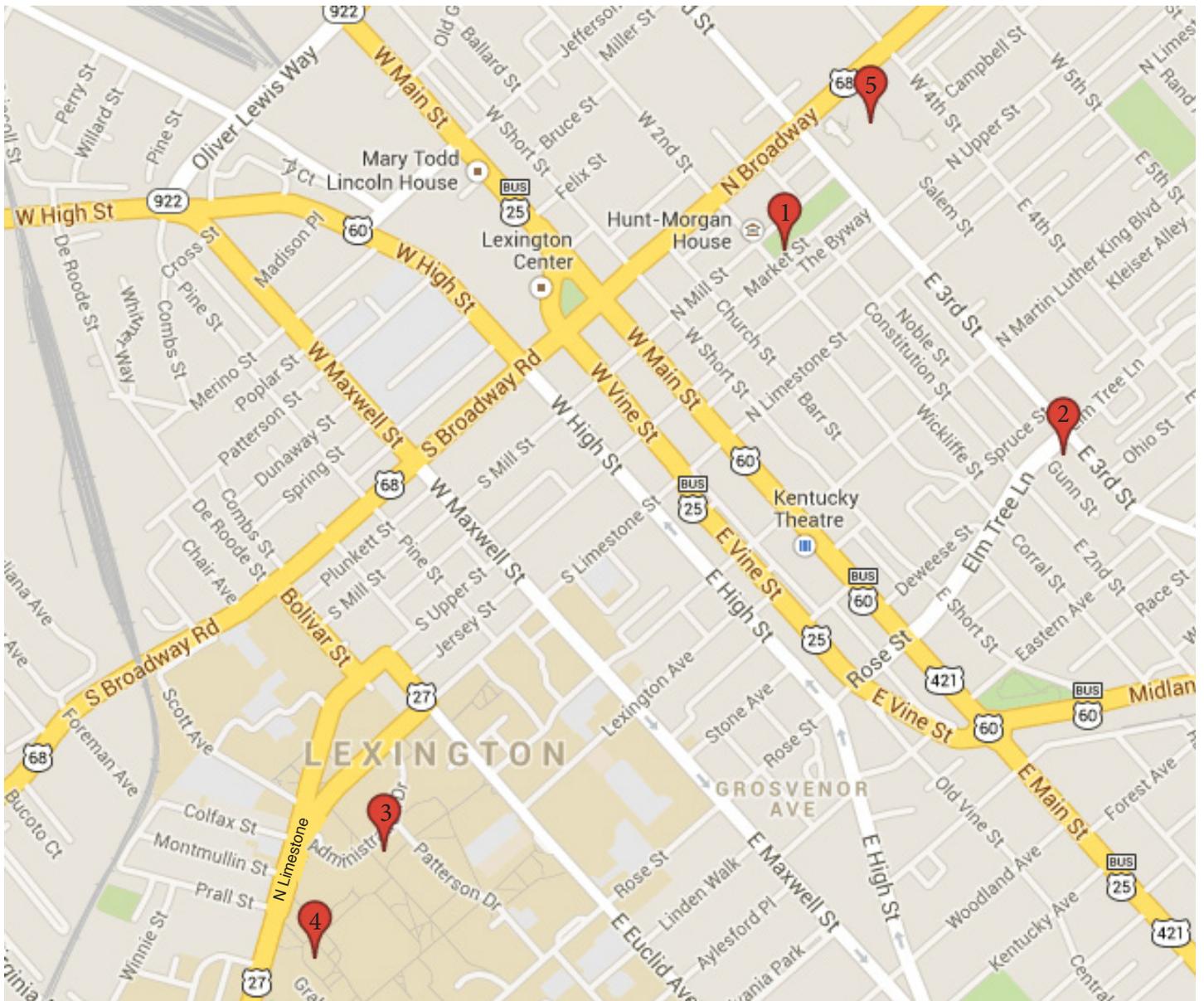
The Hundred-Year House
Rebecca Makkai

Life After Life
Jill McCorkle

Life on Mars
Tracy K. Smith

Gazelle in the House
Lisa Williams

Wash
Margaret Wrinkle



1 Carnegie Center for Literacy and Learning

All daytime events take place here, 251 West Second Street

2 Thursday evening, The Prisoner's Wife

Lyric Theater & Cultural Arts Center, 300 East Third Street

3 Friday evening reception

The Lexmark Public Room 209, Main Building, 410 Administration Drive

4 Friday evening keynote with Tracy K. Smith and Tina Chang

Memorial Hall, University of Kentucky, South Limestone Street

5 Saturday night, Wild Women of Poetry Slam

Carrick Theatre, Transylvania University, 300 North Broadway



Asha Bandele



Jill McCorkle



Tracy K. Smith



Joy Castro



Leslie Jamison



Rebecca Makkai



Margaret Wrinkle



Tina Chang

Award-winning author and journalist **Asha Bandele**'s first memoir, *The Prisoner's Wife*, told the story of her marriage to an incarcerated man she met when performing her poetry at prisons. The book went through four printings in hardcover and twelve in paperback. Her second memoir, *Something Like Beautiful*, chronicled her struggle to hold down her job as an editor at *Essence*, to raise her daughter, to balance her finances, to fight discrimination. Bandele is also the author of two collections of poems and the novel *Daughter*. She directs the Advocacy Grants Program at Drug Policy Alliance and lives in Brooklyn with her daughter, Nisa.



Ellen Hagan



Sarah Combs

Joy Castro is the author of the memoirs *The Truth Book* and *Island of Bones*, the post-Katrina thrillers *Hell or High Water* and *Nearer Home*, and the short story collection *How Winter Began*, forthcoming in 2015. Winner of the Nebraska Book Award and an International Latino Book Award, a finalist for the PEN Center USA Literary Award, and editor of *Family Trouble: Memoirists on the Hazards and Rewards of Revealing Family*, she teaches creative writing, literature, and Latino studies at the University of Nebraska–Lincoln.

