37th annual

kentucky
women
writers
conference

September 10–13, 2015

Thursday, September 10

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

6:00–8:00 p.m.
BadddDDD Sonia Sanchez: a new documentary film
and conversation with **Sonia Sanchez** and **Patrice Muhammad**
Free and open to the public

Friday, September 11

All daytime sessions are held a 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., plenary session
reading by **Sonia Sanchez**, with introduction and Q &A by **DaMaris Hill**
open to all registrants, first floor, Stuart Room

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

The Obstructions
workshop in poetry with **Angela Ball**, part 1
by reservation only, lower level, Caudill Room

One Poem, Two Attitudes
workshop in poetry with **Kathleen Driskell,** part 1
by reservation only, lower level, Sexton Room

The Power of Persona Poems
workshop in poetry with **Jessica Helen Lopez**, part 1
by reservation only, lower level, Brown Room

10:15–11:15 a.m.
"Can the Writing Life Make Peace With Family Life?"
panel discussion with **Meghan Daum, DaMaris Hill, Hannah Pittard,** and **Julie Wrinn**
open to all registrants, first floor, Stuart Room

10:15 a.m.–12:15 p.m.
manuscript meetings with **Joy Harris**
by reservation only, first floor, Writers Reference Room

11:30 a.m.–12:30 p.m.
readings by **Jacinda Townsend** and **Emily Bingham**
open to all registrants, first floor, Stuart Room

12:30–2:00 p.m.
Boxed lunches will be available for all participants on the first floor.

2:00–3:00 p.m.
Signing with an Agent, with **Joy Harris**
open to all registrants, first floor, Stuart Room
Small Group Workshops, 2:00–4:15 p.m.
by reservation only

Writing Lives: Loud and Quiet
biography/nonfiction workshop with **Emily Bingham**, part 1
by reservation only, lower level, Sexton Room

Self-Exposure vs. Self-Examination
workshop in memoir and personal essay
with **Meghan Daum**, part 1
by reservation only, second floor, Allen Room

Road Trip: Finding Inspiration in Place
workshop in playwriting with **Carson Kreitzer,** part 1
by reservation only, lower level, Brown Room

From "What If?" to "What Now?" to "What Just Happened?"
workshop in Fiction with **Hannah Pittard**, part 1
by reservation only, second floor, Dunnigan Room

Conflict Through Character: The Bottom-Up Approach
workshop in fiction with **Jacinda Townsend**, part 1
by reservation only, lower level, Caudill Room

3:15–4:15 p.m.
Publishing Strategies for Poets
panel discussion with **Lynnell Edwards, Kristen Miller, Kiki Petrosino,** and **Katerina Stoykova-Klemer**
open to all registrants, first floor, Stuart Room

4:30–5:30 p.m.
readings by **Angela Ball** and **Kathleen Driskell**
open to all registrants, first floor, Stuart Room

6:00–7:30 p.m., Writer's Reception
by advance purchase only, Singletary Center Lobby
405 Rose Street, University of Kentucky campus (see map on p. 9)

7:30–9:00 p.m.
All This Useless Beauty: Symbol and Subtext in the Short Story
keynote address by **Ann Beattie** & conversation with **Hannah Pittard**
free and open to everyone, Singletary Center Recital Hall, 405 Rose Street

Saturday, September 12

All daytime sessions are held a 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., plenary session
What I Think I'm Doing
fiction craft talk by **Ann Beattie**
open to all registrants, first floor, Stuart Room

10:15 a.m.–12:30 p.m., small group workshops
by reservation only

The Obstructions
workshop in poetry with **Angela Ball,** part 2
by reservation only, lower level, Caudill Room

One Poem, Two Attitudes
workshop in poetry with **Kathleen Driskell**, part 2
by reservation only, lower level, Sexton Room

The Power of Persona Poems
workshop in poetry with **Jessica Helen Lopez**, part 2
by reservation only, lower level, Brown Room

10:15–11:15 a.m.
Navigating the Changing Marketplace for Your Work
publishing seminar with **Joy Harris**, introduced by **Sena Jeter Naslund**
open to all registrants, first floor, Stuart Room

11:30–12:30 p.m.
dramatic reading by **Carson Kreitzer**,
with introduction and Q & A by **Eric Seale**
open to all registrants, first floor, Stuart Room

12:30–2:00 p.m.
Group lunches at nearby restaurants: look for board members in the Carnegie Center lobby who will gather and lead parties to these restaurants.

