



kentucky
women writers
conference

September 13–16, 2018

Thursday, September 13

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

4:00–5:00 p.m.

Conference Orientation: How to Make the Most of KWWC2018 Before, During, and After,
with KWWC board members **Katie Riley** and **Katy Yocom**
Second floor, Allen Room

The Lyric Theatre, 300 East 3rd Street

7:00–8:30 p.m.

Sonia Sanchez Series keynote by **Carolyn Finney**, introduced by series chair **Patrice Muhammad**
free and open to the public

Friday, September 14

The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

8:00–9:00 a.m.

registration and complimentary continental breakfast

9–10 a.m., plenary session

reading by **Tarfia Faizullah**

first floor, Stuart Room, *open to all registrants*

10:15–11:15 a.m.

“The Art and Business of Author Platform,” with **Jane Friedman**

first floor, Stuart Room, *open to all registrants*

10:15 a.m.–12:30 p.m. small group workshops

by reservation only

Who Are You Telling? And Why?

workshop in poetry with **Gabrielle**

Calvo Coressi, part 1

lower level, Sexton Room, *by reservation only*

Embrace Me in a Suicide Vest

workshop in poetry with **Tarfia Faizullah**,

part 1

second floor, Allen Room, *by reservation only*

11:30 a.m.–12:30 p.m.

readings by **Catherine Guthrie** and **Jane Marcellus**

first floor, Stuart Room, *open to all registrants*

12:30 p.m.

Boxed lunches will be available for those who selected this option.

2:15–3:15 p.m.

The Whole Shooting Match: Everything You Wanted to Know
About Building a Literary Anthology (and Why You Should Do It
Anyway). A Conversation with **Deirdra McAfee** and **BettyJoyce**

Nash, editors of *Lock & Load: Armed Fiction*

first floor, Stuart Room, *open to all registrants*

2:15–4:30 p.m. small group workshops

by reservation only

The Queen Died Too

workshop in fiction with **Emily Fridlund**,

part 1

second floor, Allen Room, *by reservation only*

Memory, Mapping, and Memoir

workshop in memoir with **Angela Palm**,

part 1

lower level, Sexton Room, *by reservation only*

Nonfiction and the Archeology of Memory

workshop in the essay with **Joni Tevis**,

part 1

lower level, Caudill Room, *by reservation only*

Chemistry, Subtext, and World-Building

workshop in fiction with **Sherry Thomas**,

part 1

lower level, Brown Room, *by reservation only*

3:30–4:30 p.m.

How to Smartly Self-Publish: Navigating the Service Landscape

and Positioning Yourself for Success, with **Jane Friedman**

first floor, Stuart Room, *open to all registrants*

4:45–5:45

readings by **Angela Palm** and **Joni Tevis**

first floor, Stuart Room, *open to all registrants*

6:00–7:30 p.m.

Writers Reception

The Lyric Theatre, 300 East 3rd Street, *ticketed event*

7:30–9:00 p.m.

Why People Still Read

keynote lecture and reading by **Mary Gaitskill**

The Lyric Theatre, 300 East 3rd Street

free and open to the public

Saturday, September 15

The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

8:00–9:00 a.m.

registration and complimentary continental breakfast

9:00–10 a.m., plenary session

The Nasty Bits: A Last Dab of Color

On Sexuality in Literature

craft talk in fiction by **Mary Gaitskill**

first floor, Stuart Room, *open to all registrants*

10:15–11:15 a.m.

Navigating the Author/Agent Relationship

Publishing seminar with **Reiko Davis**

first floor, Stuart Room, *open to all registrants*

10:15 a.m.–12:30 p.m. small group workshops

by reservation only

Who Are You Telling? And Why?

workshop in poetry with **Gabrielle**

Calvocoressi, part 2

lower level, Sexton Room, *by reservation only*

Embrace Me in a Suicide Vest

workshop in poetry with **Tarfia Faizullah**,

part 2

second floor, Allen Room, *by reservation only*

11:30 a.m.–12:30 p.m.

readings by **Reva Russell English** and **Emily Fridlund**

first floor, Stuart Room, *open to all registrants*

11:30 a.m.–1:00 p.m.

manuscript meetings with **Reiko Davis**

first floor, Writers Reference Room, *by reservation only*

12:30 p.m.

Lunch on your own at nearby restaurants. Look for board members in the Carnegie Center lobby who will gather groups by genre.

1:45–3:15 p.m.

manuscript meetings with **Reiko Davis**

first floor, Writers Reference Room, *by reservation only*

2:15–3:15 p.m.

