Enjoy Mountains of Literary Riches at NCWN's Fall Conference

ASHEVILLE—The North Carolina Writers’ Network calls this “The Writingest State”—all of it, Manteo to Murphy, Calabash to Crumpler. We find and welcome writers from all parts of North Carolina, with no city or region holding a monopoly on literary talent or output.

But we have to admit, good writers sure are thick on the rocky ground of the mountains, to which the Network’s Fall Conference returns this year.

The NCWN 2019 Fall Conference runs November 8-10 at the DoubleTree by Hilton Asheville-Biltmore.

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The Writers’ Network News welcomes letters and contributions from readers and prints them as space permits and at the discretion of the editor. Send your comments, questions, and suggestions to: Editor, Writers’ Network News, c/o NCWN, PO Box 21591, Winston-Salem, NC 27120 or Calendar@ncwriters.org. Published items may be edited for clarity and length.
In my work as an English instructor at a small community college south of Asheville, one of the primary buzzwords of the moment is “data-driven.” Stupidly, I decided to succumb to the madness and do a statistical analysis of my fiction writing “career.”

The first piece of data is from my online subscription-tracking service, which tells me that I have a 12.4 percent acceptance rate—higher, it says, than the average acceptance rate for these markets. Oh, goody.

The next thing I did was go through my records and attempt to estimate the number of rejections I have received over the 200 I had at least fifteen years ago when I quit counting. However, I stopped when I realized why I quit counting fifteen years ago. I moved on to acceptances, a much shorter list, and found that I have published in online and print magazines close to thirty short stories, averaging a little more than one acceptance per year since I started earnestly pursuing publication of my fiction. Okay.

What has this analysis done for me? Nothing on the surface, but as I moved from quantitative to the qualitative information, I arrived at much more satisfying results. First, my analysis revealed that most of my acceptances have taken place in the time that I have been part of the North Carolina Writers’ Network. Easy to understand why. Membership gives me access to submission opportunities not only for my fiction writing, but also for my dramatic works, and offers multiple ways to improve my craft through open mic nights, workshops, conferences, residencies, and more.

What else?

A sense of belonging is difficult to quantify, but its impact is evident in the self-confidence my membership in the Network has given me. For fifteen years I was a member of a writing group called the Wordwrights. We faithfully gathered on the first and third Tuesday of each month, reading each other’s work, critiquing, and most importantly, supporting each other. For a time after the group dissolved, I was on my own—still productive, still meeting with members of the group who had become close friends along the way, but I was missing something.
That’s when two members of the Network became co-representatives for Henderson County and began holding a monthly literary open mic event. Although I didn’t read at the first event, I was impressed with the number of people who turned out simply to hear other people read from, mostly, works in progress. After the readings, I talked to several people I knew already, including a former member of the Wordwrights, and met many local writers for the first time. I felt at home again. The following year I was a co-representative of the Network for Henderson County, running the literary open mic held at the main branch of the Henderson County Public Library.

In addition, as a member of the Network, I began regularly attending the Fall and Spring Conferences, as well as the Squire Summer Writing Workshops held on university campuses around the state. I found what I was looking for—a community of writers that has allowed me to develop relationships with and learn from other scribblers across the state and beyond. The Network has now become less of a thing and more of a place to me—a place where a diverse group of people gather to learn from and support one another, where loose ties hold us close and reach out across the state to encourage those who know few fellow writers with whom to interact. It is a true Network, continually seeking ways to bring writers together so they can develop their craft and find inspiration for their art. It is a place where rejection is shared and acceptance is no surprise.

How do I measure that? ©

Katie Winkler lives in the beautiful mountains of Western North Carolina. She is a writer, teacher, wife, and mother in love with all of her jobs. She is the former Regional Rep for Henderson County and is on the English faculty at Blue Ridge Community College. Learn more at https://heymrswinkler.com.
The day I confirm the last Fall Conference faculty member is an annual moment of mixed emotions.

I’m relieved to have it done, of course, since it’s a process that takes months. The Fall Conference is the climax of our calendar year, our most visible and memorable program, and its success or failure has a lot to do with the writers there teaching and reading.

I’m eager to reveal who they will be, to open registration, and to get to the conference itself. Despite all the work involved before and during, it’s a weekend spent surrounded by wonderful writers, many of whom I’m proud to call friends and excited to see again.

I’m always proud of the faculty we’ve assembled, especially since almost all of them call North Carolina home. Few other states could fill conference after conference, year after year, with such distinguished instructors, and so rarely have to repeat themselves: not just the next year, but the next time we visit each part of the state.

That abundance, though, is also the source of my discontent, my disappointment, my stone-in-a-well sinking feeling: the kind that comes when you realize something is finished, and all other possibilities are possible no more.

Because every year, the Network could just about fill another entire Fall Conference with the writers we didn’t invite to teach or read. Every year, I’m painfully aware of the talent we won’t have on our Fall Conference faculty, even as I’m celebrating the talent we will.

Every year, we run up against the physical, practical, and financial realities of putting on a conference this size. The hotels only have so many meeting rooms. The Network only has two full-time and two part-time staffers, and as generous and plentiful as our volunteers are, there’s only so much we can get done in a work day. The numbers only work for a time, until we hit the Law of Diminishing Returns, and we just can’t bring in enough revenue to pay for any more instructors.

Every year, I wish I could have invited this emerging poet with the rave reviews, or that beloved novelist who has taught for us so well in the past. Every year, I imagine Network members, this newsletter in their hands, outraged and aghast: “How can you have a conference in (fill in the

—Continued on Page 51
I consider myself primarily a fiction writer, but I’ve published no short fiction since placing a story in the premiere issue of a literary journal in 2015—a magazine that folded after that one inaugural issue.

This gap between publications—a gap that widens with each passing day, a crevasse that may have no far side, since it’s very much up in the air whether I will ever, in fact, be published again—exists not from lack of effort on my part. I submit short stories to literary journals on a regular basis. I’m professional about it: I send clean copy and follow the guidelines. Still, the rejections roll in, each one hastier and more impersonal than the last.

I submit short stories to literary journals on a regular basis. I’m professional about it: I send clean copy and follow the guidelines. Still, the rejections roll in, each one hastier and more impersonal than the last.

The period from one publication to the next feels extraordinarily long while we’re in the middle of it: writing, as so many of us do, with no certainty that these words of ours will ever be read. The healthiest of us plug on, focus on our craft, carry a bit of hope in our hearts, and continue to write. In the worst cases, this dark period may cause us to stop writing entirely.

What are we doing it for, exactly? Surely, I’m not the only writer who has asked myself this question. There are some weeks, ahem, months maybe, when I ask myself this question every day.

Not for fortune: if you’ve hung out around writers at all, you realize there’s hardly a penny to be made.

Not for fame: even bestselling author Wiley Cash jokes about potentially being mistaken in public for even-better selling author Nicholas Sparks.

And it never gets easier: Nancy Peacock, award-winning author and beloved writing teacher, claims to have “quit” writing more times than she cares to count. But she keeps coming back to her writing desk—and thank goodness she does.

Whatever it is that keeps you coming back to your writing desk needs to be something other than—and, I would argue, more elevated than—the golden calf of publication, the siren song of receiving validation from “professionals.”
Recenty, I scrolled through Facebook to see a list of “suggested friends.” Based on stealthy algorithms, these are people Facebook wants me to know. I’ve cycled through different personas over the past decade, and my suggested friends have included paranormal reality TV personalities and international diplomats. This time, I noticed something different. Gone was the suggestion that I friend a self-proclaimed psychic in search of her own TV show. Instead, a row of writers and artists stared back from my screen, waiting for me to “Add Friend.” It was as if Facebook’s algorithm had finally caught up with the shape of my life, and it is a life that took me several years to curate.

Most of the writers I know depend on social media to tell their story, especially if they desire to be published. We Instagram, Facebook, and #hashtag. Many also podcast, book speaking engagements, and create content for monthly letters. The luckiest ones get on Fresh Air with Terry Gross and a New York Times op-ed, which are then shared on social media.

Writing is a technology, and it always has been, since the first writing instrument was designed. And like all technologies, writing demands ever-changing adaption to newer technologies.

It is hard to keep up.

Yet, there is one literary technology that we often overlook: community. Community—both online and offline—is essential for a writer’s success. It remains an undervalued asset that many writers fail to appreciate.

I recall an exchange with a woman who had completed her first short-story collection. She struck me as someone who could do well as a self-published author based on the quality of her work. Yet she rarely showed up at literary events, even the free ones.

I suggested that she consider participating in an open mic.

“What will that do for me?” she asked. I explained the opportunity to share her work with a new audience. I mentioned how nice it would be to meet other writers. She seemed bored by the idea and hinted that she’d be just fine once her book came out, as if some magical splitting of atoms would take place on her behalf.
When it came time for her book launch, she spared no effort in promoting her event. She plastered Facebook. She tweeted. She promised hors d’oeuvres and mimosas. Large posters were printed, and a book trailer was made.

She prepared for an onslaught of starry-eyed fans to greet her during the reading.

Of course, no one came.

Well, eight people did, and they had already purchased the book from Amazon.

She moaned. I believe that she probably wailed later, in private. Perhaps there was gnashing of teeth. I didn’t have the fortitude to tell her that few attended her event because she had failed to invest in reciprocal relationships with other writers.

I’ve benefited tremendously from literary friendships. My writer friends promote my events on their social media page. They recommend me for speaking opportunities. Likewise, I look forward to their readings and share news about their achievements. I send my writer friends links when I see a submission opportunity that is a good fit for their work. I share pictures of me with their book on Instagram with a billowy filter that makes my skin look like butter. Their successes, you see, are my successes.

My agented friends refer me to their literary agents—a common practice among published writers. This is true of friends who are editors of journals and anthologies. I am more likely to have a successful stint at writing, and being published, if I am a meaningful part of the literary community.

This is true for you, too.

There is so much more to it than transactional engagement, however. A community of writers, particularly those with more experience, means I receive insightful feedback on my works in progress. This, in return, makes me a better writer. My friends share their insights regarding their publishing process, let me vent about writing when I need to, and offer moral support when I feel doomed.

I appreciate that it isn’t always easy to find fellow writers. Some of us live far from large cities, independent bookstores, and coffee shops where writers tend to congregate. This is where Facebook and online community become essential in connecting writers.

Building takes time, too. It took me almost a decade to have a Facebook feed full of writer friends (like, people with whom I have an actual connection), and almost that long to curate an offline world defined by cultural creatives. I stand in awe of this reality, and I’m always humbled by it.

NCWN values the importance of community. This is why the Network has Regional Reps throughout the state (and in some parts of Georgia and South Carolina) who organize monthly meetings somewhere (we hope) near you. Building community is an essential component of the Network’s annual conferences, and one reason why two conferences rotate throughout the state.
THE FINE PRINT:

Refunds and Cancellations:
Cancellations must be made in writing and arrive at the Network by 4:00 pm on Friday, November 1, 2019, for you to receive a refund of the registration fee, less 25%. No-shows or cancellations after November 1 are nonrefundable. Manuscript Mart, Critique Service, and Master Class fees are not refundable if you cancel. However, if we are unable to find a place for you in the Manuscript Mart or Critique Service, we will return your check(s) for related extra charge(s). Scholarships are nonrefundable. Send all refund requests to ed@ncwriters.org.

Scholarships: Limited general scholarship aid is available for the Fall Conference. To apply, send your current CV and a statement of writing intent—describing your background and goals as a writer—to scholarships@ncwriters.org. We offer two scholarships for specific groups:

The Mary Belle Campbell Scholarships are open to applications from poets who teach full-time. For more information, please e-mail scholarships@ncwriters.org. (See p. 25.)

The Elliott Bowles Screenwriters Scholarships are open to applications from any North Carolina resident who has written an unproduced and unoptioned screenplay. For more information, please e-mail scholarships@ncwriters.org. (See p. 29.)

The receipt deadline for all scholarship applications is Tuesday, October 15.

Fall Conference 2019
Schedule at-a-Glance

FRIDAY, NOVEMBER 8
12:00 pm Pre-Conference Tailgate
(Sponsored by the Flatiron Writers Room)
3:00 – 9:30 pm Registration and Book Sales open
5:00 – 9:30 pm Exhibitor Reception
7:00 – 8:00 pm Opening Reception
(Sponsored by The Thomas Wolfe MFA in Creative Writing at Lenoir-Rhyne University)
8:00 – 9:00 pm Keynote Address by Ron Rash
9:00 – 9:30 pm Ron Rash Book Signing
(Sponsored by Asheville FM 103.3)

SATURDAY, NOVEMBER 9
7:30 – 9:00 am Continental Breakfast available
7:30 am – 7:30 pm Registration, Book Sales, and Exhibitor tables open
8:00 – 9:00 am All Stories Connect Panel Discussion and presentation of the Linda Flowers Literary Award (Sponsored by the NC Humanities Council)
9:00 am – 5:00 pm Manuscript Mart* and Critique Service*
9:00 – 10:30 am Workshop Session I
10:30 – 11:00 am Break
11:00 am – 12:30 pm Workshop Session II
12:30 – 1:30 pm Luncheon featuring Joseph Bathanti and Brothers Like These
1:30 – 2:00 pm Network Town Hall Meeting
2:00 – 2:30 pm Break
2:30 – 4:00 pm Workshop Session III
4:00 – 4:30 pm Break
4:30 – 5:30 pm Faculty Readings
(Sponsored by WNCW: Blue Ridge Public Radio)
6:00 – 7:00 pm Happy Hour
(Sponsored by Alice Osborn: Editor/Book Coach/Author)
7:00 – 8:00 pm Network Banquet featuring Pan Harmonia
8:00 – 9:00 pm Open Mic Readings
(Sign up at Registration Table)

SUNDAY, NOVEMBER 10
7:30 – 9:00 am Continental Breakfast available
7:30 am – 1:00 pm Registration, Book Sales, and Exhibitor tables open
8:00 – 9:00 am Brilliant at Breakfast Panel Discussion: “Agents & Editors”
9:00 am – 12:30 pm Manuscript Mart* and Critique Service*
9:00 – 10:30 am Workshop Session IV
10:30 – 11:00 am Break
11:00 am – 12:30 pm Workshop Session V
12:30 – 1:00 pm Closing Conversation

*by prior registration only
FALL CONFERENCE 2019: FEES & DEADLINES

FEES

Early Registration
Member Rates
$275 - full conference, with meals
$225 - full conference, without meals
$225 – full conference, without workshops*
$225 - Saturday only, with meals
$125 - Sunday only, without meals

Nonmember Rates
$400 - full conference, with meals
$325 - full conference, without meals
$325 - Saturday only, with meals
$225 - Sunday only, without meals

Add-On Fees
$30 for a Master Class
$165 for Manuscript Mart
$150 for Critique Service

* This is our “Hangout” rate, for NCWN members who want to come hang out but not take any classes or workshops.