2:00–3:00 p.m.
Gabehart Prize Winners: Readings by **Deborah Bernhardt** (poetry), **Theresa Dowell Blackinton** (fiction), and **Katherine McCord** (nonfiction), *open to all registrants,* first floor, Stuart Room

Small Group Workshops, 2:00–4:15 p.m.
by reservation only

Writing Lives: Loud and Quiet
biography/nonfiction workshop with **Emily Bingham**, part 2
by reservation only, lower level, Sexton Room

Self-Exposure vs. Self-Examination
workshop in memoir and personal essay
with **Meghan Daum**, part 2
by reservation only, second floor, Allen Room

Road Trip: Finding Inspiration in Place
workshop in playwriting with **Carson Kreitzer**, part 2
by reservation only, lower level, Brown Room

From "What If?" to "What Now?" to "What Just Happened?"
workshop in Fiction with **Hannah Pittard**, part 2
by reservation only, second floor, Dunnigan Room

Conflict Through Character: The Bottom-Up Approach
workshop in fiction with **Jacinda Townsend**, part 2
by reservation only, lower level, Caudill Room

3:05–4:25 p.m.
Young Women Writers and Teen Howl Poets: readings
open to all registrants, first floor, Stuart Room

4:30–5:30 p.m.
readings by **Meghan Daum** and **Hannah Pittard**
open to all registrants, first floor, Stuart Room

6:00–7:30 p.m.
90 Seconds, Open Mic, emceed by **Sara Volpi**
Natasha's Bistro, 112 Esplanade Alley
Please sign up in advance at the registration table.

7:00–9:00 p.m., Wild Women of Poetry Slam
A spoken word competition with audience judging, emceed by **Bianca Spriggs,** with feature poet and celebrity judge **Jessica Helen Lopez**, and music by Nashville singer songwriter **Amythyst Kiah.** Poets **Christina Boyd, Lisa Marie** and **Jordon Roberts** will compete for the $500 Faith A. Smith Prize.
free and open to the public, Downtown Arts Center, 141 East Main St.

Sunday, September 13

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

10:00–11:30 a.m. Stars with Accents
readings by **Bianca Bargo, Martha Billips,** and **Allison Joseph,**
with introduction and Q & A by **Katerina Stoykova-Klemer**
free and open to the public, first floor, Stuart Room

Angela Ball, **The Obstructions.** This poetry workshop has its source in Lars von Trier's 2003 film, *The Five Obstructions*, in which von Trier asks his mentor, director Jorgen Leth, to remake his 1967 short film, *The Perfect Human,* in accordance with various crippling stipulations, or "obstructions," such as "no frame longer than twelve seconds," "set it in the worst place in the world," etc. In this workshop version, we will start by viewing *The Perfect Human.* Students will each supply a previously written poem, to be commented on by the group. At the end of the discussion, the group will provide one or more obstructions for the poet to use in revising. The second class will be devoted to critiquing the obstructed poems. The notion behind the workshop resides in a paradox: sometimes the imposition of requirements is freeing to the poet and to the poem.

Emily Bingham, **Writing Lives: Loud and Quiet.** This nonfiction/biography workshop examines what it means to write biographically—to choose, document, and construct a life using hard data along with imagination in such a way that leaves the reader satisfied yet still thinking. Participants will bring to the first class an idea (one page or less) for a biography and a document (an obituary, interview, article of clothing, photograph . . . anything) relating to the person. If you have a project underway, please also bring an excerpt (5–8 pages) of your latest draft. Over two days we will push to the next stage of development to see how the story being told shifts. What questions does the subject, documentation, or excerpt open up and how can they be answered through research or interpretation/inference? What questions cannot be answered and what do they say about the life you are telling? We will also briefly look at the connections we bring to our biographical work and examine the concept of quiet versus loud subjects—loud ones are known figures and quiet ones may be obscure but potentially just as revealing—and ways of managing and marketing both types.

Meghan Daum, **Personal Essay and Memoir: Self-Exposure Versus Self-Examination.** In this nonfiction workshop, we will explore the difference between "revealing everything" and finding revelation on the page through honest personal reflection. We will think about how to most effectively use personal experience to explore broader, more universal ideas and how not to get bogged down in inquiries that are so personal as to be solipsistic. This class will allow for discussion of previously written material but is primarily designed to generate new work through prompts, exercises, and light reading assignments. Please come to the first class with a short piece (no more than 8 pages long; it needn't be a finished work) that best represents the kind of work you'd like to focus on during this workshop. Don't forget your sense of humor!