Readings by **Gabrielle Calvocoressi** and **Cindy King**

first floor, Stuart Room, *open to all registrants*

2:15–3:15 p.m.

Readings by the Young Women Writers

second floor, Banks Room, *open to all registrants*

2:15–4:30 p.m. small group workshops

by reservation only

The Queen Died Too

workshop in fiction with **Emily Fridlund**,

part 2

second floor, Allen Room, *by reservation only*

Memory, Mapping, and Memoir

workshop in memoir with **Angela Palm**,

part 2

lower level, Sexton Room, *by reservation only*

Nonfiction and the Archeology of Memory

workshop in the essay with **Joni Tevis**, part 2

lower level, Caudill Room, *by reservation only*

Chemistry, Subtext, and World-Building

workshop in fiction with **Sherry Thomas**,

part 2

lower level, Brown Room, *by reservation only*

3:30–4:30 p.m.

panel discussion on poetry by **Safia Elhillo** and **Iris Law**

first floor, Stuart Room, *open to all registrants*

4:45–5:45

reading by **Sherry Thomas**, with Q & A by **Susanna Craig**

first floor, Stuart Room, *open to all registrants*

6:00–7:30 p.m.

dinner on your own

7:30–9:00 p.m.

Wild Women of Poetry Slam

A spoken word competition with audience judging, emceed by **T'Smilez**, with feature poet and celebrity judge **Safia Elhillo**. Poets **E'mon Lauren Black**, **Patricia Frazier**, **Promise Kayembe**, **Kyla Lacey**, **Amelia Loeffler**, **Kelly Mays**, **Eliza Sayers**, and **Terisa Siagatonu** will compete for the \$500 Faith A. Smith Poetry Prize. Pam Miller Arts Center, 141 E. Main Street, *free and open to the public*. Open mic at 7 p.m., requires sign-up in advance.

Sunday, September 17

The Carnegie Center for Literacy and Learning, 251 W. 2nd Street

10:00–11:30 a.m. Stars of the Commonwealth

readings by **Erin Chandler**, **Leesa Cross-Smith**, and **Sarah McCartt-Jackson**, with introductions and Q&A by **Sylvia Ahrens**

first floor, Stuart Room, *free and open to the public*

Featured Presenters

Gabrielle Calvocoressi is the author of *The Last Time I Saw Amelia Earhart* (Persea 2005), *Apocalyptic Swing* (Persea 2009), a finalist for the Los Angeles Times Book Prize, and *Rocket Fantastic* (Persea 2017). She is the recipient of numerous awards and fellowships including a Stegner Fellowship and Jones Lectureship from Stanford University, and a Rona Jaffe Woman Writer's Award, among others. Her poems have been published in the *New York Times*, *POETRY*, *Boston Review*, and *Kenyon Review*. She is an Editor at Large at *Los Angeles Review of Books*, and co-curates the digital make's space *Voluble*. She is working on a memoir entitled *The Year I Didn't Kill Myself*, and a novel, *The Alderman of the Graveyard*. She teaches at the University of North Carolina at Chapel Hill.

Before joining DeFiore in early 2016, **Reiko Davis** was an associate agent at Miriam Altshuler Literary Agency for four years. She grew up in Kansas City, received her B.A. in Comparative Literature and Art History from Brown University, and is a graduate of the Columbia Publishing Course.

Safia Elhillo is the author of *The January Children* (University of Nebraska Press, 2017), recipient of the 2016 Sillerman First Book Prize for African Poets. Sudanese by way of Washington, D.C., she holds a B.A. from NYU's Gallatin School of Individualized Study and an M.F.A. in poetry from the New School. Safia's work appears in *POETRY Magazine*, *Callaloo*, and *The Academy of American Poets' Poem-a-day series*, among others, and in anthologies including *The BreakBeat Poets: New American Poetry in the Age of Hip-Hop* and *Women of Resistance: Poems for a New Feminism*. With Fatimah Asghar, she is co-editor of the anthology *Halal If You Hear Me* (Haymarket Books, 2019). Safia has shared her work on platforms such as TEDxNewYork, the BBC World Service, the South African State Theatre, and *Red Bull's Frontiers*.