Featured Presenters

Tina Chang is the Poet Laureate of Brooklyn. The first woman named to this position, she was raised in New York City. She is the author of the poetry collections *Half-Lit Houses* and *Of Gods & Strangers* and co-editor of the anthology *Language for a New Century: Contemporary Poetry from the Middle East, Asia, and Beyond* along with Nathalie Handal and Ravi Shankar. Her poems have appeared in *American Poet*, *McSweeney's*, *Ploughshares*, and the *New York Times*, among others. Her work has also been anthologized in *Identity Lessons*, *Poetry Nation*, *Asian American Literature*, *Asian American Poetry: The Next Generation*, *From the Fishhouse: An Anthology of Poems*, and in *Poetry 30: Poets in Their Thirties*. She currently teaches poetry at Sarah Lawrence College and is an international faculty member at the City University at Hong Kong.

Sarah Combs leads writing workshops at the Carnegie Center in Lexington, Kentucky, where she lives with her two young sons, two pacifist bird dogs, and her husband, whose acquaintance she first made at a geek camp not unlike the one in her debut YA novel, *Breakfast Served Anytime*.

Ellen Hagan is a writer, performer, and educator. Her first collection of poetry, *Crowned*, was published in 2010, and her new collection, *Hemisphere*, is forthcoming in spring 2015. Ellen's poems and essays can be found in the pages of *Creative Nonfiction*, *Underwired Magazine*, *She Walks in Beauty* (edited by Caroline Kennedy), *Huizache*, *Small Batch*, and *Southern Sin*. Ellen's performance work has been showcased at the New York International Fringe and Los Angeles Women's Theater Festival. A proud Kentucky writer, Ellen is a member of the Affrilachian Poets and Conjure Women, and is co-founder of the girlstory collective. She lives with her husband and daughters in New York City.