Kathleen Driskell, **One Poem, Two Attitudes: Understanding the Tension between Drafting and Revising Our Poems.** I was writing for years before I realized that the creative space I need to inhabit when drafting a poem should be playful, adventurous, brave, free from self-judgment—and in direct opposition to the space I need to inhabit when revising that same poem. One space is boundless, the other structured, but both are necessary for creating polished meaningful poems. In my workshop, we will inhabit both of those spaces. In our first session, we will generate poems that are lively, free, and spill across our paper—but we won't worry about that, because in our second session we'll turn our minds toward using all we know about craft and technique to revise that draft into something beautifully shaped. For this session, bring paper and something to write with or a laptop if you'd prefer to write electronically.

Carson Kreitzer, **Road Trip: finding inspiration in place**. This playwriting workshop will use location as a "way in" to both story and character, short-circuiting the usual planning, and inspiring a different kind of listening. Participants should come with a place in mind. For the first class, please bring 1) a picture, 2) an index card with a statistic, fact, or brief anecdote, and 3) an artifact, all pertaining to your chosen place. Don't let the artifact assignment keep you close to home—be creative. We will believe whatever you tell us about your artifact. Also bring a notebook for writing and a small stack of index cards. If you already have a play in process and would like to work on it, that's fine. Just be prepared to really think about place, and be open to new ideas.

Jessica Helen Lopez, **The Power of Persona Poems.** This workshop will allow the writer to explore the genre of persona poetry. In constructing persona pieces, the writer will delve into the consciousness and possible experiences of others, creatively convey stories that may not otherwise be expressed, and challenge the poet to step out of the "literary" box. We will read and discuss the works of Patricia Smith and the poet Ai. Additionally, workshop participants will lay out the framework for their own persona poem and/or dramatic monologue. It is important to note that in "speaking for others" we write from a possible privileged viewpoint and it is necessary to consider the ramifications that may arise. In essence, we are asking ourselves how to strive to write a responsible and dynamic persona poem.

Hannah Pittard, **From What if? to What now? to What just happened?** In this fast-paced generative fiction workshop, we will conceive, design, and begin to construct stories of our own. Participants are encouraged to submit ten *What if?* questions a week before we meet. These questions should introduce both a character and a conflict. For instance, *What if a brother kissed a sister?* Or, *What a wife discovered a strange hairclip under the mattress?* Don't worry yet about specific characters or plot or even more detailed situations; all you need now are ten disparate *What ifs?*

Jacinda Townsend, **Conflict Through Character: The Bottom-Up Approach.** Do you ever get stalled while dreaming up plots? In this fiction workshop, we'll learn how to make the characters you sire create their own plots. We will identify the six major ways that characters announce themselves on the page and then examine the channel that leads easily from characterization to conflict to plot.

Angela Ball is professor of English in the Center for Writers at the University of Southern Mississippi. She is the author of five poetry collections, including *The Museum of the Revolution: 58 Exhibits, Possession, Quartet,* and *Night Clerk at the Hotel of Both Worlds,* as well as two chapbooks. Her work has been featured in *Best American Poetry*, on the Writer's Almanac with Garrison Keillor, and has been frequently anthologized; journals that have featured her poems and translations include *Field*, the *New Yorker, Ploughshares,* the *New Republic, Poetry, Grand Street, Partisan Review,* and the *Atlantic Monthly*. For 32 years she served as Poetry Editor for *Mississippi Review*. She has been named the Distinguished Moorman Professor at the University of Southern Mississippi for 2013–15.

Bianca Bargo was born in Knox County, Kentucky, and earned a B.A. in English from the University of Kentucky, where she won UK's Farquhar Poetry Award and served as managing editor of *Limestone: A Journal of Art and Literature*. She recently earned an M.Ed. from Eastern Kentucky University, and her work was anthologized in *Bigger than They Appear: Anthology of Very Short Poems*. Her poetry chapbook is *How I Became an Angry Woman*. She resides in Lexington with her husband, Micah, and their pets.