Bangladeshi American poet **Tarfia Faizullah** was born in 1980 in Brooklyn, New York, and grew up in Midland, Texas. She received her M.F.A. from Virginia Commonwealth University and currently teaches in the University of Michigan Helen Zell Writers' Program as the Nicholas Delbanco Visiting Professor in Poetry. Her first book, *Seam* (Graywolf, 2014), won the Crab Orchard Series in Poetry First Book Award among other honors, and her second collection, *Registers of Illuminated Villages*, appeared this year. Her poems have won a Fulbright Fellowship, three Pushcart Prizes, and the Frederick Bock Prize from Poetry. She has been invited to present her work at the Library of Congress, the Lannan Center for Poetics and Social Practice, the Radcliffe Seminars at Harvard University, and elsewhere.

Carolyn Finney, Ph.D. is a writer, performer, and cultural geographer. Her first book, *Black Faces, White Spaces: Reimagining the Relationship of African Americans to the Great Outdoors* was released in 2014 (UNC Press). Carolyn has appeared on the Tavis Smiley show, MSNBC, NPR and has been interviewed for numerous newspapers and magazines. Most recently an interview with Carolyn in the *Boston Globe* was cited as one of the top ten ideas/stories of 2014. Along with public speaking,

writing and consulting, she serves on the U.S. National Parks Advisory Board that is working to assist the National Park Service in engaging in relations of reciprocity with diverse communities.

Emily Fridlund's debut novel, *History of Wolves*, was a finalist for the 2017 Man Booker Prize, won the Sue Kaufman Prize for First Fiction from the American Academy of Arts & Letters, was a finalist for the PEN/Robert W. Bingham Prize for Debut Fiction, and was a *New York Times* Editors' Choice, among other honors. Her story collection, *Catapult* (Sarabande, 2017), won the Mary McCarthy Prize in Short Fiction. Emily grew up in Minnesota and now resides in the Finger Lakes region of New York, where she is a visiting scholar in the Department of English at Cornell University. She received an M.F.A. in fiction at Washington University in Saint Louis and a Ph.D. in literature and creative writing at the University of Southern California in 2014.

Jane Friedman has 20 years of experience in the publishing industry, with expertise in digital media strategy for authors and publishers. She's the cofounder of *The Hot Sheet* and has previously worked for F+W Media and the *Virginia Quarterly Review*. She has been interviewed and featured by NPR, PBS, CBS, the *Washington Post*, the National Press Club, and she has delivered keynotes and presentations at major industry events, including the *Writer's Digest* annual conference, *The Muse & The Marketplace*, Frankfurt Book Fair, BookExpo America and Digital Book World. She has held positions as a professor of writing, media, and publishing at the University of Cincinnati and the University of Virginia. Jane maintains an award-winning blog for writers at *JaneFriedman.com*. Her newest book is *The Business of Being a Writer* (Chicago, 2018).

Mary Gaitskill is the author of three novels, *The Mare* (2015), *Veronica* (2005), which was nominated for the 2005 National Book Award, National Critic's Circle Award, and *LA Times* Book Award, and *Two Girls, Fat and Thin* (1991). She is the author of the story collections *Bad Behavior* (1988), *Don't Cry* (1998), and *Because They Wanted To* (2009), which was nominated for the PEN/Faulkner in 1998. Gaitskill is also the author of the essay collection *Somebody with A Little Hammer* (2017). Gaitskill's stories and essays have appeared in the *New Yorker*, *Harper's*, *Esquire*, *Best American Short Stories* and *The O. Henry Prize Stories*. Her story "Secretary" was the basis for the feature film of the same name starring Maggie Gyllenhaal and James Spader. In 2002 she was awarded a Guggenheim Fellowship for fiction, and in 2010 she was awarded a Cullman Research Fellowship at the New York Public Library. She has taught at UC Berkeley, the University of Houston, New York University, Brown, and Syracuse University. In 1981 Gaitskill graduated from the University of Michigan, where she won an award for her collection of short fiction, *The Woman Who Knew Judo and Other Stories*. She was born in 1954 in Lexington, Kentucky.

Raised in the rural Midwest, **Angela Palm** earned a B.A. in English Literature and a B.S. in Criminal Justice at Saint Joseph's College. She is the author of *Riverine: A Memoir from Anywhere but Here* (Graywolf, 2016), recipient of the 2014 Graywolf Press Nonfiction Prize, an Indie Next selection, a Kirkus Best Book of 2016, and a *Powerful Memoir* by *Powerful Women* selected by

Oprah. Palm is the editor of *Please Do Not Remove* (Wind Ridge Books, 2014), an anthology of work by Vermont writers. Palm is the recipient of a Bread Loaf Writers' Conference Fellowship in narrative nonfiction and has taught creative writing at Bread Loaf, Champlain College, New England Young Writers' Conference, The Writers' Barn, The Porch (Nashville), Writers for Recovery, and The Renegade Writers' Collective. She works at Parent University, an education program for New Americans and refugees, and lives with her two children in Vermont.