Cancellations must be made in writing and arrive at the Network by 4:00 pm on Friday, Nov. 1, 2019, for you to receive a refund of the registration fee, less 25%. No-shows or cancellations after Nov. 1 are nonrefundable.

On-Site Registration
$450 - full conference, without meals (member or nonmember)
$350 – Saturday only, without meals (member or nonmember)
$250 – Sunday only, without meals (member or nonmember)

DEADLINES

October 15
Deadline for all scholarship applications

October 18
Deadline to reserve hotel rooms at low conference rate*
($150 + taxes & fees/night)
* Conference-rate rooms subject to limited availability, and will be allocated on first-come, first-served basis.

October 25
Deadline for Master Class registration (see guidelines at right)

October 25
Deadline for Manuscript Mart/Critique Service registration (see guidelines p. 9-10)

November 1
Deadline for early registration (4:00 pm by phone or mail; midnight if registering online)

November 8 – 10
On-site registration available at conference

November 8 – 10
Fall Conference in session

HOW TO GET INTO A MASTER CLASS

Master Class workshops are intensive sessions, limited to twelve registrants, focusing on specific issues of craft in poetry, creative nonfiction, or fiction writing. They are appropriate for emerging or established writers—who have begun to submit polished work for publication, and those who already have published extensively. Master Class instructors are accomplished professionals whose writing has won awards and who have a passion for teaching.

These tips will help you secure a spot in your chosen Master Class, and make the most of your experience:

— Register early! For details, please read the submission guidelines in the Master Class section of our conference webpage.

— You must be registered for the Fall Conference to register for a Master Class, though you can register for both at the same time. If registering by mail, please send separate checks for the conference registration fees and the Master Class fees. (See page left for costs.)

— Be sure to sign up for an alternate class as backup. Master Classes are limited to the first twelve qualified registrants, and may fill early.

— These fees are not refundable if you cancel. However, if we are unable to find a place for you in the Manuscript Mart or Critique Service, we will return your check(s) for related extra charge(s).

Master Class application fees are nonrefundable. Send all refund requests to ed@ncwriters.org.

Note: Read the Master Class descriptions carefully for a sense of what you will focus on to make sure it’s a fit for you.
The Critique Service provides writers with in-depth literary critique of fiction, nonfiction, or poetry, by a seasoned writer or editor. A one-on-one, thirty-minute review session will be scheduled for you, to take place on Saturday, November 9, sometime between 9:00 am and 5:00 pm, or on Sunday, November 10, between 9:00 am and 12:30 pm.

Critiques are scheduled on a first-come, first-served basis. YOUR CRITIQUE SERVICE REGISTRATION, WITH MANUSCRIPT AND PAYMENT ENCLOSED, MUST REACH THE NETWORK BY FRIDAY, OCTOBER 25.

Guidelines
Submit two copies of no more than twenty double-spaced, single-sided, sequential pages of your fiction or nonfiction manuscript (for book-length projects, you must include a one-page synopsis of the work as a whole, in addition to the twenty pages), or ten pages of poetry. Make sure your name is on each page of your submission, and number those pages.

Prose submissions must be double-spaced, in twelve-point Times New Roman font, printed on one side only of 8 1/2 x 11-inch paper, with one-inch margins.

Poetry submissions must be single-spaced, in twelve-point Times New Roman font, printed on one side only of 8 1/2 x 11-inch paper, with one-inch margins, and should include no more than one poem per page.

Download and print the Critique Service cover sheet, which you may also download from the online Registration Form at www.ncwriters.org. Mail it with two hard copies of your submission to:

NCWN FC Critique Service
PO Box 21591
Winston-Salem, NC 27120

Checklist:
• Two copies of manuscript (and synopsis, if appropriate);
• Critique Service cover sheet;
• Check to cover Critique Service ($150);
• A separate check to cover all other conference fees if you are registering for the conference through the mail.

NOTE: If Critique Service fills, your check will be returned to you.

Critiquers
From the names below, select your first, second, and third choice. We will try to accommodate your first choice; if we cannot, we will select an appropriate critiquer for you. The name of your assigned critiquer, as well as the time and location of your session, will be included in the packet you will receive at the conference registration table.

CAROLINE GREEN
Gold Leaf Literary Services
(fiction/nonfiction)

LAUREN HARR
Gold Leaf Literary Services
(fiction/nonfiction)

CATHERINE CARTER
(poetry)
Manuscript Mart provides writers with the opportunity to submit their manuscripts and get feedback from an editor or agent with a leading publisher or literary agency. A one-on-one, thirty-minute session will be scheduled for you, to take place on Saturday, November 9, sometime between 9:00 am and 5:00 pm, or on Sunday, November 10, between 9:00 am and 12:30 pm.

Please note, a Manuscript Mart session can lead directly to publication—but don’t expect it to do so. Think of it, instead, as a learning opportunity, and you’ll get more out of it.

Manuscript Mart sessions are allocated on a first-come, first-served basis. YOUR MANUSCRIPT MART REGISTRATION, WITH MANUSCRIPT AND PAYMENT ENCLOSED, MUST REACH THE NETWORK BY FRIDAY, OCTOBER 25.

Guidelines
Submit two copies of no more than twenty double-spaced, single-sided, sequential pages of your fiction or nonfiction manuscript, along with two copies of a one-page query or synopsis. Make sure your name is on each page of your manuscript, and number those pages. For best results, submit the opening pages of your manuscript.

All submissions must be double-spaced, in twelve-point Times New Roman font, printed on one side only of 8 1/2 x 11-inch paper, with one-inch margins.

You must be registered for the conference for your Manuscript Mart session to be scheduled.

Download and print the Manuscript Mart cover sheet, which you may also download from the online Registration Form at www.ncwriters.org. Mail it with two hard copies of your submission to:

NCWN FC Manuscript Mart
PO Box 21591
Winston-Salem, NC 27120

Checklist:
• Two copies of manuscript and query or synopsis;
• Manuscript Mart cover sheet;
• Check to cover Manuscript Mart ($165);
• A separate check to cover all other conference fees, if you are registering for the conference through the mail.

NOTE: If Manuscript Mart fills, your check will be returned to you.

Manuscript Mart Reviewers
From the names below, select your first, second, and third choice on your registration form. We will try to accommodate your first choice; if we cannot, we will select an appropriate editor or agent for you. The name of your assigned agent or editor, as well as the time and location of your session, will be included in the packet you will receive at the conference registration table.

ADAM EAGLIN,
Elyse Cheney Literary Associates

LORI GALVIN,
Aevitas Creative

LUKE HANKINS,
Orison Books

MEG REID,
Hub City Press

HOW TO GET THE MOST FROM THE MANUSCRIPT MART
Manuscript Mart is a rare opportunity to meet with an agent or editor and ask questions. Here’s how to get the most out of it.

A Manuscript Mart session can lead directly to publication—but don’t expect it to. Think of it, instead, as a learning opportunity, and you’ll get more out of it.

Research your Manuscript Mart options on the web, and be sure to pick second and third choices.

Follow the submission guidelines listed on this page and on our website, and make sure you send in everything asked for, in the proper format. Send in your manuscript early to have the best chance of getting a session with your first choice.

Don’t forget to use the checklist and Manuscript Mart cover sheet (available online).

Your best bet is to send the first twenty pages of your manuscript—and make sure they’re as strong as they can be.

Be on time!
If you have a completed manuscript—bring it! Do not leave it in your room! If the agent or editor is interested, he or she will ask for it. Make sure you have it in an envelope.

Manuscript Mart is both a critique and a chance to ask questions about what’s going on in the publishing/agenting business. Bring your questions!
Fall Conference 2019 Complete Schedule

- November 8-10, DoubleTree by Hilton Asheville-Biltmore -

Friday, November 8

12:00 pm
Pre-Conference Tailgate with A.K. Benninghofen
Sponsored by the Flatiron Writers Room

3:00–9:30 pm
Registration, Exhibit Tables and Book Sales Open

7:00–8:00 pm
Opening Reception
Sponsored by The Thomas Wolfe MFA Program in Creative Writing at Lenoir-Rhyne University

8:00–9:00 pm
Keynote Address
Ron Rash

9:00–9:30 pm
Ron Rash Book Signing
Sponsored by Asheville FM 103.3

9:00–10:30 am
Session I

Pre-Writing Is a Matter of Pre-Trust (fiction) with Kevin McIlvoy

In this class we'll discuss the set of decisions a fiction writer makes at the first stages of pre-writing. We'll talk about the storytelling methods you naturally place your trust in at first, and how your choices affect your insight, energy and confidence. We'll also explore how “the moment of first trust” helps you recognize whether you will be writing a short-short story, a short story, a long story, a novella, or a novel.

Write with the Wolfe—a Poetry/Prose Poetry Rebellion with Laura Hope-Gill

Thomas Wolfe inspired/obsessed Jack Kerouac, Ray Bradbury, William Faulkner, Betty Smith, Pat Conroy, and Robert Morgan. In the town made immortal in Look Homeward, Angel, let's delve into Wolfe's poetic prose to break free of the constraints we place on ourselves. Where we might ask, "Is it too much?" Wolfe howls at us: NO! It's not nearly enough! Develop an expansive drafting-and-revision approach that can gather more, more, more of the essence of life and of your own soul. Let go of the censorship and the feeling that our poems need to be as tidy and assembled as an IKEA showroom. Cut loose, be free, write a million words. I will present a selection of Wolfe's poetic passages and direct attention to technical choices that hold the work together. I'll also provide a thematic overview to show the benefits of not holding back when writing including cultural truth telling and to give non-Wolfeans entry points into Wolfe's books and stories.

The Elements of the Industry with Gold Leaf Literary Services

We will cover the elements that together make the book industry, including publishers, distributors, small presses and university presses, booksellers, consignment programs, self-publishing in regards to the rest of the industry, agents, publicists, editors, and reviewers. We will discuss how you, the author, fit into this larger community and how to maximize your influence and success by using these elements to your advantage.

Screenplay: Fake vs. Fiction with Maryedith Burrell

“Never let the facts get in the way of a good story.” Was Mark Twain right? When film credits announce “based on a true story,” or “actual events,” or a bestselling book, how can the audience know what's really true? And, more importantly, does it matter? Whether a screenwriter is dealing with history or headlines, the job is to honor the source and still deliver a good film: not an easy task. This class will explore the basics of dramatic structure and adaptation. It also highlights the purpose of storytelling and why, whether we're catching The Avengers in 3D or binging Sherlock at home, we will always need good stories.

Saturday, November 9

7:30–9:00 am
Continental Breakfast

7:30 am – 7:30 pm
Registration, Exhibit Tables and Book Sales Open

8:00–9:00 am
All Stories Connect Panel Discussion and presentation of Linda Flowers Literary Award
Sponsored by the NC Humanities Council

• November 8-10, DoubleTree by Hilton Asheville-Biltmore •
Body & Soul—Studies in Character Development: Fiction Master Class with Abigail DeWitt

Stories take off when our characters surprise us. When we are no longer trying to control the narrative, but are, instead, allowing our characters to lead the way, the work comes alive in ways that can seem equally magical to the writer and the reader. But how to achieve that seemingly magical state? One of the most powerful ways we have of creating characters who are capable of surprising us is by focusing on their bodies. What physical scars or imperfections do they have? What smells do they hate or love? How do they see themselves physically? How do they walk/dance/swim/drive a car? What textures, tastes, colors, and sounds move or scare or excite them? By focusing on these and other sensory-based questions, we can discover key traits and histories we didn't realize they possessed. At the same time, attending to our characters' bodies forces us to write from our own bodies, rather than our heads. We leave our abstract ideas behind and begin to access more of the unconscious story that motivated us to write in the first place.

Please submit up to 1,500 sequential words from a single work, along with your current CV in a separate attachment, on the same day that you register for the conference. Submissions should be saved in a single MS Word document, using double-spaced 12-point Times New Roman font, with numbered pages, and sent as an attachment to masterclass@ncwriters.org. The title of the work and your name should appear on the submission.

Exploding Your Drafts: CNF Master Class with Jeremy B. Jones

No matter the form—memoir, personal essay, lyric, biography—a draft often benefits from an explosion: making the material more ambitious, rangier, and, sometimes, messier. This class will explore the seams of your material to see where you might place a charge and blow things open. What's the story under the story? Could a counter thread create unexpected meaning? Where could you dig deeper into memories to discover bigger questions? We will read excerpts of complex, ambitious nonfiction and try numerous exercises to build our writerly muscles. Then we'll put those muscles to work, as we workshop your drafts and consider where they might go next, how they might blow wide open.

Please submit up to 1,500 sequential words from a single work, along with your current CV in a separate attachment, on the same day that you register for the conference. Submissions should be saved in a single MS Word document, using double-spaced 12-point Times New Roman font, with numbered pages, and sent as an attachment to masterclass@ncwriters.org. The title of the work and your name should appear on the submission.

Coming Back to Your Senses: Poetry Master Class with Nickole Brown and Jessica Jacobs

With so much of our lives spent in the disembodied world online, this poetry intensive will focus on reconnecting you to your senses, encouraging greater awareness of yourself and your environment, and strengthening your poems by helping them sing with the texture of the well-observed world. Through a combination of close-readings of writers both old and new, and generative exercises, this course will help writers refresh their senses and descriptive powers through a deep practice of awareness and an unflinching dedication to scrubbing away one's preconceived notions of a thing in order to see it anew.

Please submit three poems, totalling no more than five pages, on the same day that you register for the conference. Poems should be saved in a single MS Word document, using single-spaced, 12-point, Times New Roman font, and sent as an attachment to masterclass@ncwriters.org. Your name and the title of each poem should appear on the submission. Please also send your C.V. in a separate attachment.
Accepted registrants will also be asked to circulate their drafts to others in the class prior to the conference. Each registrant should be ready to handle the intensive instruction and atmosphere of the Master Class.