Ann Beattie is a popular and critically acclaimed short story writer and novelist whose work has been included in four O. Henry Award Collections, in John Updike's *Best American Short Stories of the Century,* and in Jennifer Egan's *Best American Short Stories 2014*. Among her many awards in the genre, Beattie received the PEN/Malamud Award for achievement in the short story in 2000 and the Rea Award for the Short Story in 2005. Recent works include *The State We're In: Maine Stories, Mrs. Nixon: A Writer Imagines a Life*, the novella *Walks with Men*, and *The New Yorker Stories*, a collection of 48 stories previously published in that magazine from 1974 to 2006. The writer's collections include *Distortions, Secrets and Surprises, The Burning House, Where You'll Find Me, What Was Mine, Park City: New and Selected Stories, Perfect Recall, and Follies: New Stories*. Equally as prolific as a novelist, Beattie has published eight novels, including *Chilly Scenes of Winter, Falling in Place, Love Always, Picturing Will, Another You, My Life, Starring Dara Falcon,* and *The Doctor's House*. Her writing has been translated into many languages and published in France, Italy, Holland, Germany, Sweden, Spain, Portugal, Japan, and China. The Edgar Allan Poe Professor of Literature and Creative Writing at the University of Virginia (Emerita), Beattie is a member of the American Academy of Arts and Letters and of the American Academy of Arts and Sciences. Beattie and her husband, painter/sculptor Lincoln Perry, live in Maine and Key West, Florida. She is currently finishing her next story collection, expected in 2016 from Scribner.

Martha Billips currently serves as Associate Dean for Academic Affairs and Professor of English at Transylvania University, her alma mater. She holds a Ph.D. from the University of Kentucky, where she wrote a doctoral dissertation on the Kentucky novels of Harriette Simpson Arnow. She has published and spoken widely on Arnow and contributed the essay "Harriette Simpson Arnow: A Writer's Life" to *Kentucky Women: Their Lives and Times*. Additional research interests include the work of Lee Smith and that of other star Appalachian women writers "with accents." She is a native of Pikeville, Kentucky.

Biographer and historian **Emily Bingham**'s most recent book, Irrepressible: *The Jazz Age Life of Henrietta Bingham*, unearths the unexpected story of her bisexual great aunt. Her previous books are *Mordecai: An Early American Family* and *The Southern Agrarians and the New Deal: Essays After* I'll Take My Stand. She has taught at Centre College, University of Louisville, Bellarmine University, and St. Francis High School, and her articles and reviews have appeared in *The Journal of Southern History, Newsweek*, the *Wall Street Journal,* and *New England Review*. She has three children and lives in Louisville with her husband, Stephen Reily.

Angela Ball

Bianca Bargo

Ann Beattie

Martha Billips

Meghan Daum is the author of four books, most recently the collection of original essays *The Unspeakable: And Other Subjects of Discussion*. She is also the editor of *Selfish, Shallow & Self-Absorbed: Sixteen Writers on the Decision Not To Have Kids*. Her other books include the essay collection *My Misspent Youth*, the novel *The Quality of Life Report,* and *Life Would Be Perfect If I Lived In That House*, a memoir. Since 2005, Meghan has been an opinion columnist at the *Los Angeles Times*, covering cultural and political topics. Meghan has written for numerous magazines, including the *New Yorker, Harper's*, and *Vogue*.

Kathleen Driskell's newest poetry collection is *Next Door to the Dead* (University Press of Kentucky, 2015). Her previous full-length poetry collection, *Seed Across Snow*, was listed as a national bestseller by the Poetry Foundation. In 2012, she published *Peck and Pock: A Graphic Poem,* a long-poem in comic book form. Her poems have appeared in many nationally known literary journals including *Poems and Plays*, the *Southern Review, North American Review, RiverStyx, Shenandoah, Greensboro Review,* and *Rattle,* and featured online on *Poetry Daily, Verse Daily,* and in *American Life in Poetry*. Her work has been anthologized in *What Comes Down to Us: 20 Contemporary Kentucky Poets* and *The Kentucky Anthology*. Kathleen is an Al Smith Fellow of the Kentucky Arts Council and a past regular contributor to WFPL 89.3 FM, an NPR affiliate in Louisville, Kentucky, where she lives with her family. She is Professor of Creative Writing and Associate Program Director of the brief-residency M.F.A. in Writing Program at Spalding University in Louisville.

Joy Harris established her own literary agency in New York City in 1990. She works primarily with literary fiction, strongly-written commercial fiction, narrative nonfiction across a broad range of topics, memoir and biography, and is drawn to a clear, original voice, an engaging point of view, and strong characters. She takes great pleasure in finding new literary voices, and over the course of her career has had the joy of representing many bestselling and acclaimed authors from the time of their first published work.