Formerly a park ranger, factory worker, and seller of cemetery plots, **Joni Tevis** is the author of two books of essays, *The Wet Collection: A Field Guide to Iridescence and Memory* (2007), and *The World Is On Fire: Scrap, Treasure, and Songs of Apocalypse* (2015), both published by Milkweed Editions. Her essays have appeared in *Orion*, *Oxford American*, *Poets & Writers*, the *Pushcart Prize* anthology, and elsewhere. She serves as the Bennette E. Geer Professor of Literature at Furman University in Greenville, South Carolina.

Sherry Thomas is one of the most acclaimed historical romance authors writing today, a two-time winner of Romance Writers of America's prestigious RITA® Award for *Not Quite a Husband* (2010) and *His at Night* (2011). Her books regularly receive starred reviews and best-of-the-year honors from trade publications, including such outlets as the *New York Times* and *National Public Radio*. Her goal in life is to write every kind of book she enjoys reading. Thus far she has published romance, fantasy, mystery, and a wuxia-inspired duology. Her newest series features Lady Sherlock in *A Study in Scarlett Women* (2016) and *A Conspiracy in Belgravia* (2017). She lives in Austin, Texas, with her husband and sons. English is her second language.

Special Guests

Sylvia Ahrens serves as a writing mentor for the Carnegie Center as well as board treasurer for the Kentucky Women Writers Conference. She is the author of several collections of poetry, including *The Shepherds of Tenth Avenue* (forthcoming from Finishing Line Press). She taught writing, literature, and women's studies at Lindsey Wilson College until she retired in 2013.

Erin Chandler holds an M.F.A. in Creative Writing from Spalding University and a Master's in Theatre from the University of Kentucky. She recently published her first memoir, *June Bug Versus Hurricane*; the theatrical version was produced at the Lost Studio in Los Angeles. Work as a stage and film actress garnered honors such as Best Actress Dramalogue Award for David Rabe's *In the Boom Boom Room*, and Best Ensemble and Best Script for the play and film *Lost in the Pershing Point Hotel*, which she also produced. Erin teaches English at BCTC, playwriting at the Carnegie Center, and runs Rabbit House Books & Notions, a book shop in Versailles, KY, that sells new and used books and offers a variety of writing workshops, book clubs and meditation classes.

Leesa Cross-Smith is a homemaker and writer from Kentucky. She is the author of *Whiskey & Ribbons* (Hub City Press, 2018) and *Every Kiss a War* (Mojave River Press, 2014). *Every Kiss a War* was a finalist for both the Flannery O'Connor Award for Short

Fiction (2012) and the Iowa Short Fiction Award (2012). Her work has appeared in *Oxford American* and *Best Small Fictions*, among many others. She and her husband run a literary magazine called *WhiskeyPaper*.

Reva Russell English is a musician, writer and activist. A preacher's kid originally from Kansas, she now loves and works in Lexington, Ky. with her partner, three year-old child and two sparring cats. She plays music in two bands and helps her partner out on their small urban farm situated on Lexington's northside, called North Farm.

Catherine Guthrie, author of *FLAT: Reclaiming My Body from Breast Cancer*, is an award-winning women's health journalist. For the past twenty years, her reporting, essays, and criticism have appeared in dozens of national magazines including *Time*; *O, The Oprah Magazine*, *Slate*; *Prevention*; and *Yoga Journal*. She has faced breast cancer twice. She lives near Boston and is a native of Louisville.

Cindy King's work has appeared or is forthcoming in *Callaloo*, *The Sun*, *North American Review*, *Cincinnati Review*, *African American Review*, *American Literary Review*, *Blackbird*, *jubilat*, *The Louisville Review*, *New American Writing*, *Cortland Review*, *River Styx*, *TriQuarterly*, *Cimarron Review*, *Black Warrior*, *Quarter After Eight*, and elsewhere. She lives in Utah, where she is an Assistant Professor of Creative Writing at Dixie State University and editor of *Route 7 Review* and the *Southern Quill*.

Jane Marcellus's personal essays have appeared in the *Gettysburg Review*, the *Sycamore Review*, *Hippocampus*, and *Gravel*. She is a professor at Middle Tennessee State University.