Leslie Jamison won the 2014 Graywolf nonfiction prize for her essay collection, *The Empathy Exams*, which debuted at #11 on the New York Times Bestseller list. She is also the author of a novel, *The Gin Closet*, and her work has appeared in *Harper's*, *Oxford American*, *A Public Space*, *New York Magazine*, *Virginia Quarterly Review*, *The Believer*, and the *New Republic*. She's a columnist for the *New York Times Book Review* and is currently finishing a doctoral dissertation at Yale about addiction narratives. She was born in Washington, D.C., grew up in Los Angeles, and has lived in Iowa, Nicaragua, New Haven, and New York.

Rebecca Makkai is a Chicago-based writer whose second novel, *The Hundred-Year House*, was published in summer 2014. Her first novel, *The Borrower*, is a *Booklist* Top Ten Debut, an *Indie Next* pick, an *O Magazine* selection, and one of *Chicago Magazine's* choices for best fiction of 2011. Her short fiction has been chosen for *The Best American Short Stories* for four consecutive years (2011, 2010, 2009, and 2008), and appears regularly in

journals like *Harper's*, *Tin House*, *Ploughshares*, and *New England Review*.

Jill McCorkle has written ten books of fiction including *Life After Life*, *Going Away Shoes*, *Creatures of Habit*, *Carolina Moon*, and *Ferris Beach*. Her books have been named New York Times Notables five times. McCorkle is an elected member of the Fellowship of Southern Writers. She has taught at UNC-Chapel Hill, Tufts, and Brandeis, where she was the Fannie Hurst Visiting Writer. She was a Briggs-Copeland Lecturer in Fiction at Harvard for five years, where she also chaired Creative Writing. She currently teaches creative writing in the M.F.A. Program at NC State University and is a core faculty member of the Bennington College Writing Seminars. She lives with her husband, photographer Tom Rankin, in Hillsborough, NC.

Tracy K. Smith is the author of three books of poetry. Her most recent collection, *Life on Mars*, won the 2012 Pulitzer Prize and was selected as a New York Times Notable Book. *Duende* won the 2006 James Laughlin Award from the Academy of American Poets and an Essence Literary Award. *The Body's Question* was the winner of the 2002 Cave Canem Poetry Prize. Smith was the recipient of a Rona Jaffe Writers Award in 2004 and a Whiting Award in 2005. After her undergraduate work at Harvard, Smith earned her M.F.A. at Columbia before going on to be a Stegner Fellow in Poetry at Stanford University from 1997 to 1999. She currently teaches Creative Writing at Princeton University, and has also taught at Columbia, City University of New York, and the University of Pittsburgh.

Born and raised in Birmingham, Alabama, **Margaret Wrinkle** is a writer, filmmaker, educator, and visual artist. Her debut novel, *Wash*, reexamines American slavery in ways that challenge contemporary assumptions about race, power, history, and healing. *Wash* recently won the Center for Fiction's Flaherty-Dunn First Novel Prize and has been shortlisted for the 2014 Chautauqua Prize. It was named a *Wall Street Journal* Top Ten novel of the year, a *New York Times* Editors' Choice, an *O Magazine* selection for 10 Books to Pick Up Now, and a *People* magazine 4-star pick. Wrinkle earned a B.A. and an M.A. in English from Yale University, studied traditional West African spiritual practices with Malidoma Somé, and was awarded a residency at Hedgebrook. Her award-winning documentary *broken\ground*, made with Chris Lawson about the racial divide in her historically conflicted hometown, was featured on NPR's *Morning Edition* and was a winner of the Council on Foundations Film Festival.

Shuly Cawood, winner of this year's Gabehart Prize in nonfiction, is a writer and editor currently in the Queens University M.F.A. program. Originally from Ohio, she now lives in Johnson City, Tennessee, close to her Kentucky roots: her father is from Harlan, and much of her family lives in Lexington. Her writing has appeared recently in *Helix Literary Magazine*, *Red Earth Review*, *Naugatuck River Review*, and *Rathalla Review*. She has work forthcoming in *Ray's Road Review* and *Under the Sun*.