Allison Joseph is the author of *What Keeps Us Here, Soul Train, In Every Seam, Imitation of Life, Worldly Pleasures, Voice, My Father's Kites, Trace Particles,* and *Little Epiphanies*. She is editor and poetry editor of *Crab Orchard Review,* teaches at Southern Illinois University Carbondale, and is director of the Young Writers Workshop. She maintains the creative writing opportunities list serve CRWROPPS and received the 2012 George Garrett Award for outstanding literary service from AWP. In 2014 she received an honorary doctorate from Kenyon College and the Paladin Award from RHINO.

Carson Kreitzer is a playwright best known for *The Love Song of J. Robert Oppenheimer,* which won the Lois and Richard Rosenthal New Play Prize, the American Theatre Critics' Steinberg Citation, and the Barrie Stavis Award, and is published in Smith and Kraus's *New Playwrights: Best Plays of 2004* and by Dramatic Publishing. *Self Defense or death of some salesmen* has been produced across the country and is published by Playscripts and in Smith and Kraus's *Women Playwrights: Best Plays of 2002*. Her 2014 play *Lasso of Truth* explores the origins of Wonder Woman and was a National New Play Network Rolling world premiere, with productions at Marin Theatre Company and premieres at Synchronicity Theatre in Atlanta and Unicorn Theatre in Kansas City. Other work includes *1:23, Flesh and the Desert, The Slow Drag* (New York and London), *Freakshow, Slither, Dead Wait,* and *Take My Breath Away,* featured in BAM's 1997 Next Wave Festival. Her latest play, *Behind the Eye,* about surrealist muse and WWII combat photographer Lee Miller, was produced by the Cincinnati Playhouse in the Park in April 2015. She and composer Matt Gould are currently under commission from Yale Rep and New Dramatists for their new musical *lempicka*. She is also writing a new play for the Guthrie Theatre and recently traveled to Ireland as a Dowling Annaghmakerrig Fellow.

Jessica Helen Lopez was recently named the City of Albuquerque Poet Laureate and is a nationally recognized award-winning slam poet, holding the titles of 2012 and 2014 Women of the World City of ABQ Champion. Her first collection of poetry, *Always Messing With Them Boys,* made the Southwest Book of the Year reading list and was also awarded the Zia Book Award presented by NM Women Press. Her second collection is *Cunt.Bomb*, and her work has been anthologized in *A Bigger Boat: The Unlikely Success of the Albuquerque Slam Scene, Earth Ships: A New Mecca Poetry Collection, Tandem Lit Slam, Adobe Walls, Malpais Review, SLAB Literary Magazine, Courage Anthology: Daring Poems for Gutsy Girls,* and *Learn Then Burn: A Modern Poetry Anthology for the Classroom*. Lopez is the founder of La Palabra—The Word Is a Woman collective created for and by women and gender-identified women. Her 2012 TED Talk is "Spoken Word Poetry that Tells HERstory." Lopez is the volunteer coordinator and planning member for the Poetry Slam Incorporated 2015 Women of the World National Poetry Slam Tournament, to be hosted in Albuquerque.

Hannah Pittard is the author of three novels, including the forthcoming *Listen to Me* (2016) and *Reunion*, which has been chosen as a Millions' Most Anticipated Book, a *Chicago Tribune* Editor's Choice, a BuzzFeed Top-5 Great Book, a Best New Book by *People* magazine, a Top-10 Read by *Bustle* magazine and LibraryReads, a Must-Read by TimeOut Chicago, and a Hot New Novel by *Good Housekeeping*. Her first novel, *The Fates Will Find Their Way,* was an Oprah Magazine selection, an Indie Next pick, a Powell's Indiespendible Book Club Pick, and a "best of" selection by the *Guardian,* the *Chicago Tribune*, *Details Magazine*, the *Kansas City Star*, *Chicago Magazine, Chicago Reader,* and Hudson Booksellers. She is the winner of the 2006 Amanda Davis Highwire Fiction Award, a MacDowell Colony Fellow, and a consulting editor for *Narrative* magazine. She is Assistant Professor of Creative Writing at the University of Kentucky in Lexington, where she lives with her husband, W. Andrew Ewell. Follow her on Twitter @hannahpittard.