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Manuscript Mart/Critique Service

10:30–11:00 am
Break

11:00 am –12:30 pm
Session II

Power Up the Truth You Tell: 5 Techniques for Realizing the Creative Potential of Your Nonfiction with Christine Hale

This class, open to new and experienced writers of creative nonfiction (CNF) features five mini-lessons (examples + explanation + exercise in application) in creative technique plus Q&A at the conclusion.

____________________________
Capturing the Persona Poem: The Narrator in First Person with Keith Flynn

Persona, from the Latin, means mask, and this workshop will focus on the perspective of first person narration in composing poetry from behind the mask, and the development of the poet speaking in the voice of historical figures, incorporating the poet's own personal experience into the presentation. The dramatic monologues of Robert Browning will be examined, as well as the figures speaking through the poems of Frank Bidart, Ai, Margaret Atwood, John Berryman, Terrance Hayes, Anne Sexton, and others will be discussed, illustrating how authenticity is captured through the accumulation of specific detail and intimacy between the audience and the author. The theatrical vagaries of detachment and the manipulation of identity will be viewed as strategies in the construction of the poem's narrative.

Each participant should submit two poems in first person, prior to the workshop, for group discussion, and any poems deemed exemplary will considered for publication in The Asheville Poetry Review.

____________________________
Why Not Ask? (all genres) with Dale Neal

Most writers like to think of themselves as shy introverts, wallflowers, bashful bystanders. We like to be observers, making witty notes about characters in our heads. But making up all those stories and poems all in the privacy of your own imagination can be a daunting task. Why not simply ask people about their stories. You may be surprised how much people are willing to talk, which can be a godsend, not just to creative nonfiction writers, but to fiction writers and poets. This class will talk about talking to other people, interviewing tips, how to conquer your own self-consciousness, and how to respectfully use other people's stories in your own work. Come prepared to talk to others.

____________________________
What Writers Should Know About Book Design with Meg Reid

This course will cover the basics of book design, with a particular eye toward book covers. What makes an effective and powerful cover? Why do some covers, while being objectively good, still feel wrong for a particular book? How do trends and genres influence decisions about how a book should look? We'll discuss ways that an author can advocate for themselves in the cover-design stage of traditional publishing process, as well as address what independent authors should know about directing your own design process, including hiring and managing a freelance designer.

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Fiction Master Class with Abigail DeWitt, cont.

Continued; see above for description

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Creative Nonfiction Master Class with Jeremy B. Jones, cont.

Continued; see above for description

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Poetry Master Class with Nickole Brown and Jessica Jacobs, cont.

Continued; see above for description

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Manuscript Mart/Critique Service

12:30–1:30 pm
Luncheon featuring Joseph Bathanti and Brothers Like These

Brothers Like These is comprised of stories and poems written by Vietnam combat veterans in Classroom B, an out-of-the-way room in the basement of the Charles George VA Medical Center in Asheville. They gathered to write every Wednesday for almost two years under the guidance of former state poet laureate, Joseph Bathanti of Appalachian State University, and Dr. Bruce Kelly, a primary care physician.
at the VA. *Brothers Like These* is an enduring testimony to their shared sacred sense of community, love, and brotherhood. These are stories and poems, large and small, funny and heartbreaking, that only these men can relate in their own inimitable styles—stories and poems not just invaluable to succeeding generations of soldiers, but to every citizen of our country, and beyond. *Brothers Like These*, the staged reading, premiered on August 31, 2016, at the Asheville Community Theater to a packed house and has now been performed in a number of other venues across North Carolina. A companion book to *Brothers Like These* was published in 2017 by St. Andrews University Press.

**About People. About Place. (poetry) with Glenis Redmond**

In this workshop, Glenis Redmond will guide poets to investigate people and place. By asking questions like who and what are the places that have shaped and molded you? With these queries, she will encourage all to delve deep within in order to excavate and explore personal and familial terrains. With expertly facilitated prompts, craft techniques and inspiration, Glenis helps all to glean what is retrieved on their poetic digs. She urges “trust the process,” as she gently guides them to turn raw emotional material into tightly crafted, powerful, and meaningful poems.

**Write Your Best Agent Query Letter with Catherine Campbell**

So you’re ready to start querying your novel, short-story collection, or nonfiction book, but the idea of catching an agent’s attention in one page or less intimidates you . . . or perhaps you started querying agents but no one is responding to your query letter or requesting pages.

During this workshop, we’ll examine the elements of a successful query, review examples of query letters that landed agents, and help you prepare to write your own. Bring your current query letter if you have one for a chance to sit in “the hot seat” and receive real-time feedback from the instructor.

This workshop includes:

- An engaging walk-through lecture with information about how to write a query letter, standard guidelines, query do’s and don’ts, where to find agents, how to research them, and what to ask them once you get one on the phone.
- Worksheets to help you build out the blocks of your query letter.
- An easy spreadsheet method to keep track of your agent outreach efforts
- A Q&A discussion
- One attendee will have a chance to sit in the “hot seat” and have your query critiqued in real time: find out what’s working and opportunities for improvement

**Improv’s Increasing Role in Comedy Writing: How Making Things Up Can Help You Write Things Down with Tom Chalmers**

It is no accident that many of the comedy writing rooms today are filled with former improvisers. These people are not just funny, they are also proficient in the practice of clear set-up and execution of a comedic idea. This workshop will explore how the principles of improvisation lend themselves to quality comedy writing: principles such as agreement, active listening, line building, commitment, and the selfless support of the group mind. The discussion will cover how saying “yes and,” the encouraged mantra in most improv classes, can help writers find comedy gold instead of fostering the fear of “that’s not funny.” Prompts will be given for quick, short writing exercises for ways to improvise on the page. Some examples will be shared with the rest of the group.

**Fiction Master Class with Abigail DeWitt, cont.**

Continued; see above for description
Sunday, November 10

7:30–9:00 am
Continental Breakfast

7:30 am – 1:00 pm
Registration, Book Sales and Exhibitor Tables Open

8:00–9:00 am
Brilliant at Breakfast Panel Discussion: "Agents and Editors"

Professional agents and editors will be available to answer your questions about pitching, submitting, and publishing.

9:00–10:30 am
Session IV
Thievery, Loss and Scars: A Fiction Workshop with Heather Newton

Books on creative writing sometimes encourage you to interview your characters to get to know them, but does discovering that your character's favorite color is blue and her favorite food is beef stroganoff really make your fiction better? In this generative workshop we'll dig deep into your characters' minds, memories and emotions, to force them to tell us the good stuff. Come prepared to write and share your work with others.

10:30 – 11:00 am
Break

11:00 am – 12:30 pm
Session V
If You're Afraid to Write about It, Write about It (fiction) with Tommy Hays

Often a writer's breakthrough comes when they finally face up to the material they've been avoiding. Maybe it's too personal or too painful, or maybe they...
assume it just wouldn't interest anyone. Whatever the reason, we writers often overlook our own obvious strengths, dismissing the very things that are central to us. In this workshop, we'll take a hard look at our self-limiting assumptions about what we tell ourselves we shouldn't write. Through discussion and in-class writing, we'll try to identify at least one or two new possibilities in our own works that, for one reason or another, we haven't taken advantage of.

Freedom and the Imagination (poetry) with Mildred Barya

Good writing relies on the senses. In this poetry workshop, we will learn how to pay attention and closely observe our environments whether physical or imaginary. There's one rule: Honesty to the experience you're describing—which could mean your sense/state of feeling, thinking, perceiving, and intuition. In other words, your authentic writing that makes your work truly yours rather than imitative. We will aim to enjoy the writing process have as much fun as possible without abandoning craft and poetic vision that make poetry sing when working hand in hand with the imagination.

Creative Ways to Promote Your Book (and Yourself) with Anne Fitten Glenn

Long gone are the days of publisher-organized book tours, press junkets, and author travel per diems. In this class, we'll talk about the tried and true ways to promote your book and yourself as an author as well as exploring creative options that cost next to nothing. We'll cover how to best use various social media outlets, how to engage regional and national media, how to solicit reviews and testimonials, and how to launch your book and organize a tour. We'll discuss the least time-consuming things you can do to promote your book without losing your mind! While this class will focus on book promotions, if you haven't written a book yet, it will help you learn how to find a wider audience for your writing.

Panel Discussion: Writing Out Loud with Alii Marshall (moderator), Kevin Evans, Lockie Hunter, and Steve Shell

Asheville-based writers will discuss the adventures, challenges, and best practices of performative work, such as live readings, poetry slams, radio appearances and the theatrical applications of spoken word. The conversation will also include thoughts on curating literary events, from the selection process to marrying diverse voices onstage, to marketing the event. Panelists have worked in radio, print media and education. Their combined experiences include organizing and performing at events such as The Moth StorySLAM, the Asheville-Biscuithead Slam Poetry Series, WordPlay Radio Show, the Juniper Bends Reading Series, Asheville Poetry Cabaret, and HomeWord Youth Poetry open mic.

Critique Service/Manuscript Mart

Getting to Asheville Early? Join Us for the Pre-Conference Tailgate

On Friday, November 8, at 12:00 pm, the North Carolina Writers' Network will launch our Fall Conference weekend with a Pre-Conference Tailgate at the Flatiron Writers Room, 5 Covington St., in Asheville.

FWR member A.K. Benninghofen will facilitate the event. The Pre-Conference Tailgate is free and open to the public; one need not be a member of NCWN or FWR to attend.

In 2012, Benninghofen was awarded a Regional Artist Project Grant by the North Carolina Arts Council. She has been a fiction contributor at Sewanee Writers' Conference and a writing fellow at VCCA and the Weymouth Center for the Arts and Humanities.

The Pre-Conference Tailgate will offer light refreshments. Street parking will be available.
Fall Conference 2019 Faculty Biographies

Maryedith Burrell

is a stage and screen veteran who has worked for just about every major film and television studio in the world. With more than twenty-four films to her credit and numerous TV series, she is an award-winning writer, producer, and actor. Her latest project, the documentary RAISE HELL: The Life and Times of Molly Ivins, won raves at Sundance 2019, the Audience Award at South By Southwest 2019, and is now due for wide release. An overall deal at Disney Studios introduced her to a career as a “script doctor” which she enjoys to this day. Maryedith has also contributed to Rolling Stone, The Los Angeles Times, and Vogue, among other publications and her essay, “An Affair to Forget” which she enjoys to this day. Maryedith has also contributed to Rolling Stone, The Los Angeles Times, and Vogue, among other publications and her essay, “An Affair to Forget” which she enjoys to this day.

Nickole Brown


Joseph Bathanti

is former Poet Laureate of North Carolina (2012-14) and recipient of the 2016 North Carolina Award in Literature. He is the author of seventeen books. Bathanti is McFarlane Family Distinguished Professor of Interdisciplinary Education & Writer-in-Residence of Appalachian State University’s Watauga Residential College, in Boone. He served as the 2016 Charles George VA Medical Center Writer-in-Residence in Asheville.

Mildred K. Barya

directs the creative writing program at UNCA where she teaches poetry, fiction, innovative hybrids, and literature. Her publications include three poetry collections: Give Me Room to Move My Feet (2009), The Price of Memory after the Tsunami (2006), and Men Love Chocolates But They Don’t Say (2002). She has also published prose, poems, or hybrids in Tin House, on Poets.org, Asymptote, Prairie Schooner, Per Contra, Northeast Review, and Poetry Quarterly. She received her Ph.D in English from the University of Denver, Colorado, MFA in creative writing from Syracuse University, New York, and B.A in Literature, Makerere University, Uganda. She is a board member of the African Writers Trust and blogs at: http://mildredbarya.com.

Maryedith Burrell

is a stage and screen veteran who has worked for just about every major film and television studio in the world. With more than twenty-four films to her credit and numerous TV series, she is an award-winning writer, producer, and actor. Her latest project, the documentary RAISE HELL: The Life and Times of Molly Ivins, won raves at Sundance 2019, the Audience Award at South By Southwest 2019, and is now due for wide release. An overall deal at Disney Studios introduced her to a career as a “script doctor” which she enjoys to this day. Maryedith has also contributed to Rolling Stone, The Los Angeles Times, and Vogue, among other publications and her essay, “An Affair to Forget” which she enjoys to this day. Maryedith has also contributed to Rolling Stone, The Los Angeles Times, and Vogue, among other publications and her essay, “An Affair to Forget” which she enjoys to this day.

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**Fall Conference 2019 Faculty Biographies**

**Catherine Campbell**

is an award-nominated writer, editor, and book critic. Her work appears in *The New York Times, Writer’s Digest, The Millions, The Rumpus, Kenyon Review, McSweeney’s, Ploughshares* online, and elsewhere. She holds a Bachelor’s degree in Creative Writing (UNC-Asheville), her MFA in Creative Writing (Queens University), and formerly taught as an adjunct professor in Lenoir-Rhyne University’s M.A. in Writing Program. Since 2006, Catherine’s professional book industry work has included bookselling, marketing for a rare book company, and marketing and public relations for authors. She lives in Asheville with her husband, the poet Brandon Amico.

**Catherine Carter**


**Tom Chalmers,**

a graduate of Columbia University, was the Artistic Director of NYC’s Groundlings East and Literary Manager of LA’s Sacred Fools Theatre. He has appeared in a few feature films that screened at Sundance, an assortment of short films, and a number of national commercials. Tom has written for SHOWTIME Television, TBS, and USA networks. He has taught at NYU and Warren Wilson College. He currently teaches classes through the Flatiron Writers Room and the Asheville School of Improv (which he started). He is a member of the acclaimed improv comedy troupe, Reasonably Priced Babies, and is host and producer of the monthly storytelling series, *Listen to This*. On Wednesday nights, you can hear Tom co-host a sports talk radio show, called *Steve Sax Syndrome*, on Asheville FM 103.3. Let him know if he has left anything out.

