

# WRITERS' WIRE

The newsletter for women writers  
in the know.



Women Who Write, Inc.

ENCOURAGING, SUPPORTING AND EDUCATING  
WOMEN WHO ASPIRE TO WRITE

July – August 2011

*Summer bachelors, like summer breezes,  
are never as cool as they pretend to be.*

*Nora Ephron*

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## THE BALL'S IN YOUR COURT: A Writer's Game

Judith C. Owens-Lalude

You step onto the court. The battle starts. It's a free-for-all game. You dream of winning, but you fret. *I can, I can't* and *I will, I won't* ricochet through your creative core. You dip your writing nib into an inkwell. You are committed.

The stark white parchment waits for you to grace it with a fresh stroke of words. *Now what?*

You pause, tighten up, close your eyes and brood. You need to release the story that's pinched between crevasses of your cranial matter.

The whistle blows; it jars you. An overhead ball is tossed your way. You catch it, palm it, and then dribble down court. Your story begins to seep from the cerebrum. You call for a time-out and race to the sideline. You grab the coach's game board, chalk in hand, sketch O's and X's, and then take in a breath. You ponder the elements of the story: characters, conflict, dialogue, point of view, plot, title, theme, and scenes. You connect them with fine-grained transitional lines and exhale the breath that choked you.

The plays start to come together. You see them clearly and construct a solid hook; it shifts your story into fast-forward. You dribble with the conflicts, pivot on the resolutions, and drive toward *the end* for a forceful lay-up. You think you're done, but you're not. You huddle with the coach and the other players. The game board passes player to player. Each reviews the layout, ensuring plays are steady and well defined – fail-proof.

The chatter from the huddle rebounds off your eardrums: too many adverbs; not enough conflict, undeveloped characters who perform poorly; weak dialogue; problems with sequence; an ending that's too open; a plot that's too unpredictable and doesn't connect with the beginning. The coach frowns. The players walk away. The feedback hurts like an ill-fitting sneaker pressing against your ingrown toenail. You wilt on the sideline, lamenting. You stay there while your team gets back out on the court.

Your mental gymnastics spring into action. You rethink, reorganize, and rewrite. You review your checklist: hook grabs; characters are lively; voices are strong; conflict sparks, moving the story along; point of view doesn't change; resolutions don't flip or flop; transitions are in place; ending is smooth – doesn't skid off the court into an *and then* or *after that*. Your mission is accomplished.

The whistle blows – timeout is over. You get back out on the court with the other players. The game begins. You know the rules. The practice drill begins. You receive the overhead pass, slap both hands on the ball, pump it with a profound rhythm, and move swiftly down court. Your palms are sweaty.

You bounce-pass the ball to your teammate. It comes back to you like a firm kick. You grip it with confidence. The move is not perfect, but not harsh – somewhat prickly. That's part of the game.

[Continued on next page]

[Continued from page 1]

You don't stop. You push on with the action and drive with strong verbs. Eyes are on you. You're determined your story will rock.

You chest-pass the ball. You're on your game. When the ball comes back, you grip it with steady hands and move it up court – resolutions fall into place. Your story is complete. It hooks, flows, moves, ripples; the characters are powerful. You score; the coach smiles; the cheerleaders somersault; the audience stands up. You glide to half court, pause, take in a breath, bend your

## Members in the News

**Susan Lindsey** and **Peggy DeKay** will speak at Fandom Fest, July 22-24 at the Fern Valley Hotel & Conference Center in Louisville. The event is expected to draw up to 5,000 science fiction, fantasy, and horror genre fans and authors from across the region. Peggy will speak on self-publishing and sell and sign her new book, *Self Publishing for Virgins*. Susan will speak on book editing and using media relations to help promote and market books. Both Peggy and Susan will also serve on panels at the event. For more information, see [www.fandomfest.com](http://www.fandomfest.com).

In other member news, **Blondie Crabtree** has a new blog series with an online toy store. She's written articles for them in the past, from the perspective of a grandmother talking about playing with kids. Now she's been asked to do a series of five stories about summer-time activities. Way to go, Blondie!

**Deanna O'Daniel** just got home from England to find she's mentioned in the *Louisville Magazine* for July. Louisville author David Domine says he's reading her book, *Kiss Your Elbow – A Kentucky Memoir*, as part of his summer reading. The interview is in the "Front Pages" section on page 18.

And **Susan Lindsey's** essay, "Depression Ladies," will appear in the August issue of *Underwired* magazine. Look for it on the news rack!