Sonia Sanchez was born on September 9, 1934, in Birmingham, Alabama, earned a B.A. in Political Science from Hunter College in 1955, and emerged as a seminal figure in 1960s Black Arts Movement as a poet, playwright, teacher, activist, children's author, and champion of spoken word. She is among the earliest poets to have incorporated urban black English into her poetry and she was one of the first activists to secure the inclusion of African American studies in university curricula. Deemed "a lion in literature's forest" by poet Maya Angelou and winner of major literary awards including the American Book Award, Sanchez is best known for 17 books of poetry that explore a wide range of global and humanist themes, particularly the struggles and triumphs of women and people of color. Among her many honors are the Robert Creeley Award, the Frost Medal, the Community Service Award from the National Black Caucus of State Legislators, the Lucretia Mott Award, the Outstanding Arts Award from the Pennsylvania Coalition of 100 Black Women, the Peace and Freedom Award from Women's International League for Peace and Freedom, the Pennsylvania Governor's Award for Excellence in the Humanities, a National Endowment for the Arts Award, and a Pew Fellowship in the Arts. Sanchez has lectured at more than 500 universities and colleges in the United States and has read her poetry in Africa, Cuba, England, the Caribbean, Australia, Nicaragua, the People's Republic of China, Norway, and Canada. She was the first Presidential Fellow at Temple University, where she began teaching in 1977, and held the Laura Carnell Chair in English there until her retirement in 1999. In the film *BaddDDD Sonia Sanchez*, the poet's life unfolds in readings and jazz-accompanied performances of her work, with appearances by Questlove, Talib Kweli, Ursula Rucker, Amiri Baraka, Haki Madhubuti, Jessica Care Moore, Ruby Dee, Yasiin Bey, Ayana Mathis, Imani Uzuri, and Bryonn Bain.

Jacinda Townsend's debut novel, *Saint Monkey*, won the 2015 James Fenimore Cooper Prize, awarded biennially by the Society of American Historians to the best novel concerning American history, and was named Honor Book by the Black Caucus of the American Library Association. She is a former Fulbright fellow and graduate of the Iowa Writers' Workshop and teaches creative writing at Indiana University in Bloomington.

Megham Daum

Kathleen Driskell

Joy Harris

Allison Joseph

Jessica Helen Lopez

Hannah Pittard

Sonia Sanchez

Jacinda Townsend

Emily Bingham

Carson Kreitzer

Deborah Bernhardt is the author of *Echolalia* (Four Way Books, 2006) and *Driftology* (New Michigan Press/DIAGRAM, 2013). She won this year's Betty Gabehart Prize in poetry.

Theresa Dowell Blackinton won this year's Betty Gabehart Prize in fiction. She also writes travel articles, essays, and guidebooks, and has been published in numerous magazines and newspapers. She currently lives in Durham, NC, with her husband and daughter and works as a freelance editor and a volunteer ESOL teacher.

Christina Hope Boyd is a 40-year-old wife, mother, activist, and college student at North Carolina Central University in Durham, N.C. Christina and her husband started a business called "Grubbs Kitchen" two years ago, which has created employment opportunities and revenue to build economic strength in the minority community.

Lynnell Major Edwards' recent chapbook is *Kings of the Rock and Roll Hot Shop*, and she also has three collections of poetry, *Covet, The Farmer's Daughter,* and *The Highwayman's Wife*. Her short fiction and book reviews have appeared in *Connecticut Review, American Book Review, Pleiades, New Madrid,* and others. She lives in Louisville, where she is Associate Professor of English at Spalding University.

DaMaris Hill is assistant professor of creative writing and African American and Africana Studies at the University of Kentucky. She is a creative writer and scholar. She earned a Ph.D. from the University of Kansas. Her work explores the intersections between literary criticism, cultural studies, and digital humanities. Her critical research examines the work of Lucille Clifton, Octavia Butler, Sonia Sanchez, and Toni Morrison.

Amythyst Kiah is a Southern Gothic, alt-country, blues singer-songwriter based out of Johnson City, TN, and her influences are Old Time music and the vocal stylings of R&B and Country music from the 1950s–70s. Her solo album is *Dig*. She has performed on Music City Roots; opened for Tim O'Brien and Darrell Scott, The Duhks, and Megan Jean and the KFB; and played the Smithsonian Folk Life Festival 2012 alongside the Ebony Hillbillies and Sparky and Rhonda Rucker.

Lisa Marie is a spoken word artist from Covington, KY, and her art grew in the womb of open mics in Cincinnati. In 2009 she placed first in the "Covington City Lights Poetry Slam," and most recently in 2015 she placed first in Dayton's "Hell's Winter Battle of the Cities" poetry slam. Her work can be purchased in her two albums, *Guilty of Truth* and *Waking up for Dreamers*. She is a proud stay-at-home mother of three babies, who are her inspiration.