**Caroline Green Christopoulos**

is co-owner, with Lauren Harr, of Gold Leaf Literary Services, which provides a range of pre- and post-publication assistance for authors. In addition, Caroline works at Malaprop’s Bookstore/Cafe, where she has been a bookseller for eighteen years and buyer for fourteen and is on the programming committee for the Carolina Mountains Literary Festival. She lives in Asheville with her husband and daughter.
Meta Commerse

studied health, history and writing at Goddard College. Her community-based healing work began with a focus on domestic violence prevention. Blending her study and work, she demonstrates story as medicine across genre. She is an award-winning writer, performer and seasoned teacher originally from Chicago, living in North Carolina since 2009. Meta founded and launched Story Medicine Asheville in 2011, and continues to empower her students with story medicine applied to today’s topics, both through UNCA’S Great Smokies Writing Program, and as an independent scholar. She is the author of six books, including Landscapes of Abuse (2001), Rainsongs: Poems of a Woman’s Life (2012), her novel, The Mending Time (2014), her forthcoming untitled memoir, and her second poetry collection, Rhubarb Pie.

Abigail DeWitt

is the author of three novels: Lili, Dogs, and News of Our Loved Ones. Described by BookList as a work of “masterful artistry,” News of Our Loved Ones was chosen as an Editor’s Choice by BookBrowse and the Historical Novel Society. Her short fiction has appeared in Narrative, Five Points, Witness, Alaska Quarterly Review, The Carolina Quarterly, Drafthorse, and elsewhere. She has been cited in Best American Short Stories, nominated for a Pushcart, and has received grants and fellowships from the North Carolina Arts Council, the Tyrone Guthrie Center, the McColl Center for the Arts, and the Michener Society. Follow her on Instagram @abigaildewittauthor or visit her at her website: www.abigaildewitt.com.

Adam Eaglin

joined The Cheney Agency as a literary agent in 2012. He began his publishing career in editorial at Basic Books before working as an agent at The Wylie Agency. He represents a range of literary fiction and nonfiction, including history, politics, current events, narrative reportage, biography, memoir, and popular science.

Kevin Evans

was born into a military family in Maricopa County, Arizona. He has resided in Asheville altogether about half of his life. Kevin first began writing creatively in the third grade and, as a teenager, was mentored by the poet Glenis Redmond while attending Project STEAM. He had the opportunity to perform at Diana Wortham Theatre at that time; that’s when he fell in love with performing in addition to writing. In recent years, Kevin has been a part of the Asheville Poetry Cabaret and has organized events of his own called The Human Side. Kevin recently led a workshop as part of this year’s Asheville Wordfest.
The Writers' Network News

FALL CONFERENCE 2019 FACULTY BIOGRAPHIES

**Keith Flynn**

is the award-winning author of seven books, including six collections of poetry: most recently *Colony Collapse Disorder* (Wings Press, 2013) and forthcoming *The Skin of Meaning* (Red Hen Press, 2020). He is the Executive Director and producer of the TV show, "LIVE at White Rock Hall," and Animal Sounds Productions. His award-winning poetry and essays have appeared around the world, including in *The American Literary Review*, *The Colorado Review*, *Poetry Wales*, *Five Points*, *Poetry East*, *The Southern Poetry Anthology*, *The Poetics of American Song Lyrics, Writer’s Chronicle*, and *Witness: 100 Years of NC Poetry, Crazyhorse*, and many others. He has been awarded the Sandburg Prize for poetry, a 2013 NC Literary Fellowship, the ASCAP Emerging Songwriter Prize, the Paumanok Poetry Award, and was twice named the Gilbert-Chappell Distinguished Poet for NC. Flynn is founder and managing editor of *The Asheville Poetry Review* (founded, 1994).

**Lori Galvin**

represents both fiction and nonfiction. Her clients include Kwame Owuachi’s memoir *Notes from a Young Black Chef* (Knopf); Cambria Brockman’s debut thriller *Tell Me Everything* (Ballantine); and Holly Watt’s debut thriller *To the Lions* (Dutton; U.S. Rights). She is specifically looking for writers of thrillers, mysteries, and crime as well as grounded sci-fi or speculative fiction, book club fiction, and women’s fiction.

**Tessa Fontaine**

is the author of *The Electric Woman: A Memoir in Death-Defying Acts*, *A New York Times* Editors’ Choice; *A Southern Living* Best Book of 2018; An Amazon Editors’ Best Book of 2018; *A Refinery29* Best Book of 2018; and a *New York Post* Most Unforgettable Book of 2018. Tessa spent the 2013 season performing with the last American traveling circus sideshow, the World of Wonders. Essays about the sideshow won the 2016 AWP Intro Award in Nonfiction. Her writing can be found in *Glamour, The Believer, LitHub, Creative Nonfiction*, and elsewhere. She’s taught in prisons, jails, colleges, community centers, for the New York Times summer journeys as well as founding a Salt Lake City Writers in the Schools program. She lives in Asheville with her fella and pup, and teaches at Warren Wilson College.

**Anne Fitten Glenn,**

an award-winning author and journalist, has been writing about and working in the beer business since the 1990s. She is the author of two books, *Western North Carolina: A Mountain Brew History* (2018) and *Asheville Beer: An Intoxicating History of Mountain Brewing* (2012), both published by Arcadia/The History Press. She was the national public relations director and east coast marketing manager for Oskar Blues Brewery for three years. Currently, she consults to breweries across the country in the arenas of communications and public relations as well as writing for both beverage trade and consumer magazines. She pens a regular “Mountain Brews” article for *Edible Asheville* and has written for numerous other publications, including *All About Beer, Smoky Mountain Living, Edible Aspen, WNC Magazine, Asheville Citizen-Times*, and *CraftBeer.com*. She’s lived in and written about the Asheville area since 1997.
Christine Hale
is the author of a novel, Basil’s Dream (Livingston Press, 2009) and A Piece of Sky, A Grain of Rice: A Memoir in Four Meditations (Apprentice House Press, 2016), which the The Los Angeles Review of Books calls “a portrait of a consciousness...[that] will bruise you... even leave you permanently marked.” Her prose has appeared in Role Reboot, Arts & Letters, Hippocampus, Prime Number, and The Sun, among other publications. A finalist for the Rona Jaffe Foundation Writers’ Award and a fellow of MacDowell, Ucross, Hedgebrook, and the Virginia Center for the Creative Arts, Hale earned her MFA from Warren Wilson College. She teaches in the Antioch University-Los Angeles Low-Residency MFA Program as well as the Great Smokies Writing Program in Asheville.

Luke Hankins

Lauren Harr
is co-owner, with Caroline Christopoulos, of Gold Leaf Literary Services, which provides a range of pre- and post-publication assistance for authors. Lauren has worked in the book world for fifteen years in bookstores, independent publishing, and in literary nonprofits. She spent eight years at Malaprop’s Bookstore/Cafe as a bookseller and events coordinator. She lives in Asheville with her husband and daughter.

Tommy Hays
is the Director of the Great Smokies Writing Program at UNC-Asheville. He also teaches in the Converse College Low Residency MFA. His middle grade novel What I Came to Tell You was an Okra Pick by the Southern Independent Booksellers Alliance (SIBA). Hays’s novel The Pleasure Was Mine was a Finalist for the SIBA Fiction Award and chosen for numerous community reads. His other novels are Sam’s Crossing and In the Family Way, winner of the Thomas Wolfe Memorial Literary Award. A Trustee of the North Carolina Writers’ Network, he received his BA in English from Furman University and graduated from the MFA Program for Writers at Warren Wilson College.
Laura Hope-Gill directs the Thomas Wolfe MFA Program at Lenoir-Rhyne University and is the founding director of Asheville Wordfest. Her collection of poems, *The Soul Tree*, received the first Okra Award from the Southern Independent Booksellers Association. The National Forest Service and Blue Ridge Parkway Foundation inducted her as the first poet laureate of the Blue Ridge Parkway for her poems honoring the Southern Appalachians. She received two awards from the North Carolina Society of Historians for her two architectural histories of Asheville, *Look Up Asheville, I and 2*. While building a graduate writing program and raising a child, she has been developing a memoir about her journey to deafness. She is a champion of the vital connection between story and medicine and launched the world’s first certificate program in Narrative Healthcare. Her poems, fiction, and creative nonfiction have appeared in *Bellevue Literary Review, Parabola, North Carolina Literary Review*, and other beautiful publications.

Lockie Hunter holds an MFA in creative writing from Emerson College in Boston and has taught creative writing at Warren Wilson College. Her nonfiction has been published in *Brevity, The Baltimore Review, Christian Science Monitor, Quarter After Eight, Gulf Stream Literary Magazine, New Plains Review, Arts & Opinion, McSweeney’s Internet Tendency, Nerve*, and elsewhere. She serves as curator of the Juniper Bends Reading Series, co-host of the Queer Girls Reading series, and as associate producer of the poetry and prose radio program *Wordplay* on Asheville FM 103.3. She also created and curated the popular West End Reading Series and Stories by the River.

Jessica Jacobs is the author of *Take Me with You, Wherever You’re Going* (Four Way Books) and *Pelvis with Distance* (White Pine Press), winner of the New Mexico Book Award in Poetry and a finalist for the Lambda Literary and Julie Suk Awards. Her poetry, essays, and fiction have appeared in publications including *Orion, New England Review, Guernica, and The Missouri Review*. An avid long-distance runner, Jessica has worked as a rock-climbing instructor, bartender, and professor, and now serves as the Associate Editor of *Beloit Poetry Journal*. She lives in Asheville with her wife, the poet Nickole Brown.

Jeremy B. Jones is the author of *Bearwal-low: A Personal History of a Mountain Homeland*, which was awarded gold in memoir in the 2015 Independent Publisher Book of the Year awards and named the 2014 Appalachian Book of the Year in nonfiction. His essays appear in *Oxford American, Brevity, The Iowa Review*, and frequently in *Our State magazine*. Jeremy is an associate professor of English at Western Carolina University and the co-editor of *In Place*, a literary nonfiction book series from Vandalia Press.
Alli Marshall

is an author and performance poet. Her most recent collaborative show, “Flyer in a Dark Chamber,” debuted at Black Mountain College Museum + Arts Center in August. She has performed theatrical spoken word at Asheville Fringe Arts Festival, Asheville Percussion Festival, and the [RE]Happening. In May, she curated the inaugural Dear Satyr: An Evening of Erotic Spoken Word. Alli was the 2016 winner of the Thomas Wolfe Fiction Prize for her short story “Catching Out.” She holds an MFA from Goddard College and is the arts section editor at Asheville-based alternative newsweekly Mountain Xpress.

Kevin McIvoy

has published five novels, A Waltz (1982), The Fifth Station (1985), Little Peg (1988), Hyssop (2001), At the Gate of All Wonder (2018, Tupelo Press) and two short story collections, The Complete History of New Mexico (2008, Graywolf Press) and 57 Octaves Below Middle C (2017, Four Way Books). His short fiction has appeared in Harper’s, Southern Review, Ploughshares, Missouri Review, and other literary magazines. For twenty-seven years he was fiction editor and editor in chief of the national literary magazine, Puerto del Sol. He has taught in the Warren Wilson College MFA Program in Creative Writing since 1989; he taught as a Regents Professor of Creative Writing in the New Mexico State University English Department from 1981-2008. He has served on the Boards of the Association of Writers and Writing Programs and the Council of Literary Magazines and Presses. For ten years he has mentored writers through his website, http://www.mcthebookmechanic.com.

Dale Neal

is a novelist and veteran journalist in Asheville. He is the author of Appalachian Book of the Dead: A Southern Buddhist Thriller (SFK Press). His previous novels are award-winning Cow Across America and The Half-Life of Home. As a reporter, he traveled everywhere from Upper Paw Paw in Madison County to Karachi in Pakistan, covering culture, books, religion, business, science and technology for the Asheville Citizen-Times. His short stories and essays have appeared in Arts & Letters, North Carolina Literary Review, The Carolina Quarterly, and elsewhere. He holds an MFA in creative writing from Warren Wilson College.

Heather Newton’s novel Under The Mercy Trees won the Thomas Wolfe Memorial Literary Award, was chosen by the Women’s National Book Association as a Great Group Reads Selection and named an Okra Pick by the Southern Independent Booksellers Alliance. Her short prose has appeared in Enchanted Conversation Magazine, The Drum, Dirty Spoon, and elsewhere. A practicing attorney, she teaches creative writing for UNC-Asheville’s Great Smokies Writing Program and is co-founder and Program Manager for the Flatiron Writers Room writers’ center in Asheville.
The Writers’ Network News

Fall Conference 2019 Faculty Biographies

Steve Shell

is a long-time organizer and performer in the spoken word scene in Asheville. For seven years Steve hosted and curated Poetry Slam Asheville. In 2012, along with poet Griffin Payne and teacher Heidi Freeman, Steve helped found what would eventually become HomeWord Youth Poetry, an organization that sends teams of youth poets to the International Youth Slam Championships at the Brave New Voices Festival. Steve is currently a host and main stage performer with The Moth in Asheville. Steve teaches English at the School of Inquiry and Life Sciences in Asheville and only feels at home in front of the classroom or behind the microphone.

Meg Reid

is the Director of Hub City Press in Spartanburg, SC. A book designer and editor, she also writes extensively about all areas of design. She holds an MFA in Nonfiction from University of North Carolina Wilmington, where she served as Assistant Editor of the literary magazine, Ecotone, and worked for the literary imprint Lookout Books.

Glenis Redmond

has two poetry posts: as the Poet-in-Residence at The Peace Center for the Performing Arts in Greenville, SC, and at the State Theatre in New Brunswick, NJ. She is a Kennedy Center Teaching Artist and is listed in their National Touring Directory. In February 2016, at the request of the U.S. State Department, Glenis traveled to Muscat, Oman, to teach a series of poetry workshops and perform poetry for Black History Month. In 2014-16, Glenis served as the Mentor Poet for the National Student Poet’s Program. Redmond’s “Dreams Speak: My Father’s Words” was chosen for third place for the North Carolina Literary Review’s James Applewhite Prize and “Sketch,” “Every One of My Names,” and “House: Another Kind of Field” will be published in NCLR in 2019. Glenis believes that poetry is a healer, and she can be found in the trenches across the world applying pressure to those in need, one poem at a time. Visit Glenis at www.glenisredmond.com.

Ron Rash

is the author of the 2009 PEN/Faulkner finalist and New York Times bestseller Serena and Above the Waterfall, in addition to four prizewinning novels, The Cove, One Foot In Eden, Saints at the River, and The World Made Straight; five collections of poems; and six collections of stories, among them Burning Bright, which won the 2010 Frank O’Connor International Short Story Award, and Chemistry and Other Stories, which was a finalist for the 2007 PEN/Faulkner Award. Twice the recipient of the O. Henry Prize, he teaches at Western Carolina University.