Deirdra McAfee's work appears in *Shenandoah*, *Tupelo Quarterly*, *Georgia Review*, *Willow Springs*, *The Diagram*, and others. She's had residencies at MacDowell, Ragdale, Ucross, VCCA, and others. She earned an M.F.A. at The New School, an M.A. at Georgetown, and a B.A. at the University of Florida. She wore six-guns under her church dress, just in case. She's also fired an MP-5.

Kentucky poet, naturalist, and folklorist **Sarah McCartt-Jackson** is the recipient of an Al Smith Individual Artist Fellowship from the Kentucky Arts Council and has served as an artist-in-residence for the Great Smoky Mountains National Park. Her poetry book *Stonelight* won the 2017 Airlie Prize and is published by Airlie Press in Oregon. Her chapbooks include *Vein of Stone* and *Children Born on the Wrong Side of the River*. She is owner and founder of *Stonelight Studio*, home of *Apple Cider Vinegar Press*.

BettyJoyce Nash won the 2015 F. Scott Fitzgerald and Cville Weekly fiction prizes. Her fiction has appeared in *North Dakota Quarterly* and *Broad River Review*; journalism and essays have appeared in newspapers, magazines, and on the radio. Her writing has been recognized with fellowships from MacDowell, Ragdale, VCCA, and the Tyrone Guthrie Center in Ireland. She earned a master's in journalism from Northwestern and an M.F.A. in fiction from Queens. She's taught writing at the University of Richmond, *WriterHouse* in Charlottesville, Va., and the Albemarle Charlottesville Regional Jail. She's working on her first novel.

Gabrielle Calvocoressi (poetry workshop). *Who Are You Telling? And Why?* In this class we will delve into stories we think we know and those we think we've forgotten (but feel in the deepest parts of us) as a way of investigating how memory and voice can work in our poems. We'll experiment with sound recording, interviews, and formal variations to make poems that are worlds in themselves and gateways to somewhere even deeper.

Tarfia Faizullah (poetry workshop). *Embrace Me In A Suicide Vest*. What does it mean to be socially engaged artists in this particular moment? How do we write poems that are aware, craft-conscious, but not didactic? We'll take a look at and write our own poems that render and interrogate vulnerability and violence. Our discussion will include non-Western forms and poets who have been exiled.

Emily Fridlund (fiction workshop). *The Queen Died Too*. What makes for a compelling plot? How do you bring a story's elements together in a moving way? E. M. Forster famously defined plot in terms of causality: "The king died and then the queen died" is a story. "The king died, and then the queen died of grief" is a plot." Forster's classic definition, however, fails to account for the all the subtler narrative structures that allow a story to accumulate meaning through other means: simultaneity, associations, layers, and silence. In this two-day workshop, we will consider plotting in the broadest of terms, playing with a variety of models for generating momentum and meaning in our work. We will experiment with a plurality of approaches to plotting and return to our own fiction with fresh ideas for shaping our raw stories.

Jane Friedman (publishing lecture). *The Art & Business of Author Platform*. What can you do, especially without a publisher's help (or a large bankroll), to grow the readership for your work? Sometimes this is called "platform development." Author platform is one of the most difficult concepts to explain in publishing, partly because everyone defines it a little differently. But by far the easiest explanation of platform is: visibility to your target audience—which translates into an ability to sell your work. Platform building requires consistent, ongoing effort over the course of a career; the work is never really done, and your strategy will evolve over time. We'll discuss how to develop an approach that fits your personality and the unique qualities of your work.

Jane Friedman (publishing lecture). *How to Smartly Self-Publish: Navigating the Service Landscape and Positioning Yourself for Success*. Over the last decade, the publishing industry has undergone tremendous evolution due to the power of any author to publish and distribute their work at the click of a button. But is this path right for you and your book—and how do you sift through the increasing number of services (and hybrid options) that make a lot of promises, but cost you a lot upfront? This session covers everything you need to know about the self-publishing landscape, in plain English. You'll come away with a clear picture of how the major retailers, distributors and service companies work, and learn the best practices of professional, self-publishing authors.

Angela Palm (memoir workshop). *Memory, Mapping, and Memoir*. This workshop is a kind of excavation of our most poignant images of our homelands. It explores the nature of episodic memory and demonstrates how research can augment or expand memory. We'll mine experiences rooted strongly in their location in place and time—layering what we remember through generative prompts. Writers will practice building upon and deepening fleeting snapshots of experience in pursuit of greater meaning.