Katherine McCord has two books of poetry, *Island* and *Living Room*, and a book of creative nonfiction, *My CIA*, which won a Baker Artist Award; was showcased on Maryland Public Television's *An Artworks Special*; and was featured through an art installation co-produced by Maryland Institute College of Art. Since getting her M.F.A. in Poetry at Warren Wilson College, she has published widely, including five recent prose poems in *American Poetry Review*. Her memoir excerpt, *And One More Thing About the CIA,* won this year's Betty Gabehart Prize in nonfiction.

Kristen Miller is a poet, beekeeper, and letterpress enthusiast living in Louisville. As director of programming and development for Sarabande Books, she founded Sarabande Writing Labs, an arts education program serving under-resourced communities in Kentucky. Her poems have appeared in *The Madison Review*, *The Heron's Nest,* and elsewhere, and she is a Kennedy Center award-winning playwright.

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.

Sena Jeter Naslund is a cofounder and program director of the Spalding University (Louisville) brief-residency M.F.A. in Writing, where she edits *The Louisville Review* and Fleur-de-Lis Press. She is the author of eight previous works of fiction, including *Ahab's Wife*, a finalist for the Orange Prize

Kiki Petrosino is the author of two books of poetry, *Hymn for the Black Terrific* and *Fort Red Border*. Her poems have appeared in *Best American Poetry, Tin House,* the *New York Times, Harvard Review, Iowa Review,* and elsewhere. She holds an M.F.A. from the University of Iowa Writer's Workshop and an M.A. in Humanities from the University of Chicago. She is Associate Professor of English at the University of Louisville.

Jordon Roberts grew up in Star Valley, Wyoming, and is working towards her B.A. in creative writing from Utah State University in Logan. Her work ranges from slam poetry, to fiction, to creative nonfiction, and everything in between. When she's not writing, Jordon enjoys playing ukulele, hiking in Utah's canyons and mountains, and refining her yoyo skills.

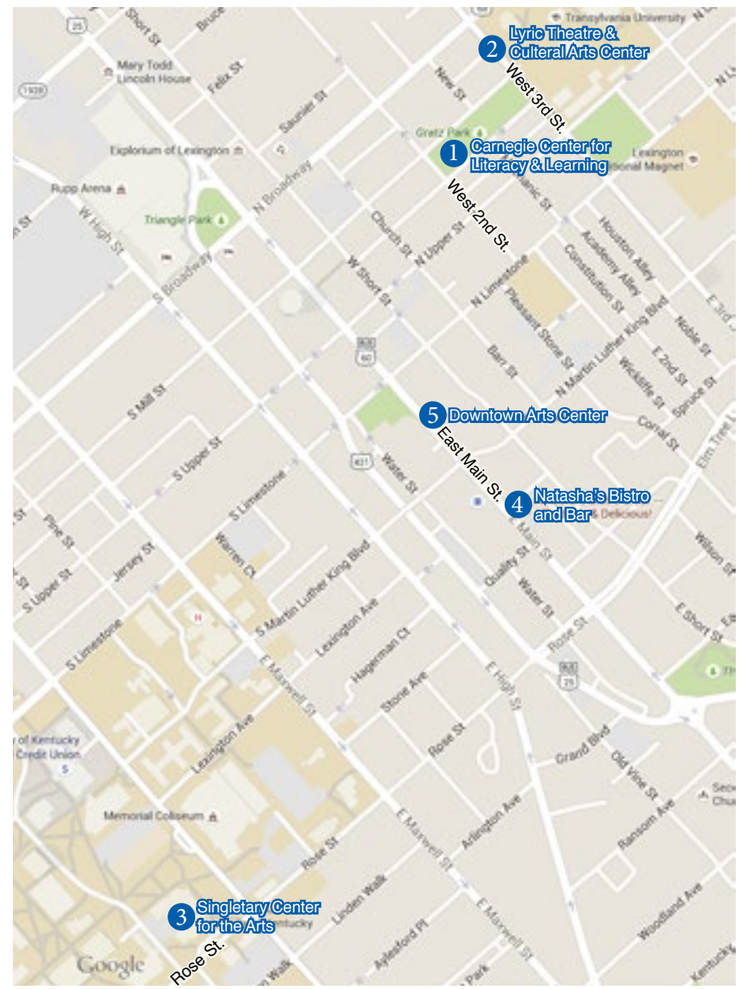
Eric Seale served as artistic director of Actors Guild of Lexington for five years, leaving the company last fall. Currently he is a freelance performer, director, and designer in the Central Kentucky area. He will produce and direct *The Silent Woman* by Lydia Blaisdell, winner of KWWC's Prize for Women Playwrights, premiering in Lexington on November 5–7, 2015.