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Mary Belle Campbell Scholarship

In 2011, the North Carolina Writers’ Network began offering Mary Belle Campbell Scholarships to allow poets who teach to attend the annual Fall Conference.

These scholarships honor the memory of the late Mary Belle Campbell and the legacy of her many contributions to North Carolina’s literary traditions.

The Campbell Scholarships will further the craft and careers of up to three poets who teach full-time. Each scholarship will cover the cost of a standard registration fee, group meals, and two nights’ lodging at the conference venue. The estimated monetary value of each scholarship is $600.

The Campbell Scholarship application process will be open to those who teach full-time at the K-12 level, and who have produced a significant body of poetry. Teaching poets who live in North Carolina and adjacent states (VA, TN, GA, SC) will be eligible, but special consideration will be given to applicants from the area hosting the Fall Conference, as well as to Network members.

Applications will include a CV or resume, proof of employment with a public school system or accredited school, a statement of writing intent describing both what the applicant hopes to accomplish as a poet and what the applicant hopes to learn at the Fall Conference, and ten to twelve poems of the applicant’s own creation (published or unpublished) that demonstrate their skill with and commitment to the genre.

A committee created by the NCWN Board of Trustees, which will include published poets and/or editors of poetry journals, will review all applications and award available scholarships. Applications will be reviewed without regard to gender, race, ethnicity, religious or political affiliation, or sexual orientation.

Scholarship recipients will be allowed to select from all poetry workshops offered at that year’s Fall Conference, including the Master Class, as well as one workshop concerned with publishing, marketing, or another aspect of the business of writing.

Applications, as well as any questions concerning the Campbell Scholarships, should be sent to scholarships@ncwriters.org, with "Mary Belle Campbell Scholarships" in the subject line.
Registration is open at www.ncwriters.org.

Asheville and the surrounding mountains offer a true bounty for the literary arts. Authors who led master classes in 2015, the last time the Network held its Fall Conference in Asheville, will be leading single sessions this year, not replaced but graciously making room for other talented instructors. Even with agents and editors, award-winning authors, and a former NC Poet Laureate on faculty, the Fall Conference line-up represents only a sampling of Asheville’s abundant literary culture.

New York Times bestselling author Ron Rash will give the Keynote Address.

Rash is the author of the 2009 PEN/Faulkner finalist and New York Times bestseller Serena and Above the Waterfall, in addition to four prizewinning novels: The Cove, One Foot in Eden, Saints at the River, and The World Made Straight; five collections of poems; and six collections of stories, among them Burning Bright, which won the 2010 Frank O’Connor International Short Story Award, and Chemistry and Other Stories, which was a finalist for the 2007 PEN/Faulkner Award. Twice the recipient of the O. Henry Prize, he teaches at Western Carolina University.

On Saturday morning, the North Carolina Humanities Council will present the winner of the Linda Flowers Literary Award during the “All Stories Connect” breakfast panel.

In an embarrassment of riches, Saturday’s Luncheon will feature former North Carolina Poet Laureate Joseph Bathanti and a special reading from Brothers Like These. Brothers Like These is comprised of stories and poems written by Vietnam combat veterans in Classroom B, an out-of-the-way room in the basement of the Charles George VA Medical Center in Asheville. Under Bathanti’s guidance, they gathered to write every Wednesday for almost two years. These are stories and poems, large and small, funny and heartbreaking, that only these men can relate in their own inimitable styles—stories and poems not just invaluable to succeeding generations of soldiers, but to every citizen of our country, and beyond.

Saturday Night’s Annual Banquet features Asheville’s home-grown music collective, Pan Harmonia, who, in celebration of their 20th season, will offer the premiere of a music and poetry fusion work, “Rubble Becomes Art,” a triptych of songs composed by Dosia McKay inspired by poetry by North Carolina writers Sally Atkins, Valerie Foote, and Cathy Larson Sky.

Sunday morning will once again offer the popular “Agents & Editors” panel. The weekend also features beloved programming such as faculty readings, open mics, and an exhibit hall packed with vendors, including the official conference booksellers, Malaprop’s.

There might be some classes happening too.
Master Classes will be led by Abigail DeWitt, Jeremy B. Jones, and the poets Nickole Brown and Jessica Jacobs.

Abigail DeWitt, who will lead “Body & Soul—Studies in Character Development: Fiction,” is the author of three novels including *News of Our Loved Ones*, chosen as an Editor’s Choice by BookBrowse and the Historical Novel Society.

Other fiction sessions include “Pre-Writing Is a Matter of Pre-Trust ing” with Kevin McIlvoy; “Thievery, Loss, & Scars: A Fiction Workshop” with Heather Newton; and “If You’re Afraid to Write About It, Write About It” with NCWN trustee Tommy Hays.

Jeremy B. Jones will lead the Master Class in Creative Nonfiction, “Exploding Your Drafts.” Jones is a professor at Western Carolina University and the author of *Bearwallow: A Personal History of a Mountain Homeland*, which was awarded Gold in “Memoir” in the 2015 Independent Publisher Book of the Year awards and named the 2014 Appalachian Book of the Year in nonfiction.

In addition, creative nonfiction writers may take “Power Up the Truth You Tell” with Christine Hale and “The Limits of Perception: Invention & Speculation in CNF” with Tessa Fontaine.

The Master Class in Poetry, “Coming Back to Your Senses,” will be led by Nickole Brown and Jessica Jacobs.

Brown teaches at the Sewanee School of Letters MFA Program and is the author of two poetry collections and the chapbook *To Those Who Were Our First Gods*, winner of the 2018 Rattle Chapbook Prize. Jacobs is the author of *Take Me with You, Wherever You’re Going* (Four Way Books) and *Pelvis with Distance* (White Pine Press), winner of the New Mexico Book Award in Poetry and a finalist for the Lambda Literary and Julie Suk Awards.

Poets may also register for sessions including “Write with the Wolfe—a Poetry/Prose Poetry Rebellion” with Laura Hope-Gill; “Capturing the Persona Poem” with Keith Flynn; “About People. About Place.” with Glenis Redmond; “It Looks Like a Hairball” with Catherine Carter; and “Freedom & the Imagination” with Mildred Barya.

For those who write across genres, or betwixt genres—or for those just looking for more generalized writing sessions—Dale Neal will lead “Why Not Ask?” and Meta Commerse will lead “Story Medicine 2.0.” Also, Ali Marshall, Kevin Evans, Lockie Hunter, and Steve Shell will sit on the panel, “Writing Out Loud.”

If you feel you’ve got a manuscript ready to take to market, or you’ve already published and want to know how to maximize sales, plenty of sessions will focus on the business of books. Gold Leaf Literary Services will walk registrants through “The Elements of the Industry”; Meg Reid, the director of Hub City Press, will let authors know “What Writers Should Know about Book Design”; Catherine Campbell will teach how
to “Write Your Best Agent Query Letter”; Luke Hankins, founder and editor at Ori-son Books, will lead “The Ins and Out of Small Press Publishing”; and Anne Fitten Glenn will offer “Creative Ways to Promote Your Book (and Yourself).”

Writers for stage and screen can sign up for “Screenplay: Fake vs. Fiction” with Maryedith Burrell and “Improv’s Increasing Role in Comedy Writing” with Tom Chalmers.

Screenwriters may also apply for the Elliot Bowles Screenwriters Scholarships, which the Network will again offer in 2019. These scholarships will allow up to four screenwriters to attend the NCWN 2019 Fall Conference, provide two-nights’ lodging at the conference, and give each recipient a complimentary one-year membership with the Network. Any North Carolina resident who has written an unproduced/unoptioned screenplay may apply for an Elliott Bowles Screenwriting Scholarship.

The Network also will offer again the Mary Belle Campbell Scholarships to poets who teach, which will cover conference registration for up to three poets who teach full-time.

Fall Conference sponsors include Asheville FM 103.3; the Flatiron Writers Room; the NC Arts Council; the NC Humanities Council; Alice Osborn: Author/Book Coach/Editor; The Thomas Wolfe MFA Program in Creative Writing at Lenoir-Rhyne University; and WNCW: Blue Ridge Public Radio. ♦
Elliott Bowles Screenwriters Scholarships

To preserve the memory and share the dream of an aspiring screenwriter, his parents have endowed the new Elliott Bowles Screenwriters Scholarships, allowing up to four aspiring screenwriters to attend the annual Fall Conference of the North Carolina Writers’ Network.

“The Elliott Bowles Screenwriting Scholarship has been created in remembrance of our son’s screenwriting passion and generous nature,” Beverly Nipper Bowles, Elliott’s mother, said. “This scholarship seeks to lend support to aspiring young screenwriters as they continue to learn and refine their craft, develop connections with industry advisors and production companies, and pursue their dreams in the love of film.”

This scholarship will pay for full Fall Conference registration and two nights’ lodging in the conference hotel. Recipients also will receive a one-year complimentary membership in the North Carolina Writers’ Network.

Any North Carolina resident who has written an unproduced/unoptioned screenplay may apply for an Elliott Bowles Screenwriting Scholarship. Applicants will submit a twenty-page sample of their screenplay, along with their resume or CV, and a cover letter describing their habits and goals as a screenwriter. Applicants will submit these materials to scholarships@ncwriters.org, with “Elliott Bowles Screenwriting Scholarship” in the subject line.

The NCWN 2019 Fall Conference will be November 8–10 at the DoubleTree by Hilton Asheville-Biltmore. The conference will offer sessions for writers for screen or stage, including “Screenplay: Fake vs. Fiction” with Maryedith Burrell; the all-genre class “Why Not Ask?” with Dale Neal; and “Improv’s Increasing Role in Comedy Writing: How Making Things Up Can Help You Write Things Down” with Tom Chalmers.

“The inspiration for this scholarship sprang to mind during my darkest day,” Beverly Nipper Bowles said. “I was planning the memorial service. The initial thought was a dim but emerging ray of sun, mixed with the tiniest sparkle of joy. When I heard myself share the idea with my husband and saw his face, it was suddenly obvious that this was the path we were intended to take as a way to preserve the memory and share the dream of our beloved Elliott.”

Others can donate to support the Bowles Scholarship, either with a check made out to “NCWN-Bowles Scholarship” and mailed to P. O. Box 21591, Winston-Salem, NC, 27120; or with a VISA, MasterCard, or Discover at www.ncwriters.org.

The nonprofit North Carolina Writers’ Network is the state’s oldest and largest literary arts services organization devoted to all writers, in all genres, at all stages of development. For additional information, visit www.ncwriters.org.
A Q&A WITH GOLD LEAF LITERARY SERVICES

At the North Carolina Writers’ Network 2019 Fall Conference, Caroline Green Christopoulos and Lauren Harr of Gold Leaf Literary Services will lead the session “The Elements of the Industry” (see p. 11) and serve as critiquers for the Critique Service (see p. 9).

Gold Leaf Literary Services provides a range of pre- and post-publication assistance for authors, including publicity (events, social media and traditional media outreach, etc.), assistance (e-mail management, research, etc.), and education (pitching agents and publishers, working with bookstores, and more).

Caroline (CC) and Lauren (LH) generously made themselves available for a little back-and-forth. Enjoy!

How did you meet? How did that fortuitous occurrence one day become Gold Leaf Literary Services, LLC?

CC: Our eyes met across a crowded bowling alley...and it was love. Really, Lauren’s husband Seth was hired as a part-time bookseller at Malaprop’s, where I was named his trainer. We got along swimmingly, and he said, “Dude, you have to meet my girlfriend.” A few weeks later, Lauren and I met, yes, at a bowling alley, and we’ve been friends ever since! In that time, Lauren and I had the pleasure of working together at Mama Malaprop’s, where our love of the book industry was nurtured. We had discussed creating a business like Gold Leaf for a number of years before coming into being, but waited until the time was right, in 2016.

LH: Bowling alleys have been fortuitous in my life. I met my husband in one and my business partner in another! Caroline and I met in 2007, and I started working at Malaprop’s later that year. We always adored each other and loved working together, and after several years of standing behind the counter together fielding questions from first-time authors about what they should be doing, we decided we could best help authors by forming a business that offers assistance, promotional help, and education for the writing community. And then, Gold Leaf was born!

Gold Leaf Literary Services, LLC, handles a lot of the tasks that otherwise “get in the way of writing time.” What do authors often not understand or misunderstand about publicity?

CC: What we have found is that many writers do not consider the concept of “book as product.” They spend their days writing and honing and nurturing their work, finding representation, and then, once they are picked up by a publisher, are at a loss as to their role in the lives of their own book. That is where we come in. We talk about their work in a different way, urging the author to look at their book in a different light. We encourage them to recognize that their book is no longer solely their own, help them get comfortable sharing it with the world, and seeing it as a salable item, in addition to their beloved creation.
We have also encountered folks who want to know the elusive formula that predicts what efforts yield what results...how many books will they sell if they spend $50 on a Facebook ad? We have to tell them that if such a formula existed, we would be out of a job! Unfortunately, we can't predict results...what we can do is work hard to get them!

**LH:** The biggest misunderstanding, I feel, is how much work is involved after the book is ready to be published. A lot goes in beforehand, of course, but there is so much to do to make sure that people know the book is coming, etc. For authors who don't have a larger or more well-established press behind them, getting books into bookstores, getting events for themselves, getting attention for the book, not to mention social media—these things can take up a lot of time and energy. Some people are completely fine handling that themselves, but others could really use some help in those departments. That's where we come in.

**You both have extensive bookselling experience. How does this influence the way you approach the industry in general? How is this an advantage, not only for you professionally, but for your clients?**

**CC:** I think our work in the bookselling world has affected our approach significantly—we came from an indie bookstore-centered world, and our current work reflects that. We understand that indie booksellers are some of the most influential people in the literary ecosystem and working strategically with booksellers is a very high priority for us. We are passionate about having mutually beneficial relationships between our clients and booksellers, and because of our existing relationships with booksellers, we feel we can have candid conversations about their needs.

**LH:** Caroline really sums it up there. We know the business side of bookselling and have known many booksellers for many years, which means they trust us to understand their needs.

**Describe your ideal client. How does that person comport themselves?**

**CC:** We love for the folks with whom we are working to be patient (publicity can be a slow process, but hopefully yields a cumulatively positive outcome), professional but friendly (we love having a coffee or cocktail with our clients!), collaborative (we will need the efforts of the author as well as our own in order to best do our work), and respect our expertise (we know the industry, and have a firm grasp on best practices). We also prefer folks who emphasize indie brick and mortar over online retailers.