Emily Rose Cole, winner of the Gabehart Prize in poetry, is an emerging writer, folksinger, and M.F.A. candidate in poetry at Southern Illinois University–Carbondale. Her debut solo album, "I Wanna Know," was released in May of 2012 and is available on iTunes and Amazon. Her poetry has appeared or is forthcoming in *Day One*, *Weave*, *Jabberwock Review*, *Neon*, *Word Riot*, and others. She is currently working on a poetry collection based on *The Wizard of Oz*.

Liza Dawson launched her literary agency in 1996 after a career as a vice president of William Morrow and as executive editor at Putnam. This New York City agency has grown to seven people. She represents award winning bestselling fiction for adults. *The Guernsey Literary and Potato Peel Pie Society* has become a classic. The dark literary thrillers of Tawni O'Dell and the warm women's fiction by Robyn Carr have been mega-sellers for the agency. She occasionally represents books for younger readers. Annie Barrows' Ivy and Bean series has been a notable success. In nonfiction, she represents Jean Sasson, whose *Princess: Life Behind the Veil in Saudi Arabia* was a bestseller around the world. She's very proud that the agency now represents the Eleanor Roosevelt estate.

Kim Edwards is the author of a story collection *The Secrets of a Fire King*, which was finalist for the PEN/Hemingway Award. *The Memory Keeper's Daughter*, her first novel, won a Whiting Writers' Award and the British Book Award, was chosen as Book of the Year by *USA Today*, and spent 122 weeks on the *New York Times* Best Seller list, 20 of those weeks at #1. Her second novel, *The Lake of Dreams*, an Independent Booksellers pick, was also an international bestseller; her work has been published in more than 32 countries. Currently, Kim is working on a new novel, as well as collection of related stories.

Jennifer Habel is the author of *Good Reason*, winner of the Stevens Poetry Manuscript Competition, and *In the Little House*, winner of the Copperdome Chapbook Prize. Her poems have appeared in *The Believer*, *Blackbird*, *Gulf Coast*, *LIT*, *The Massachusetts Review*, *The Southeast Review*, and elsewhere. She is the recipient of a 2014 Individual Excellence Award from the Ohio Arts Council.

Julia Johnson is Associate Professor of English and Director of the Creative Writing Program at the University of Kentucky.

Johnson has taught poetry at Shanghai University, the University of Southern Mississippi, the University of North Carolina–Greensboro, and Hollins University. Johnson earned a B.A. in English at Hollins College and an M.F.A. in English from the University of Virginia. She is the author of *The Falling Horse* and *Naming the Afternoon*.

Amanda Kabak won this year's Gabehart Prize fiction. She holds an M.F.A. from Pacific University, and her stories have been published in *Midwestern Gothic*, *The Quotable*, *Perceptions Magazine*, and others. She was a finalist for *december* magazine's Curt Johnson Prose Award. When not writing fiction, she cranks out software code and tries to avoid getting doored while cycling through downtown Chicago.

Leatha Kendrick is the author of three volumes of poetry, including her most recent, *Almanac of the Invisible*. Her poems and essays appear in the anthologies *What Comes Down to Us—25 Contemporary Kentucky Poets*, *When the Bough Breaks*, *The Kentucky Anthology—Two Hundred Years of Writing in the Bluegrass State*, *Listen Here: Women Writing in Appalachia*, and *I to I: Life Writing by Kentucky Feminists*. Her M.F.A. in Poetry is from Vermont College of Fine Arts, and she leads workshops in poetry and life writing at the Carnegie Center.

Iris A. Law is the author of a chapbook, *Periodicity*, and editor of the online literary magazine and blog *Lantern Review*. A Kundiman Fellow, she holds an M.F.A. in Creative Writing from the University of Notre Dame and a B.A. in English from Stanford University. Currently, she makes her home in Lexington, Kentucky, where she works at the University Press of Kentucky by day and writes and edits by night.