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.

Katerina Stoykova-Klemer is the author of several poetry books in English and Bulgarian, most recently *The Porcupine of Mind* and *How God Punishes*. From 2009 to 2015 she hosted Accents radio show on WRFL in Lexington, Kentucky. Katerina is the founder and senior editor of Accents Publishing, launched in 2010. Katerina cowrote the independent feature film *Proud Citizen* (directed by Thom Southerland) and acted in the lead role.

Sara Volpi is literary outreach coordinator at Western Kentucky University and a freelance writer, editor, and artist. She has an M.A. in Rhetoric and Composition and a B.F.A. in Creative Writing.

Conference Venues



1. Carnegie Center for Literacy and Learning
Friday, Saturday, Sunday
251 West Second Street, 859-254-4175
All daytime events take place here

2. BadddDDD Sonia Sanchez film and conversation with Sonia
Thursday evening
Lyric Theatre & Cultural Arts Center
300 East Third Street, 859-280-2201

3. Writers Reception and Ann Beattie keynote
Friday evening
Singletary Center for the Arts
405 Rose Street, 859-257-1706

4. 90 Seconds Open Mic
Saturday evening
Natasha's Bistro & Bar
112 Esplanade Alley, 859-259-2754

5. Wild Women of Poetry Slam
Saturday evening
Downtown Arts Center
141 East Main Street, 859-421-2550

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. This year we held early rounds online, where poets could submit video performances and viewers could vote. Congratulations to the top 4 vote recipients: Christina Boyd of Durham NC, Lisa Marie of Covington KY, Jordon Roberts of Logan UT, and Jeannie Woller of Logan UT. They will compete on Saturday night in the 10th anniversary of our slam, the last year it will be directed and emceed by Bianca Spriggs—don't miss this extraordinary event (see p. 3 for details).

Prize for Women Playwrights
We award a biennial playwriting prize to bring more scripts by women to the stage. Congratulations to Lydia Blaisdell of Austin, TX, whose winning script, *The Silent Woman,* will premiere on November 5–7 in Lexington, produced and directed by Eric Seale. *The Silent Woman* tells the strange, true tale of a painter living with an effigy of his ex-lover in 1919. We received over 300 submissions, reviewed blindly by our judging panel of theater professionals, Mylissa Crutcher, Tonda Fields, Kathryn Newquist, and Eric Seale. Playwright Carson Kreitzer chose the winner.

2015 Betty Gabehart Prizes
Congratulations to Deborah Bernhardt for "Oil" and other poems; to Theresa Dowell Blackinton of Durham NC for the short story, "Next Time, the Whale"; and to Katherine McCord of Sykesville MD for her memoir excerpt, *And One More Thing About the CIA.* Don't miss their reading at 2 p.m. on Saturday. Judged by our Board, each winner receives $200, conference admission for herself and one guest, and the opportunity to read her winning manuscript at the conference. Each year the submission deadline is June 1.

Postgraduate Scholarships
Congratulations to our 2015 scholarship recipients, Susan S. Daniels, Natalie Lampert, Amy Miller, Tracy Mishkin, Carrie Muehle, and Paige Sullivan. 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 multi-year pledges by two anonymous donors. 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 one advisor.

We welcome students from the Family Care Center whose participation is sponsored by a generous donation from our Board of Advisors (listed on p. 12).

Recommended Reading

The Museum of the Revolution: 58 Exhibits
Angela Ball

How I Became an Angry Woman
Bianca Bargo

The State We're In: Maine Stories
Ann Beattie

Kentucky Women: Their Lives and Times
Martha Billips's essay on Harriette Simpson Arnow

Irrepressible: The Jazz Age Life of Henrietta Bingham
Emily Bingham

The Unspeakable: And Other Subjects of Discussion
Meghan Daum

Next Door to the Dead
Kathleen Driskell

Voice
Allison Joseph

Self Defense and Other Plays
Carson Kreitzer

Always Messing with Them Boys
Jessica Helen Lopez

Reunion
Hannah Pittard

Shake Loose My Skin
Sonia Sanchez

Saint Monkey
Jacinda Townsend

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