

The Writer's Wire

Women Who Write: A Place, a Space, a Voice

August 15, 2015



WOMEN WHO WRITE, INC.

Encouraging,
supporting and
educating women
who aspire to write

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"JAW-DROPPING" CONFERENCE SETS ATTENDANCE RECORD

Those of you who were fortunate enough to attend our fourth annual writer's craft conference know how amazing the whole event was. We had wonderful presenters who spoke on a variety of topics to nearly 80 attendees from five states. That is a record for Women Who Write, and I am proud of the board for working so hard to make this conference successful.

Survey says: According to evaluations, attendees *loved* the topics and hands-on writing opportunities provided. For a lucky dozen, the chance to pitch their book to an agent was the highlight of the event. Alice Spielberg, a former NYC literary agent now residing in Louisville, provided feedback to those folks daring enough to sit down with her. If you weren't ready to pitch, that's okay; Alice has her own [agency](#), and you can contact her and arrange for a session yourself.

I am also very proud of our Women Who Write members who presented at this year's event: Selene Phillips, Erin Fitzgerald, Cheri Powell, and Susan Lindsey. We have so many talented women in Women Who Write that it is jaw-dropping and inspirational!

If you are looking for a writer's critique group to join, please check us out. We are always happy to welcome new members, and right now we are hotter than ever with women sharing short stories, memoirs, poetry, and blog entries. We had three new members join our group at the August meeting; that is a testament to our energy and momentum.

Watch for the date and details of our upcoming members-only writer's retreat at Hopscotch House. This is a long weekend of uninterrupted time to write, share with other writers, and enjoy the community of our group over meals.

Now, more than ever, we are Women Who Write.



—Jessica Luetzow

MEMBER NEWS

A comic book punk/rock musical that WWW member **Erin Fitzgerald** is collaborating on with **Ben Gierhart** has been accepted to be a part of season two of [Derby City Playwrights](#). Congratulations, Erin.

Judith Owens-Lalude's book, *Miss Lucy: Slave and Civil War Nurse*, about the life of Lucy Higgs Nichols, is now available in audio, braille, and large-print formats, as well as Kindle and paperback versions. Contact Judith at jclalude@gmail.com for details.

Jeannie Waldridge gave a much-appreciated shout-out to Women Who Write in her interview for [Women on Writing](#). Jeannie's short story, "The Church Meeting," took second-place honors in the group's recent flash fiction contest.

ABOUT WOMEN WHO WRITE

Membership: Our goal is to encourage, support and educate all women who aspire to write. Our group is diverse and dynamic, and includes writers who are just starting out, those who are newly published, and those in the middle of their careers.

Regular meetings are from 6:30 to 8:30 p.m. on the first Thursday of each month at the Highlands-Shelby Park Library, Mid City Mall, 1250 Bardstown Rd., Louisville, Kentucky.

WISDOM FROM WRITERS

"Don't tell me the moon is shining, show me the glint of light on broken glass."

— Bernard Cornwell

WOMEN WHO WRITE BOARD

Director [Jessica Luetzow](#)
Associate Director Paula Dillmann
Associate Director, Communication & PR, Editor [Susan E. Lindsey](#)
Secretary Charlet Johnson
Treasurer Holly Hinson

THE JOYS OF BOARD SERVICE

By Susan E. Lindsey



"Joys of board service? Hmm," you think. "I'm a bit dubious myself."

I've served on the board of Women Who Write for almost five years and I swear it's true. I was the director for two years and I have also served as the associate director of communication/public relations.

I've made incredibly strong friendships with other board members, met prominent writers and critical players in the publishing world, helped publish several anthologies and plan conferences, and worked very hard.

I've also had a lot of fun—more than once we've been nearly booted from a restaurant for exhibiting too much levity during a board meeting. I've learned so much, and built and expanded my skills.

The terms of *all* the current board members expire at the end of this year: director, associate director, associate director of communication and PR, secretary, and treasurer.

It's time for other members to step up to the plate. Please contact a board member if you are interested in service (we already have someone interested in the treasurer's role).

We would be happy to share position descriptions with you and you're welcome to attend any of our board meetings to kick the tires a little.

I promise you: you'll get as much or more out of it as you put into it.



LOVE BERNHEIM FOREST?