Paulette Livers' first novel, *Cementville*, tells the story of a small Kentucky town in 1969 after seven of its most favored local sons were killed in the Vietnam War. The book won the *Elle* magazine Lettres Prize 2014 and was recently longlisted for the Flaherty-Dunnan First Novel Prize by the Center for Fiction. Her stories have appeared in *Southwest Review*, *The Dos Passos Review*, *Spring Gun Press*, and elsewhere, and can be heard at the audio-journal Bound Off. A member of PEN America and the Squaw Valley Community of Writers, Livers lives in Chicago.

Patrice K. Muhammad is founder and editor of the *Key Newsjournal*, serving Central Kentucky's Black community since 2004, and host of the syndicated talk radio program *Key Conversations*. She began her career in journalism as a reporter for her middle school newspaper in Detroit. Patrice is also a wife, mother, and blogger.

Hannah Pittard's fiction has appeared in *McSweeney's*, the *Oxford American*, the *Mississippi Review*, *BOMB*, *Nimrod*, and *StoryQuarterly*, and was included in *2008 Best American Short*

Stories' 100 Distinguished Stories. She is the recipient of the 2006 Amanda Davis Highwire Fiction Award and a graduate of the University of Virginia's M.F.A. program. She currently teaches fiction in the University of Kentucky's M.F.A. in Creative Writing program.

Bianca Spriggs is an award-winning poet and the author of *Kaffir Lily* and *How Swallowtails Become Dragons*, as well as the forthcoming collections *Call Her By Her Name* and *The Galaxy Is a Dance Floor*. A Ph.D. candidate in English at the University of Kentucky, Bianca serves as the Managing Editor of *pluck! The Journal of Affrilachian Arts & Culture*, assistant poetry editor of *Apex Magazine*, and literary arts liaison at the Carnegie Center for Literacy and Learning. She currently resides in Lexington, KY.

Katerina Stoykova-Klemer is the author of several poetry books in English and Bulgarian, most recently *The Porcupine of Mind* and *How God Punishes*. She hosts Accents radio show on WRFL in Lexington, Kentucky. Katerina is the founder and senior editor of Accents Publishing, launched in 2010. Katerina co-wrote the independent feature film *Proud Citizen* and acted in the lead role.

Jayne Moore Waldrop is a writer and recovering attorney. A graduate of the University of Kentucky (B.A. English, J.D.), she practiced law in Louisville and Frankfort before returning to school to earn the M.F.A. in Creative Writing (fiction) from Murray State University in 2014. Her story "Across the Creek" received honorable mention in this year's AWP Intro Journals Project and appears in the current issue of *New Madrid Journal of Contemporary Literature*.

Originally from Nashville, **Lisa Williams** teaches at Centre College in Danville, Kentucky. She is the author of *Woman Reading to the Sea*, which won the Barnard Women Poets Prize, and *The Hammered Dulcimer*, which won the May Swenson Poetry Award. Her poems have been published or are forthcoming in *Blackbird*, *Poetry*, *The Oxford American*, and other magazines, and have been featured on *Poetry Daily* and *Verse Daily*, as well as in anthologies including *Best American Poetry 2009*, *Bright Wings: An Illustrated Anthology of Poems About Birds*, and *American Poetry: Next Generation*. Her essays on contemporary women poets have appeared in *The Rumpus*, *The Hollins Critic*, *The Cincinnati Poetry Review*, and on *Poetry Daily*.

2014 Betty Gabehart Prizes

Congratulations to Emily Cole of Carbondale IL for "Her Cancer into Harvest" and other poems; Amanda Kabak of Chicago for the story "Over the Rainbow"; and Shuly Cawood of Johnson City TN for the essay "An Unexpected Light." Don't miss their reading during the conference at 1:30 p.m. on Saturday. The Betty Gabehart Prizes honor our good friend, patron, and former director who led the conference during its seminal decade in the 1980s. Each winner receives \$200, conference admission for herself and one guest, and the opportunity to read her winning manuscript at the conference.