**LH:** We’ve worked with a number of authors in very different genres and with different goals. The most important trait for us is often belief in the
work that they’ve done and in the work that we are doing for them. We love working with people who value the effort it takes to make something good.

**Your website lists “Blog Tours” as one of the Publicity Services you offer. Tell us more about blog tours.**

**CC:** We have built (and are growing) a list of bloggers that specialize in all kinds of topics. We are reaching out to these bloggers to learn more about what they are wanting to do, write about, and create. This relationship-building is helpful when we want to share a new client’s work with bloggers in relevant fields. We hope these connections help the author, but also help the blogger and their audience by hearing from an author they may not have otherwise had the opportunity to hear from.

**LH:** Blog tours are a virtual way to get in front of new readers, which is a great and affordable way to expand an audience! The author basically takes over someone else’s blog and posts for a day or does a Q&A with the blogger. It’s usually pretty low-key but allows the blogger to have some new content and the author to get in front of that blog’s readers.

**Social media: do writers need to be on it, or is that what they hire you for?**

**CC:** We’d all love to not have to do social media, wouldn’t we? Our stance is that it certainly doesn’t hurt to have a social media presence, but ultimately it’s up to the author. Some of our clients are active on social media, and others aren’t on it at all. Social media is an informal space, so being able to hang out on, say, Instagram, create an (buzzwords coming) “authentic platform,” and keep it informal can be a tall order for a lot of people. We spoke with a social media specialist, and she advised sticking to the platform(s) where the author is most comfortable. So, instead of contorting yourself to make Twitter work for you, use Facebook, or vice versa.

**LH:** I think social media is a useful tool for a lot of reasons. So many other authors, plus editors, agents, journalists, etc., are on social media, and it offers you a way to engage that you can’t often get in the real world. Even if you’re not actively posting, it’s a way to gather information about the business and the people who work in it. I want all of our authors to be building community—meeting other writers, finding publishing people whose work they connect to, reaching out to people they admire—so that they have the best support system possible when their book is heading out into the world. Social media is just another way to do that.
An author is just about to go on stage to read in front of an audience of several hundred people. What word(s) of advice do you give her or him right before they step into the spotlight?

CC: Have fun, read the room, don't be drunk.

LH: Be yourself.

Or how about this? An author is about to give a reading, and no one's there but the bookstore staff. What advice do you give that writer?

CC: Be gracious. This has happened to everybody at least once in their careers. Use the opportunity to meet the staff, get the feel of the store, buy a book off someone's favorite shelf. Understand that events mean much more than “butts in seats.” The store vouched for you by hosting your event, they ordered a number of copies to display the books, and here you are, alone with staff people who will be hand-selling books long after you are gone. By being gracious and understanding, you will make the staff longtime fans!

LH: Take a deep breath and do what you can. Sign books for the store, maybe sit somewhere that customers coming in can see you and engage them in conversation. Make the most out of it. The seeds that you are sowing just by being there are worthwhile. If you do social media, take pictures with the staff or of the store and post them. Also, buy a book before you go. No matter how many or few people come to your reading. Support that bookstore and they will remember.

Over the course of your careers, what are the biggest changes you’ve seen in terms of author publicity?

CC: We’ve seen some shifts in focus from traditional media outreach (let’s face it, there are fewer and fewer inches of column space for book reviews all the time) to social media. There’s been more of an emphasis on giving personal access to the authors. (Social media again...readers want to get to know their authors personally, and those writers that really put themselves out there to be known are gaining more and more interest.)

LH: There is more interest in nontraditional events—in conversations, panels, etc., or events that also fundraise for an organization, that kind of thing—which I think is fun. It breaks the mold a bit. It's definitely harder to just get a book review or an event mention than it used to be. Blogs, social media, podcasts—those are the new media for writers, really. That said, there are definitely still a fierce tribe of book people out there (see the National Book Critic's Circle) who are still reading and writing about books all the time. There are just fewer spaces for them to publish that work. I wish that wasn't the case, but I think that book lovers will always find a way (#bookstagram!) to share their love of books and find new books.
The North Carolina Writers' Network offers an ongoing literary critiquing, editing, and manuscript consultation service for its members. Through this program, developing or emerging writers have the opportunity to open a dialogue about their work with established writers and editors of varying backgrounds and areas of expertise. (or more information and a detailed list of critiquer bios, please visit our website at www.ncwriters.org.)

Our critiquers are selected according to high criteria, including extensive publication and/or editing experience. For more information and a detailed list of critiquer bios, please visit www.ncwriters.org.

KAREN M. ALLEY—nonfiction, fiction
ELLEN BACHE—line editing, fiction
GREGG CUSICK—fiction (flash, short, long)
GOLDA FRIED—fiction, screenplays
KATHY GOODKIN—poetry
LINDA HOBSON—fiction, nonfiction
BETSY HUMPHREYS—nonfiction (journalistic or creative)
SUSAN STAFFORD KELLY—line editing, fiction
STEPHEN KIRK—fiction, nonfiction
DAWN RENO LANGLEY—line editing, fiction, nonfiction
STEVEN MANCHESTER—line editing, fiction
JEN MCCONNEL—children’s, MG, YA, NA
ELIZABETH OLIVER—flash fiction, short fiction, nonfiction, line editing
ALICE OSBORN—speculative fiction, fiction, memoir, poetry
A.D. REED—nonfiction, fiction
AMY ROGERS—fiction, nonfiction
ELLEN SHEPARD—screenplays, plays
DEBRA SIMON—line editing, nonfiction, fiction
ELEANORA E. TATE—children’s fiction, YA
ROBERT WALLACE—fiction, nonfiction
TAMRA WILSON—fiction, nonfiction

Critiquing and Editing Service Fees

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<th>Base fee</th>
<th>Prose/Poetry/Plays/Screenplays: 5-50 pages</th>
<th>Manuscript Consultation/Mentoring (Postcritique, with no base fee): $50.00/hr. (in person or via phone)</th>
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How to send your manuscript: All prose manuscripts should be double-spaced, single-sided, with 1-inch margins and in 12-point Times New Roman font. Poetry must be single-spaced with a limit of only one poem per page.

Please indicate your first preference plus two backups for a critiquer. Otherwise, we will select an appropriate critiquer based on availability.

Please send your manuscript, along with payment and a self-addressed envelope with postage sufficient enough for the critiquer to return your manuscript, to NCWN Critiquing and Editing Service, PO Box 21591, Winston-Salem, NC 27120.

For more information, please contact the Network at (336) 293-8844 or at ed@ncwriters.org.
A Q&A WITH GOLD LEAF LITERARY SERVICES

Gaze into your crystal ball: what does the publishing landscape look like in twenty years?

CC: More indie presses. Smaller, more agile publishers and bookstores thriving. More attention on discovery and the “next big thing” and less emphasis on the behemoths. More author education. Greater emphasis on disenfranchised voices (people of color, queer folks, immigrants) in all areas of the industry. Maybe this is all wishful thinking?

LH: It will mirror what's happening in the bookselling world—as companies continue to combine and get bigger or go out of business, there will be lots of room for small start-ups. There are already a number of small publishers popping up—we're working with Southern Fried Karma and Haywire Books, to name two—and that will just continue. People will find a way to get the work they love out into the world, even if it’s nontraditional. I hope there will be more access to books for communities that aren't traditionally in bookstores and libraries and that there will be more organizations involved in that (like Dolly Parton’s Imagination Library or First Book). I think that with the big shift in distribution—the hidden giant in the industry—there will be new ways for booksellers to get books quickly. Somebody is going to step into the space left by Baker & Taylor.

Not only have you built a successful business, but you continue to build and nurture literary communities. Why is community necessary for today’s writer?

CC: Writing can be a solitary process but book-selling really isn’t. Writers need allies, folks who can vouch for them, and emotional support when putting their work into the world. We are part of that support team and try to engage our clients in community as much as we can. When we lead our “Literary Ecosystem” course, we discuss the importance of community building. Write a letter (a REAL letter) and send it to a writer whose work you admire. You are building the “invisible staircase” that leads you up into the consciousness of folks who you want to make aware of you and your work.

LH: Community has always been important, but it is even more important now when there aren't as many traditional channels for people to find out about books. Authors need their communities for emotional support, but also because it increases their reach. You don't want to need something from a bookseller or a fellow author and be reaching out to them for the first time, if you can avoid it. Develop the relationships, nurture them, and they will nurture you in ways you can’t begin to imagine. I heard Michael Taeckens, a publicist I admire, talk at Decatur Book Festival about lifting others up as a way to lift us all up. I believe in this approach.

What are you reading right now?

CC: I just finished Jamie Mason's Three Graves Full and it was awesome! Also reading Simon Winchester’s The Perfectionists and Casey McQuiston’s Red, White, and Royal Blue. I just read according to my mood…..

LH: I just read Sea Sirens, a new graphic novel by Amy Chu and Janet K. Lee, on my ten-year-old's recommendation. It was beautiful and so fun! Right now, I’m finishing the gorgeous and devastating Red Clocks by Leni Zumas. Next up is my vacation reading: Carl Hiaasen’s Skin Tight and Dale Neal’s forthcoming Appalachian Book of the Dead. ©
Regional Rep Round-Up

Brunswick-Columbus - Horry (SC) Counties
Joan Leotta, Regional Rep, joanleotta@gmail.com
When: First Tuesday of the month, 1:00 pm
Where: Southwest Brunswick Branch Library, 9400 Ocean Highway West, Carolina Shores
Website: https://www.facebook.com/NCWN-South-Brunswick-122490607671095

We sponsor talks on various aspects of writing (we informally survey our members/attendees at each meeting about the topics they want). After the talk we encourage (with snacks!) mingling. Several small critique groups have formed out of our group and several people have gone on to attend my former critique group. We have a Facebook page where we document what is going on in the group NCWN South Brunswick. Topics in 2019 included “Planning Your Writing Year,” “Food Writing,” “Grant Writing,” and more. Our mission statement: “Encourage writers through education and fellowship.”

Buncombe County
Lee Stockdale, Regional Rep, leelawsonstockdale@gmail.com

Asheville Writers’ Social
When: First Thursday of the month, 6:00 pm
Where: The Block off Biltmore, 39 S. Market St., Asheville

We meet to share, network, support each other and have fun in Asheville aka The San Francisco of the East aka The Paris of the South aka Land of the Sky. Between quarterly open mics we schedule discussion topics that recently included “Critique Groups,” “Encouragement,” “Personal Journeys of Writing and Publication,” and “Creating Depth in Characters.” Event nights end with prompts, writing in place, and sharing. Whether a longtime resident, new to the area, or visiting to see the Blue Ridge Mountains and River Arts District, join us in Asheville aka The New Craft Beer Capital of America. ALL writers welcome!

Cape Fear Coast
Christine Moughamian, Regional Rep, cmoughamian@yahoo.com
When: One Saturday a month (TBA), 12:30-1:30 pm
Where: NE Regional Branch Library, 1241 Military Cutoff Rd., Wilmington

Our NCWN Wilmington events support writers and authors in writing, publishing, and marketing. Agents, editors, publishers, authors, and social media experts speak on key topics: “Building a writer’s platform,” “Submitting to literary agents,” “Magazines,” “e-Publishing/Marketing.” Presenters include bestselling author Emily Colin. Our presentations and panels are fun, interactive, and informative. Attendees have an opportunity to gain hands-on experience by participating in tailored activities and Q&A sessions. Award-winning memoirist Christine Moughamian facilitates our events for added networking and friendship building. We are proud to fulfill our Network’s mission to “connect, promote, and serve the writers of this state.” It’s exciting. Come join us!

Chatham-Lee Counties
Al Manning, Regional Rep, amanningusa@gmail.com
Pittsboro Writer’s Morning Out
When: Third Saturday of the month, 1:00 pm
Where: Greek Kouzina Cafe, 964 East St., Pittsboro

MO is in its eleventh year of meeting the writer’s needs with an emphasis in 2019/2020 on “Productivity and Publishing.” Setting the tone are in-house and professional presenters with events focusing on improving the process, craft, and business of writing. Our annual ultra-flash fiction contest, open mics, and Slush Pile! round out the calendar. Highlights from last year included lively discussions of self-editing, translating works of non-English writers, and terms used in the publishing worlds. Many members publish books and reach important milestones in sales and WIP. Others published stories, articles, and poetry in anthologies, journals, and newspapers.
Clay County
Glenda Council Beall, Regional Rep, glendabeall@msn.com
Coffee with the Poets and Writers
When: Third Wednesday of the month, 10:30 am (March-December)
Where: Moss Memorial Library, 26 Anderson St., Hayesville
This group was founded in 2007. An NCWN member is a featured reader each month. At each meeting, we give door prizes, usually books, to someone on our sign-in sheet. We host an Open Mic, and the community is invited to participate. The attendance ranges from eight to twelve people. Some are regulars, and some see the article in the local newspapers and come to learn about NCWN-West. This event has become an excellent opportunity for new people moving to the area to get to know us. We always take time for discussion of publications by our members and announcements of events for writers in our area. In December, we hold a Christmas luncheon and Open Mic.

Durham-Orange Counties
Jorge D. Cortese, Regional Rep, cortesejd@gmail.com (Durham)
Linda Janssen, Regional Rep, janssenla@gmail.com (Orange)
When: Monthly, 6:00 pm
Where: Chapel Hill Public Library, 100 Library Dr., Chapel Hill, or regional branches of Durham County Libraries
Orange and Durham County Regional Reps Linda Janssen and Jorge D. Cortese host a joint, monthly writing event for writers of all levels, ages, genres, and interests, which is free and open to the general public. Drawing on the immense pool of talent residing in our state, recent presenters have included distinguished NC Laureates, award-winning, and bestselling authors like Carrie Knowles, Jaki Shelton Green, Barbara Claypole White, Heather Bell Adams, Scott Reingten, and Nancy Peacock. Upcoming events will include Alice Osborn, Val Nieman, Elaine Neil Orr, and a panel of NC-based publishers. Our workshops cover fiction and nonfiction, with topics as varied as “Editing for a Story’s Heart,” “Publishing with Traditional or Small Presses,” “Creating Unforgettable Characters,” “Understanding Dialogue and Diction,” “Scene Crafting,” “Writing Documentary Poetry,” and “Reviewing Children’s Fiction.” We also host panels to learn from local experts in different areas of writing and publishing (agents, publishers, lawyers, marketing and social media gurus, etc.) These events have been running continuously for five years. E-mail janssenla@gmail.com if you wish to join our “Friends of the Workshops” e-mail list for NCWN members from other counties, as well as any acquaintances of yours who are interested, including past NCWN members or those interested in checking out NCWN.