APPLY FOR SARABANDE RESIDENCY

The annual Sarabande Writing Residency offers a residency to a poet, fiction writer, or creative non-fiction writer at Bernheim Arboretum and Research Forest, an idyllic 14,000-acre nature preserve near Louisville, Kentucky.



Residents receive a \$500 travel stipend and a two- to six-week stay in a private, fully equipped cottage on the Bernheim grounds.

Residents offer one public reading or discussion during their tenure and may devote the rest of their time to writing in Bernheim's extensive forest, gardens, and arboretum. Application deadline: Sept. 30 for summer 2016 residency. Apply [online](#).

CONTESTS, MARKETS & GRANTS*

- **[Knightville Poetry Contest](#)**. \$1,500 and publication. Up to three poems per entry. Entry fee \$20. Deadline Aug. 20.
- **[New Guard Machigonne Fiction Contest](#)**. Exceptional fiction in any genre (up to 5,000 words). Prize is \$1,500 and publication. Entry fee \$20. Deadline Aug. 20.
- **[Mid-South Poetry Festival Award](#)**. Best-of-the-best award, \$250; smaller prizes for 28 other categories. Entry fee \$2. Deadline Aug. 22.
- **[Tulip Tree Publishing's "Stories that Need to be Told" Contest](#)**. Fiction, nonfiction, and poetry. Prizes are \$1,000, \$500, \$250, and publication. Entry fee \$20. Deadline Aug. 29.
- **[Green River Writers Contests](#)**. Cash prizes in 16 categories, including fiction, short-short fiction, creative nonfiction, and poetry. Entry fees from \$2 to \$5. Deadline Aug. 31.
- **[Tethered by Letters Summer Literary Contest](#)**. Short stories (1,000 to 7,500 words), flash fiction (55, 250, or 500 words), and poems (up to three pages). Prizes: \$500 (short story) and \$150 (flash fiction and poetry) and publication. Entry fees \$7 and \$15. Deadline Aug. 31.
- **[National Poetry Review Book Prize](#)**. Poetry books of 45 to 80 pages. \$1,000 and publication. Entry fee \$27. Deadline Aug. 31.
- **[Gemini Flash Fiction Contest](#)**. Unpublished flash fiction (up to 1,000 words). Prizes are \$1,000, \$100, and publication. Entry fee \$5. Deadline Aug. 31.
- **[Black Warrior Review Contest](#)**. Up to 7,000 words of fiction or nonfiction, or up to three poems. Entry fee \$20–\$30. Deadline Sept. 1.
- **[Bartleby Snopes Contest](#)**. Short stories under 2,000 words, composed entirely of dialogue. Grand prize is at least \$500 and publication. Entry fee \$10. Deadline Sept. 15.
- **[The New Southerner Contest](#)** previously unpublished poetry (up to 100 lines), and fiction and nonfiction prose (up to 5,000 words), especially work related to promoting self-sufficiency, environmental stewardship, and local economies. Also works by writers with a Southern connection, and works written with a Southern slant or that focus on Southern issues, people, and places. Winning entries, and those of finalists and semifinalists, are published in *The New Southerner Literary Edition*. \$200 for winners of fiction and nonfiction, and the James Baker Hall Memorial Prize in Poetry. Entry fee \$10. Deadline Sept. 30.
- **[Autumn Leaves Contest](#)**. Original unpublished work from 500 to 1,000 words with theme "autumn leaves," inspired by photo on website. Can be essay, memoir, narrative nonfiction or other genres / forms as long as the piece embodies the theme and photo. Prize: \$1,000 and publication. Entry fee \$20. Deadline Oct. 15.
- **[James Hearst Poetry Prize](#)**. Prizes: \$1,000, \$100, \$50, and publication. Entry fee \$20. Deadline Oct. 31.
- **[Pulp Literature's The Raven Short Story Contest](#)** for unpublished fiction up to 5,000 words. First prize \$500 and publication. Entry fee \$25. Deadline Nov. 1.

*Be sure to check contest websites for complete rules and submission guidelines.