Faith A. Smith Poetry Prize

This top honor in the Wild Women of Poetry Slam was established by Frank X Walker in 2011 in memory of his mother. It awards \$500 to the winner of the competition. Don't miss this live and lively competition on Saturday at 6:30 p.m.

Postgraduate Scholarships

Congratulations to our 2014 scholarship recipients Cathy Beres, Sarah Curry, Jessica Franck, Rochelle Hurt, and Chelsea Catherine Wait. If you are enrolled in graduate school and living on limited funds, this scholarship is for you. It provides free general admission to the conference, including enrollment in a workshop, a \$200 value, thanks to a multi-year pledge by an anonymous donor. Applications of a cover letter and a five-page writing sample are due June 1 and are reviewed for merit and need by a committee of the director and an advisor. Many thanks to our donor's support for women writers!

Prize for Women Playwrights

The Kentucky Women Writers Conference awards a biennial national playwriting prize to bring more scripts by women to the stage. The winner receives a full production plus a cash prize of \$500. The winning play will be workshopped prior to its world premiere for a paying audience. The next submission period is tentatively September–November 1, 2014, and a link for online submissions will go live at that time. To receive updates, email us at kentuckywomenwriters@gmail.com to subscribe to our playwriting e-newsletter.

A message from Board of Advisors member Kimberly Miller

More than 20 years ago, I stood in the University of Kentucky's Student Center watching other conference-goers as they passed, each woman's face unselfconscious and full of purpose. I couldn't believe my good luck: to live in a city where such a woman-centered event existed! Decades later, I still feel that excitement. When I enter any building in which our conference is housed, I know that something important will occur. I was there when Nikky Finney insisted that Ellen Gilchrist be responsible for creating fully-realized characters of color! I saw with my own eyes that women could both hold one another accountable and do the grown-up work of making art.

The conference has made these kinds of connections and experiences possible for women from all over the country, as well as from across Kentucky. The KWWC is a structure that houses women's dreams for a little while. When each extraordinary weekend concludes, we dismantle our sparkling dwelling, but we take the knowledge of how to build back into our daily lives, back into our communities.

I cannot express my gratitude to the individuals who have made this conference happen for so long. When I write my own donation check, it seems a very small "thank you" for what I've received: once a fresh and uncertain graduate student who watched the purposeful women move quickly towards the doors of a KWWC reading, I see now how those women took themselves seriously, searching out those other writers, those other selves. The KWWC helped me find the path to writing, to that self.

As a writer and teacher who has benefitted from the conference, I can attest to the contribution this event makes to the Kentucky and national arts communities. A past and present board member, I know that funds are carefully, thoughtfully administered; each woman who serves on the KWWC board remains alert for ways to broaden the reach of the conference and to remain good stewards of our resources. Ticket sales cover a mere 25 percent of our costs, and so we rely on many generous supporters, who are thanked on p. 12. Won't you consider joining them? Your tax-deductible contribution may be mailed to the address below or paid online at www.uky.edu/GiveNow by designating "Kentucky Women Writers Conference." Thank you for considering supporting this important event in our shared arts community.

Sincerely,
Kimberly Miller, Board of Advisors

*Dear Kim,
Are you Appalachian? I need to know Board demographics for a grant application.
—Julie*

Dear Julie,
I'm unequivocally Appalachian, right down to the authentic pronunciation that rhymes with "hatchin'," not the outsiders-studying-us pronunciation that rhymes with "nation." Well water, mountain behind our house, wringer-washer, clothesline, coal stove, surplus of Baptist preachers in the family, fear of/infatuation with "up North," etc. But also: first-generation college grad, two graduate degrees, lived overseas, Mama cried when I kept my "maiden name," still working to pass for middle class.
—Kim

Stay in Touch

To receive our bi-monthly e-newsletter, please email us at kentuckywomenwriters@gmail.com.

Please give us your feedback using our evaluation forms, listen to our podcasts, and follow us on Facebook or Twitter:

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