Georgia
Maren O. Mitchell, Regional Rep, marenomitchell@gmail.com
Room for Poetry
When: Third Tuesday of the month, 2:00-4:00 pm
Where: Mountain Regional Public Library, 698 Miller St., Young Harris, GA
This daytime poetry critique is open to the adult public, fee free. Participants share knowledge and experience, bringing copies of a poem. To participate, contact Maren O. Mitchell. Poems are critiqued without any prefacing or comments by the poet while the poem is read, then discussed. We share “favorite” poems and present mini-lectures on forms. To learn of journals, we have begun bringing those in which we have been published. A separate class was held on “Submissions.” The librarian has offered the use of a recording studio. There must have been a need for this group as there have been from six to fourteen attendees each month from two Georgia counties and two NC counties. Chocolate is served at all meetings!

Karen Holmes, Regional Rep, kpaugholmes@gmail.com
When: Second Friday of the month (Apr-Nov)
Where: Union County Community Center, 129 Union Co. Recreation Rd., Blairsville, GA
Regional Rep Round-Ups

Writers’ Night Out

Writers’ Night Out is in its ninth year and hosts featured readers and an open mic. Upcoming readers include:

- Oct 11: Poet Linda Jones and Writer Alan Cone
- Nov 8: Poets Rosemary Royston and Diana Anhalt

Attendance varies each month from 10 people on up. Audiences and open mic readers come from Georgia and NC counties, and from as far as Atlanta. June’s meeting was a full house with 31 attendees, and a few of the open mic readers had never read in public before.

Greater Greensboro

Carla Harper, Regional Rep, carlamgarrison@gmail.com

When: One Monday a month, 6:30 pm
Where: Scuppernong Books, 304 South Elm St., Greensboro

Next Date: September 9. Contact Carlamgarrison@gmail.com or 336-596-7514 to get on the e-mail list or see the Scuppernong Books events calendar. Open mic format. Five minutes per person. Crowd critique, if desired. Monthly vote for “most liked” piece. Winner gets a $25 Scuppernong Books gift certificate. Join us for a chance to read and keep-it-real. This is a very supportive setting to share your work and mingle with other writers.

Haywood County

Merry Elrick, Regional Rep, merryelrick@mac.com

When: Second Tuesday of the month, 12:00 pm
Where: Panacea Coffee House, 66 Commerce Street, - Frog Level, Waynesville

CWN-West and Mountain Writers of NC welcome all writers across all genres of all experience levels. Our monthly meetings feature an eclectic mix of events, from speakers to open mics to just sitting around talking about our writing experiences. During our last meeting we talked about the writing style of the popular novel, Where the Crawdads Sing. Meeting topics cover all aspects of writing from developing our craft to the business of writing.

Henderson County

Charlie Wilkinson, edensvc@aol.com and Meagan Lucas, meagan.lucas@gmail.com, Regional Co-Representatives

Open Mic Night

When: Third Monday of the month, 6:00 pm
Where: Henderson County Library – Kaplan Auditorium, 301 N. Washington St., Hendersonville

Sign-ups start at 5:30 pm and reading begins at 6:00 pm. Writers of all sorts and levels are welcome to share about five minutes of prose or poetry.

Bleeding Lessons

When: First Wednesday of every month, 6:00 pm
Where: Black Bear Coffee Shop, 318 S. Main St, Hendersonville

From the quote “there is nothing to writing, you just sit down at the typewriter and bleed,” this meeting is a craft focused discussion lead by a different facilitator every month on a topic of each facilitator’s choosing. Typically, attendees are led in a short lesson, then discussion, writing exercises, and optional sharing of work. Past subjects have included: creativity, characters, detail, dialogue, etc.

Jackson-Macon Counties

Catherine Carter, Regional Rep, netwest-jacksoncatherinecarter@gmail.com

When: Once a month, 7:00 pm
Where: City Lights Bookstore, 3 E. Jackson St., Sylva

CWN-Jackson County hosts an Open Mic night once a month at 7:00 p.m. at City Lights Bookstore on Spring Street in Sylva, generally on a Friday night (not the same Friday each month, though—contact City Lights Bookstore to check on any given month). Readers range from a core of “founding members” to people coming to read for the first time. They include a mix of poets, fiction writers, essayists, authors of hybrid genres, and even the occasional musical performance. Authors come from a range of backgrounds, genders, races, sexualities, and experiences, and those who come just to listen are also welcome. This is a friendly and supportive group. Most Open Mic evenings feature 4-10 readers; when numbers rise above five, we ask readers to keep their work under about six minutes. Open Mic evenings also include free beverages, including wine, and desserts. Come join us!
NCWN-West
Glenda Council Beall, Program Coordinator, glendabeall@msn.com

NCWN-West is a program of the North Carolina Writers’ Network and boasts more than 100 members in North Carolina’s nine westernmost counties, as well as adjacent counties in Georgia. In the past year, we have added Ben Cutler as representative for Swain County, and soon Brent Martin will begin representing Macon County. More information can be found on https://netwestwriters.blogspot.com.

Wake County
Alice Osborn, Regional Rep, Alice@AliceOsborn.com

When: Last Friday of the month, 10:00 am
Where: Center for Excellence, 3803-B Computer Dr. - Ste. 106, Raleigh
Website: http://meetup.com/wonderlandbookclub

Wonderland Book Club
Want a stimulating morning of book and craft discussion with talented North Carolina authors? Join us at Wonderland Book Club, the only book club in Raleigh where you can meet the author after reading their book. We have a fantastic line-up of live authors (that means no Skyping) promised from now until May, 2021. Wonderland Book Club is the ever-popular, engaging, and thought-provoking Wake County Regional meeting of the NC Writers’ Network that features books and their authors all with a writers’ focus. Wonderland takes place every month in Raleigh from 10 a.m. to noon a few blocks away from North Hills Mall in Raleigh’s Midtown. Using my first name “Alice” as inspiration, I started this daytime book club in 2008 to encourage outside-your-genre reading and to encourage stimulating book discussion, and now we learn not only about the writing craft from our live authors, but also about publishing, craft, time management, marketing, and branding. Over the years, many of our members have become featured authors themselves! Even if you don’t sign up beforehand, we want you to come anyway for the fun and fellowship. Finishing the book is encouraged, but not required. We’re currently seeking authors for the second half of 2021. Email Alice at alice@aliceosborn.com if you’re interested!

2019-2020 Wonderland Book Club Featured Authors

- **Sept 27:** Ralph Webster, *One More Moon*
- **Oct 25:** Philip Gerard, *Cape Fear Rising* (celebrating the book’s 20th anniversary)
- **Nov 15:** Leslie Tall Manning, *I am Elephant, I am Butterfly*
- **Dec 6:** Joseph Mills, *Bleachers: Fifty-four Linked Fictions*
- **Jan 31:** AJ Mayhew, *Tomorrow’s Bread*
- **Feb 28:** Marianna Crane, *Stories from the Tenth Floor Clinic*
- **March 27:** Jason Miller, “Langston Hughes” in the Critical Lives series
- **Apr 24:** Tricia Wilson, *Adopting Grace*
- **May 29:** J.D. Cortese, *The Watchtowers*
- **July 31:** Iris Yang (Qing Yang), *Will of a Tiger*
- **Aug 28:** Val Nieman, *To the Bones* **field trip to Scuppernong Books in Greensboro**
- **Sept 25:** Elaine Neil Orr, *Swimming Between Worlds*
- **Oct 30:** Joanna Evans, *Sinai Unhinged*
- **Nov 13:** Discover a Classic: Herman Melville, *Moby-Dick*, facilitated by Steve Mitchell of Scuppernong Books, author of *Cloud Diary* ®

Any NCWN member interested in volunteering as a Regional Rep should contact Ed Southern, NCWN Executive Director, at ed@ncwriters.org.
# Regional Rep Round-Ups

## Find a Regional Rep Near You!

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When it comes to point of view, everybody has one. In fact, some of us even enjoy switching around from one to the next.

Multiple personality disorder? Perhaps. Or simply the signature of a masterful writer. So how does a writer master multiple characters’ points of view (POV)?

Come closer, I’ll tell you the naked vérité on the only POV that matters.

“Point of view” comes from the French point de vue, which is akin to “vantage point with an opinion.” The narrative POV is both the “eye” seeing and the “voice” telling the story—the only POV that will seal the deal with our readers. It is imperative for us, as writers, to decide at the onset who is the best narrator for our story, how close they are to the other characters, and whom they are addressing.

To choose the right perspective, think of POV as a photo lens you can open to a wide angle on an ensemble cast or close tight to zoom in on a particular character.

From Wide Angle to Normal / Third-person POV (“She/He/It/They”)

It’s an observer’s perspective common in fiction, along two variations.

- Third Person Omniscient POV: A “know-it-all” narrator/observer sees the action from up above through a wide-angle lens and hears the voices of all characters. Mostly removed from the story, it can paint broad historical scenes but also confuse readers with too much “head-hopping” from one character to the next.

- Third Person Limited POV: The narrator/observer focuses on the main character from a “normal” perspective, as in modern novels and journalism.

Close-Up / First Person POV (“I/We”):

It comes built-in with memoir, autobiography, and personal essay. Am I not the closest to my story, the one who lived to tell it?
DRIVE RECOGNITION FOR THE ARTS

Support North Carolina’s arts with the Arts NC license plate.

www.thecreativestate.org
Extreme Close-Up / Second Person POV (“You”):

Quite effective in self-help books as the writer shares their experience and tells you what we need to do in our life to achieve their level of success, health… This is as close as it gets since we, the readers, are now experiencing the story from our own POV.

Once we choose your narrative POV, we must obey three cardinal rules to ensure our readers’ trust: respect the POV inherent in our genre, establish our POV right away, and stick with it throughout our entire story.

But what are rules for if not for occasional bending? Or at least, creative interpretation?

Didn’t Melville cross over genres in Moby-Dick to give his fictional character credibil- ity? “Call me Ishmael.”

Here’s how two other bestselling authors answered these questions.

Fiction

In Joan Lowery Nixon’s Young Adult novel Nightmare, we meet the protagonist in Third Person POV: “Emily didn’t respond… In her nightmare, the body was always there.”

We turn the pages to a new chapter and encounter—the murderer: “I hadn’t meant to kill Amelia Foxworth.” So now we are a killer! A mysterious, cold-blooded antagonist. We plan to kill yet one more girl, the protagonist: “But Emily Wood must die.”

How does the switch in POV make us feel? It gave me the chills….

Nonfiction

If you think alternating POV, chapter after chapter, might be daunting, imagine juggling three POV over a page and a half, as Michelle Obama does in her intimate memoir Becoming.

She writes about her mother, “when spring came… she entertained thoughts about leaving my father… Was she picturing herself on a tropical island somewhere?” Then Michelle Obama weaves in her own POV: “I understand now that even a happy marriage can be a vexation, that it’s a contract best renewed and renewed again, even quietly and privately—even alone.”

Finally, the chapter ends on a poignant passage addressed to us, the readers. We leave the former First Lady and her mother and their stories and daydreams, and we embark on an inner journey to our own core certainty: “And maybe there’s a new airiness to our thoughts…it’s spring and once again you’ve made the choice to stay.”

—Continued on page 51
2019 SQUIRE SUMMER WRITING WORKSHOPS

Clockwise from top left: Participants at Friday Night’s Program, “Blackbeard’s Cup”; Instructor Lenard D. Moore reads; the Creative Nonfiction Workshop with Alex Albright; Catherine Carter reads at the Open Mic; the Fiction Workshop with Emily A. Colin (© Margaret D. Bauer and Ed Southern).
I attended the North Carolina Writers’ Network 2019 Spring Conference at the University of North Carolina at Greensboro with two friends who are both working on novels and new to NCWN. We rode together from Raleigh the night before. It was like going on a girls’ weekend for those who love to read and write.

The conference began with an inspiring keynote address by Michael McFee. He said our job as writers is to see the beauty in everything, to look at the world through a poet’s eyes, and to feel with a poet’s heart. I still think of incorporating this sense of beauty and wonder in my everyday life when I’m waiting in carpool lines, helping with homework, and washing dishes—and doing laundry.

I attended the morning session “Real Characters: Capturing People in Nonfiction.” It was taught by Eddie Huffman, who is working on a book about the legendary musician Doc Watson. Eddie has reported on the music scene in North Carolina for thirty years. The intimacy afforded by the North Carolina Writers’ Network means that sometimes the best part of the workshops are the conversations you have afterwards. Eddie and I talked about my talented and accomplished neighbor, Rod Abernathy, who has been a rock and folk musician in North Carolina for several decades.

Then I met up with my friends, who had attended different sessions. On our walk to lunch, we met another conference attendee who was walking to the same restaurant, and we invited her to join us. She writes a blog about motherhood and writing, and we talked about how there is nothing wrong with writing on a couch surrounded by Cocoa Puffs. Unlike the conversations on a typical girls’ weekend, we did not talk about our children. We talked about our reading and writing, and we dissected the wisdom of the various workshops and the keynote address.

In the afternoon, we listened to readings by faculty. Susan Harlan read an essay about the closing of a beloved independent bookstore near her house. She described a bittersweet image of the owner taking down each of the bookshelves that he had so lovingly built. She fondly recalled her walks back from the bookstore, her arms laden with a stack of books to add to her huge collection of treasures at home. During her summer breaks, she sits on her front porch with
several stacks of books and indulges her love of reading.

I attended the afternoon poetry workshop led by Charlotte Matthews. She passed around a basket of small objects. We picked an object and had three minutes to write about it, and then read aloud what we had written. I felt the sanctity and energy of putting my words on the page. It had less to do with the brilliance of the words and more to do with engaging in the act of writing and sharing my writing with others.

For the registration fee of $99, the North Carolina Writers’ Network Spring Conference transported me into a world where words are to be revered, and I am in a place of magic. In the lobby, I had conversations with publishers who swore they knew just the book for me and presented me with a talented new author. Also, buying books written by faculty was a great way to continue the conversations that were begun at Spring Conference.