EVENTS FOR WRITERS

- Mondays, starting Aug. 17 or Aug. 24: Write Your Life! Six-week memoir-writing workshops with Kimberly Crum. Morning sessions (10 a.m. to 12:30 p.m.) begin Aug. 17; evening sessions (6 to 8 p.m.) begin Aug. 24. [Shape & Flow Writing Studio](#), Mellwood Arts Center, 1860 Mellwood Ave., Suite 123, Louisville, KY. \$160 for six sessions.
- Aug. 20, 7–8 p.m.: **Kathleen Driskell** reads *Next Door to the Dead*, Carmichael's, 2720 Frankfort Ave., Louisville, KY. Kathleen will also appear at Morris Book Shop, 882 E. High St., Lexington, KY, on Aug. 22, 4–5:30 p.m., and at Joseph-Beth Booksellers, 161 Lexington Green Circle, Lexington, KY, on Aug. 27 at 7 p.m.
- Aug. 23, 3 p.m.: **Emily Bingham** reads *Irrepressible: The Jazz Age Life of Henrietta Bingham*, her biography of her great-aunt. Morris Book Store, 882 E. High St., Lexington, KY.
- Aug. 29, 10 a.m. to 3 p.m.: **Gathering of Authors**, [Paul Sawyier Public Library](#), 319 Wapping St., Frankfort, KY, celebrates Kentucky's rich literary tradition. More than two dozen authors will attend, including Kathleen Driskell, Ann Gabhart, Leatha Kendrick, George Ella Lyon, and Stephen Vest. Free. For details, contact Diane Dehoney at 502-352-2665, ext. 108, or Mark Kinnaird, mark@pspl.org.
- Tuesdays, Sept. 8–Nov. 24, noon–1:30: **Nonfiction Writing Group with Neil Chethik**. Carnegie Center for Literacy and Learning, 251 W. Second St., Lexington, KY.
- Sept. 11–13: **Imaginarium: A Convention about Creative Writing**, Crowne Plaza Hotel, Louisville, KY. See www.entertheimaginarium.com for details.
- Sept. 19, 11 a.m.–7 p.m.: **Kentuckiana Authors Book Blitz**, in the fantastic Faces Lobby of the Palace Theater, 625 S. Fourth St., Louisville, KY.
- Oct. 10: **Indy Author Fair**, Indianapolis Central Library, 40 E. Clair St., Indianapolis, IN.
- Nov. 14, 8:30 a.m. to 6:30 p.m.: Louisville Literary Arts' **Writer's Block Festival** at the Tim Faulkner Gallery. Pulitzer-prize winner Adam Johnson (*The Orphan Master*) is featured. Details to follow.

AVOID EVIL TWINS

Mark Twain once said, “The difference between the right word and the almost right word is the difference between lightning and the lightning bug.” Many words in the English language are commonly confused. If you use these words in your writing, be sure to use them correctly.

Accept/except – Accept means to agree, to receive something, or to assume a responsibility: “Nora *accepted* the package.” Except means to exclude: “Nora accepted all the packages *except* one.”

Advise/advice – Advise is a verb meaning to provide a recommendation: “Dr. Hill *advised* Lorraine to take two aspirin and call him in the morning.” Advice is a noun that means a recommendation: “Lorraine followed her doctor’s *advice* and felt better until she received her bill.”

Farther/further – Farther typically refers to distance: “Serena can lob the ball *farther* than Venus.” Further typically refers to time or quantity: “No *further* improvements are possible.”

Its/it's – Its means belonging to it: “The door hung crookedly, *its* hinges broken.” It's is a contraction meaning “it is”: “*It's* obvious that the previous tenants broke the hinges.”

Lay/lie – Lay means to place or put down: “*Lay* that platter on the table.” Lie means to recline: “*Lie* down before you faint.”

Lose/loose – Lose (rhymes with “booze”) means to misplace something or fail to keep it: “Harvey has a tendency to *lose* his glasses.” Loose (rhymes with “juice”) means not securely fastened or restrained: “The bicycle handlebars were *loose*.”

That/which – That introduces a phrase that defines: “The car *that* cut me off in traffic was speeding.” (Which car was speeding? The one that cut me off in traffic.) Which introduces a phrase that provides additional, but not essential, information: “The car, *which* was red, cut me off in traffic.”

Then/than – Then conveys a sense of time: “Gloria was thinner *then*.” Than compares things or people: “Gloria is heavier *than* Rita.”

Your/you're – Your means belonging to you: “Leave now and take *your* poodle with you.” You're means “you are”: “If you and your dog don't leave now, *you're* going to be in trouble.”

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