Joni Tevis (nonfiction workshop). *Nonfiction and the Archaeology of Memory: Discovering Your Inner Indiana Jones*. This workshop will explore the art and craft of creative nonfiction. We will apprentice ourselves to published work as well as to our own lives, exploring the building blocks of nonfiction. Armed with this knowledge, we will apply new techniques to our own essays, which may take the form of memoirs, personal essays, lyric essays, natural history, or journalism. Our writing exercises will help us engage in the work and play of writing. Among other exercises, we'll try our hands at becoming "archaeologists of memory," using fragments of history—postcards, photographs, and other ephemera—as triggering points for our own work. As we workshop and revise together, we will practice the habit of reading as writers, writing voraciously, being "one on whom nothing is lost," and becoming wise and generous editors of our own and others' work.

Sherry Thomas (fiction workshop). *Chemistry, Subtext, and World-building: How to create the sizzle, the nuance, and the immersiveness that will keep your readers glued to the page*. This two-day, two-session generative workshop breaks down several of the X-factors of propulsive storytelling. We will: 1) illustrate chemistry in the context of both story development and character arc and learn the specifics of creating and deepening chemistry; 2) examine how subtext creates layered narratives and nuanced interactions between characters; and 3) practice intriguing world-building, whether your characters wear corsets and ride in carriages, or wave wands and battle dragons.

Prizes and Scholarships

Faith A. Smith Poetry Prize

This top honor in the Wild Woman of Poetry Slam was established by Frank X Walker in memory of his mother and awards \$500 to the winner. **E'mon Lauren Black, Patricia Frazier, Promise Kayembe, Kyla Lacey, Amelia Loeffler, Kelly Mays, Eliza Sayers,** and **Terisa Siagatonu** will compete on Saturday night, with **Safia Elhillo** as the featured poet and celebrity judge, and **TSmilez** as emcee. Don't miss this extraordinary event!

2018 Betty Gabehart Prizes

Congratulations to fiction winner: **Reva Russell English** of Lexington, KY for "Gula, Big and Tall"; poetry winner **Cindy King** of St. George, Utah, for "Navigation" and other poems; and nonfiction **Jane Marcellus** of Murfreesboro, TN for "Edging Toward Normal" (memoir excerpt). This contest for as-yet unpublished work is judged by our Board, and winners receive \$300 stipends, conference admission for oneself and a guest, and the opportunity to read the winning manuscript at the conference. The submission deadline is always June 1.

KWWC2018 Scholarships

Our scholarships provide free general admission to the conference, including enrollment in a workshop, a \$200 value. Applications of a cover letter and a five-page writing sample are due July 1 and are reviewed for merit and need by a committee of the director and one advisor. Established in 2012 by an anonymous donor, these scholarships were originally designed for women enrolled in graduate school, but this year we expanded the criteria to anyone who has financial need. Congratulations to these 2018 scholarship recipients: **Janice Clayton** of Richmond, KY; **Katy Bowser** Hutson of Goodlettsville, TN; **Susan Mitchell** of Livingston, KY; **Dodie Murphy** of Berea, KY; **Darlene Taylor** of Washington, D.C.; **Ashlee Clark Thompson** of Louisville, KY; and **Sam Thomas** of Decatur, GA.

Prize for Women Playwrights

Since 2011 we have awarded a biennial playwriting prize to bring more scripts by women to the stage. The next submission period will be in November 2018 for a production in fall 2019, guest judge tba. In the most recent cycle, guest judge **Martyna Majok** chose **Raegan Payne's** *Timeless*, independently produced by Eric Seale in 2017. In spring 2018 Majok was awarded the Pulitzer Prize in Drama for her play, *Cost of Living*.

Stay in Touch

To receive our bi-monthly e-newsletter, email us at kentuckywomenwriters@gmail.com and don't hesitate to include feedback in your note. We are also on Facebook and Twitter. contact: Julie Wrinn, director
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Web site: www.kentuckywomenwriters.org
Facebook: Kentucky Women Writers Conference
Twitter: @KYwomenwriters

Recommended Reading
by conference presenters

Rocket Fantastic

Gabrielle Calvocoressi

June Bug Meets Hurricane

Erin Chandler

Whiskey & Ribbons

Leesa Cross-Smith

The January Children

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The World Is on Fire

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Sherry Thomas

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Susan Kroeg
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of Mildred A. Zimmerman

Kristan Lenning
Phyllis MacAdam
Melissa A. McEuen and Edward
Stanton
Katie Riley
Margaret Upchurch
Jessica Winters
Katy Yocom

Friend (up to \$99)

Beth Dotson Brown
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