My friends and I left the conference energized and able to be better moms than we were before, because we had engaged in self-care by attending to our passions for the written word. We don’t worry about every fault in our children as much, because we have focused on ourselves for a weekend.

There is more to motherhood than parenting. There is more to writing than the solitude and loneliness of writing. There is a community of mothers, writers, and readers to relate to and who renew and energize each other. ©

Sejal Mehta serves on the Board of Directors for both the NC Arts Council and Raleigh Little Theatre. She has also served on the Board of Directors for Raleigh Review. Previously, Sejal worked as an Assistant District Attorney in the Queens District Attorney’s Office in New York. She’s also focused on raising her two children and making sure her black lab doesn’t steal food off the kitchen counter.
For the second year in a row, members of the North Carolina Writers’ Network swept the 2019 Rose Post Creative Nonfiction Competition, judged this year by Madge McKeithen.

Pam Van Dyk of Raleigh took the $1,000 prize for her essay “ABC to XYZ,” which will be considered for publication by Ecotone.

Ashley Memory of Asheboro took second place with her essay “Eulogy of a Northern Oak,” and Barbara Furr, a native Tar Heel, placed third with her essay “Oh Brother, Where Are You?”

This year’s contest was facilitated by the Queens University MFA in Creative Writing Program. Both the Network and the University of North Carolina at Wilmington, who typically facilitates the program, were grateful for Queens’ generosity in the aftermath of Hurricane Florence.

The Rose Post Creative Nonfiction Competition opens annually on November 15.

Raleigh writer Sandra Headen won the inaugural Jacobs/Jones African-American Literary Prize for her short story “Papa’s Gifts.” Headen received $1,000 and her story will be considered for publication in The Carolina Quarterly.

The final judge was Rion Amilcar Scott.

Barbara Johnson’s memoir excerpt “May Day Miracle” was awarded an honorable mention out of ten additional finalists.

The Jacobs/Jones African-American Literary Prize was initiated by Cedric Brown, a Winston-Salem native and graduate of the University of North Carolina at Chapel Hill, to honor the best in short prose by African-American writers in North Carolina.
This contest will open again on November 1.

Alan Michael Parker of Davidson won the Randall Jarrell Poetry Competition for his poem “Psalm.” Parker won $200 and publication in storySouth. The final judge was Jim Whiteside.

This marked the third time Parker has won the Randall Jarrell Poetry Competition: he also won in back-to-back years, in 2013 and 2014.

Annie Woodford was named Runner-Up for her poem “My Father’s House Had Wheels.” Honorable mentions included “But First, We Must Eat the Skies” by Michael Boccardo; “Atlanta Braves” by Sandra Ann Winters; and “On Finding Monarch Caterpillars in September” by Kathryn Kirkpatrick.


Final judge Ben Fountain selected Katie Schultz’s short story “Something Coming” as the winner of the 2019 Doris Betts Fiction Prize. Schultz won $250, and her story will be published in the North Carolina Literary Review. “Something Coming” is part of a short-story collection in progress.

The Doris Betts Fiction Prize will open again for submissions on September 15, 2020, to better accommodate the production schedule of the North Carolina Literary Review.

Leslie Kirk Campbell of San Francisco won the 2019 Thomas Wolfe Fiction Prize for her short story “City of Angels.” Campbell received $1,000 and publication in The Thomas Wolfe Review. The final judge was NC Literary Hall of Fame inductee Jill McCorkle.

McCorkle also selected three entries for Honorable Mention: “Fallen Birds” by Beth Nixon Weaver, “The Bethlehem Baker” by Andrew Scrimgeour, and “The God Box” by Michael Gaspeny.

The Thomas Wolfe Fiction Prize is open for submissions annually December 1 – January 30.

The North Carolina Writers’ Network awards more than $4,000 annually in prizes through its competitions. ❧
RALEIGH WRITER WINS JACOBS/JONES

The short story “Papa’s Gifts” by Raleigh writer Sandra Headen has won the first-ever Jacobs/Jones African-American Literary Prize.

Headen will receive $1,000, and The Carolina Quarterly will consider “Papa’s Gifts” for publication.

This award was initiated by Cedric Brown, a Winston-Salem native and graduate of the University of North Carolina at Chapel Hill, to honor the best in short prose by African-American writers in North Carolina. Founding donors also include Carol B. Alan, MD; E. Patrick Johnson, Ph.D; and Reginald Shuford, JD.

Final judge Rion Amilcar Scott selected “Papa’s Gifts” from among twelve finalists for the inaugural prize.

Scott also selected “May Day Miracle,” a memoir excerpt by Charlotte’s Barbara Johnson, for Honorable Mention.

“‘May Day Miracle’ gives us a simple but heroic quest to root for. Seeking a fresh outfit for a May Day ceremony becomes a quest for dignity despite the indignities of rural poverty,” Scott said. “When the narrator’s heart breaks, the reader’s does, too, and when she triumphs, it washes over the reader and becomes our triumph as well.”

Both Headen and Johnson are members of the North Carolina Writers’ Network.

The Jacobs/Jones contest, sponsored by the NCWN and administered by the Creative Writing Program at UNC-Chapel Hill, is open to any African-American writer whose primary residence is in North Carolina. Entries may be fiction or creative nonfiction, but must not have been published before (including on any website, blog, or social media), and must be no more than 3,000 words.

“The literary award was borne out of my frustration with being unable to readily find much fiction or creative nonfiction that conveys the rich and varied existence of Black North Carolinians,” Brown said. “I wanted to incentivize the development of written works while also encouraging Black writers to capture our lives through storytelling.”

The Jacobs/Jones African-American Literary Prize honors the nineteenth-century writers Harriet Jacobs and Thomas H. Jones. Jacobs was born in 1813 near Eden, escaping to Philadelphia in 1842, after hiding for seven years in a crawl space above her grandmother’s ceiling. She published her autobiography, *Incidents in the Life of a Slave Girl*, under a pseudonym in 1861. Jacobs died in 1897 and was inducted into the North Carolina Literary Hall of Fame in 1997.

Jones was born into slavery near Wilmington in 1806. Able to purchase the freedom
of his wife and all but one of his children, he followed them north in 1849 by stowing away on a brig to New York. In the northeast and in Canada, he spoke as a preacher and abolitionist, writing his memoir, *The Experience of Thomas Jones*, in 1854, as a way to raise funds to buy his eldest child’s freedom.

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**JACOBS/JONES AFRICAN-AMERICAN LITERARY PRIZE**

Postmark Deadline: January 2 (annual)

Submissions Accepted: November 1 – January 2

**Eligibility and Guidelines**

- The competition is open to any African-American writer whose primary residence is in North Carolina.
- Entries may be fiction or creative nonfiction, but must be unpublished, no more than 3,000 words, and concerned with the lives and experiences of North Carolina African-Americans. Entries may be excerpts from longer works, but must be self-contained. Entries will be judged on literary merit.
- An entry fee must accompany each submission: $10 for NCWN members, $20 for non-members. You may submit multiple entries, but the correct fee must accompany each one.
- You may pay the members’ entry fee if you join the NCWN when you submit.
- Simultaneous submissions are accepted, but please notify us immediately if your work is accepted elsewhere.
- If submitting by mail, submit two copies of an unpublished manuscript, not to exceed 3,000 words, on single-sided pages, double-spaced, in black 12-point Times New Roman font, with 1-inch margins.
- The author’s name should not appear on the manuscript. Instead, include a separate cover sheet with name, address, phone number, e-mail address, word count, and manuscript title.
- To submit by USPS:
  Jacobs/Jones African-American Literary Prize
  UNC Creative Writing Program
  Attn: Anita Braxton
  Greenlaw Hall, CB#3520
  Chapel Hill, NC 27599-3520
- To submit online, go to https://ncwriters.submittable.com/submit. Submittable will collect your entry fee via credit card ($10 NCWN members / $20 nonmembers). (If submitting online, do not include a cover sheet with your document; Submittable will collect and record your name and contact information.)
- Entries will not be returned.
- The winner will be announced in February.

For questions, please contact ed@ncwriters.org.
To answer that question: Regretfully.

Right about now, though, I’m imagining directors of other literary organizations and writers’ conferences, reading this column, hurling the newsletter against the nearest wall, and hollering, “Oh, boo @#$% hoo! You’ve got too many good writers to choose from! Cry me a dad-gum river!”

This is, I admit, the good kind of problem to have. Consider my words, then, not a complaint, but an apology—to all the North Carolina writers we’d like to invite, but don’t; and to all the NCWN conference-goers who look forward to learning from the writers we did invite, but sure would have loved a chance to take a class with (fill in the blank).

Our established writers keep producing vibrant, relevant work. Our emerging writers keep...well, emerging, keep growing out of our red-clay soil. All of our writers keep carrying on North Carolina’s exceptional tradition of giving back, of offering help, of supporting each other in ways big and small, of making our choice of who to invite a difficult one.

If it ever ceases to be, then the Network must have ceased to do its job. ⚫

Mastery of POV gets our readers emotionally engaged. We can imbue our stories as we wish with our narrator’s flaws, personality, and perspective on the world. Will we stick to the cardinal rules? Or experiment with creative interpretation?

One simple way to decide may be to start with this article and notice how I used POV. When did you feel engaged? Pulled into intimacy?

Have fun with your story. Find your own vérité! ⚫

Christine Moughamian is an award-winning memoirist, a public speaker, and writing coach. She has published personal essays and interviews in Salt, Encore, and Wilma! magazines, among others.

Christine is organizer of The Wilmington Write To Publish Group (http://www.meetup.com/writers-618/ (see p. 36) and is the North Carolina Writers’ Network Regional Representative for the Cape Fear Coast. She judged the Writing for Children contest for Shoal, the 2018 literary journal of the Carteret Writers. Follow her on Instagram: @Prompt2Write.
In 2017, the Network’s campaign, “No One Writes Alone,” inspired a quote from NC Poet Laureate, Jaki Shelton Green: “The NCWN can boast that they started a creative revolution in our state as a supportive community of informal networking, providing unique opportunities for aspiring writers to interact with and learn from all the gatekeepers (agents, editors, and professional writers of all genres).” Whatever your writing goals may be for the remainder of 2019, consider community building to be on that list.

In the guidelines for the NCWN 2019 Fall Conference Critique Service and Manuscript Mart (see pps. 9-10), the Network reminds registrants that these programs “can lead directly to publication,” but don’t expect them to do so. The Network recommends thinking about these programs as learning opportunities to get the most out of them. All of the Network’s conferences have two goals, really: to build community, and to improve the quality of our writing. Publication is not the goal—at least as far as our conference programming is concerned. Publication has not been my personal result for years now, and yet I continue to write. Because I feel better having written. Because writing is the way I come to grips with the world. Because there is value in devoting myself to improving my craft, even if no one ever reads another word of mine ever again. My sense of self-worth is not ultimately subject to the vagaries of the notoriously fickle arts world.

I’m a writer.

That’s the extent of it, and the beautiful, expansive entirety.
MAIL-IN REGISTRATION FORM
NORTH CAROLINA WRITERS’ NETWORK FALL CONFERENCE
NOVEMBER 8-10, 2019
DoubleTree by Hilton Asheville-Biltmore

Complete this form and mail with your payment to:
NCWN Fall Conference 2019 Registration
PO Box 21591
Winston-Salem, NC 27120

Do you want vegetarian meals?
No _____ Yes _____

Any food allergies? If so, please list:
___________________________

First Name _________________________
Last Name _________________________
Address ___________________________
City ___________________________
State ___________________________
Zip ___________________________
County ___________________________
Home Phone ________________________
Office Phone_________________________
Cell Phone __________________________
E-mail Address _______________________
Website ___________________________

Conference Workshops
Please select the workshops you wish to attend. These selections are final. The Network cannot process your registration without workshop selections. Although we try to accommodate all registrants, most workshops do have a maximum capacity, beyond which no more registrants may be added. If you select a workshop that has already reached its capacity, we will ask you to choose a different workshop for that session.

Saturday, Nov. 8—9:00 am–4:00 pm
For details on available workshops, including Master Classes, please see pages 11-16 or visit www.ncwriters.org. If registering for a Master Class, please select back-up workshops in case the Master Class is full.

Session I ___________________________
Session II ___________________________
Session III ___________________________

Sunday, Nov. 9—9:00 am–12:30 pm
Session IV ___________________________
Session V ___________________________

Conference Fees
Please select the appropriate conference cost:
___ $275 Member Cost
___ $400 Nonmember Cost
___ $225 Member Cost Without Meals
___ $325 Nonmember Cost Without Meals
___ $225 Member Cost Saturday Only
___ $325 Nonmember Cost Saturday Only
___ $125 Member Cost Sunday Only
___ $225 Nonmember Cost Sunday Only
___ $225 Member Cost Without Workshops*

___ $30 Master Class (optional)
___ $150 Critique Service (optional)
___ $165 Manuscript Mart (optional)

___ Add the appropriate membership fee, so I immediately qualify for member rates:

___ $80 Individual Membership (one-year)
___ $60 Senior/Reduced Membership (one-year)
___ $140 Two-year/ Household Membership
___ $110 Two-year Rate for Senior Citizens

___ I have included a check made out to NCWN Fall Conference Registration.

If you prefer to pay with a credit card, please register online at www.ncwriters.org, or by phone at 336-293-8844 or 919-308-3228.

If you are interested in Critique Service or Manuscript Mart please visit www.ncwriters.org or contact Ed Southern at Ed@ncwriters.org or 336-293-8844.

* This is our “Hangout” rate, for NCWN members who want to come hang out with their friends, enjoy the group meals and general sessions, but not take any workshops.
About The North Carolina Writers’ Network

Founded in 1985, the nonprofit North Carolina Writers’ Network is among the largest statewide literary arts organizations in the country. The Network’s mission is to connect, lead, and promote emerging and established writers through workshops, conferences, readings, literary competitions, online resources and services, a Critiquing and Editing Service, and more. Its Center for Business and Technical Writing provides on-site workshops tailored to the specific needs of North Carolina companies. For $80 a year ($60 for seniors, full-time students, writers with disabilities, and writers 30 or under), members receive a newsletter, weekly e-updates, a range of resources and services, and discounts on all Network-sponsored programs and events.

NC Writers’ Network
PO Box 21591
Winston-Salem, NC 27120