Women Who Write, Inc. was co-founded in 1992 by Carridder "Rita" Jones, a Louisville, KY playwright, author, and historian.

Our mission is to encourage, support, and educate all women who aspire to write. We are a 501(c)(3) nonprofit organization, and we will gladly accept your tax-deductible donations.

knees and come up – ball above your head. You let it go. It arcs and drops straight into the hoop – nothing but net.

**You win!**

**Judith Owens-Lalude** is a storyteller, author of books for children and young people, and member of Women Who Write. She also is the founder and director of the *J. Camille Cultural Academy*, an arts and education program for children's writers.

## Running up against the deadline...

**We're halfway to the release of the 2011 Calliope, and August is your last chance to read your submission to the group.** Remember, members must read their entries at meetings of Women Who Write – once for comments from the group, and if necessary, a second time after editing. If you're planning to be in this year's *Calliope*, be sure to bring 12-14 copies of your submission(s) to the August meeting, and be prepared to read. We'll keep the business meeting short so there's plenty of time for readers.

**The "Home for the Holidays" cookbook contest closes July 31.** Your recipe and the story or poem that accompanies it should be no more than 350 words each. Each recipe and story must reflect the holiday theme.

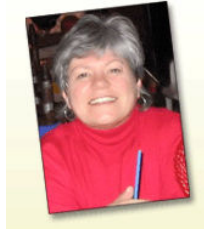
You don't have to read cookbook entries for the group. Just send your manuscript and \$10 entry fee to Cathy Courson, 1169 Eastern Pkwy, Suite 411, Louisville, KY 40217.

Members aren't eligible for the *Calliope* competition (and also don't have to pay an entry fee to be published in the *Calliope*), but *are* eligible for the cookbook competition. Cookbook contest prizes are \$100 for first place, \$75 for second, and \$50 for third; each winner also will receive a copy of the cookbook.





Complete guidelines for both contests are on our Website, [www.womenwhowrite.com](http://www.womenwhowrite.com).

The 2010 *Calliope* and *Cooking Comfort* are available for purchase at Amazon.com.

### Writing Issues: Dialogue



No matter how well you write descriptions and set scenes, sooner or later your characters are going to want to say something. When they do, you want to punctuate the dialogue correctly, so the reader understands what's going on. There are a few simple rules to guide you. Remember them, and the variations will be obvious. These rules apply to American English only.

-  Each piece of dialogue has two parts: what's said and the dialogue tag that tells who said it. The first is mandatory, the second optional.
-  Each new speaker gets a new paragraph, even if the character says only one word. Use the same paragraph style as the rest of your story.
-  Enclose your characters' speech with double quotation marks. Punctuation that goes with the speech **always** goes inside the quotation marks.
-  If a speaker quotes something else – a quote within a quote – the inside quote uses *single* quotation marks.

Let's look at an example:

"You can't marry him!" Harry said.

"I can and I will," Sally replied.

"But, think about all we've shared. Remember the restaurant when the customer at the next table said, 'I'll have what she's having.' Didn't that mean something?"

"No."

"I don't believe you."

"I think," said Sally, rolling her eyes, "that she wanted her salad dressing on the side."

The first two remarks establish who's talking. Since conversation between two people goes back and forth between the characters, dialogue tags are generally unnecessary in subsequent lines.

Compare the punctuation in the first two lines of dialogue: an exclamation point and a comma. If the utterance would normally end in a period, use a comma to link to a dialogue tag. If any other punctuation is called for, use it as needed, with or without a dialogue tag.

Notice the quote within a quote: 'I'll have what she's having.' Single quotation marks surround it, and the punctuation is inside the quote marks. If you have to go

any deeper – a quote within a quote within a quote – it's probably less confusing to your readers if you rewrite the passage another way.

Now that you know how to punctuate your dialogue, let's take a look at dialogue tags. You may think the dialogue tag is the perfect place to tell the reader what your character is feeling. You may be tempted to substitute other verbs for "he said" or "she said." After all, your characters could mumble, demand, offer, grimace, chuckle, smile, and a million more verbs. Don't do it. Virtually all the authoritative books about writing say to stick to "said." Why? A multitude of verbs will label you as an amateur. It's the "show, don't tell" philosophy. You may be tempted to write:

"I can't get out of bed," Mary sobbed.

Compare that to this:

Mary awoke to a throbbing pain in her right leg. Memories of the previous evening came flooding back as she realized that she was not in her warm, comfortable apartment, but a sterile hospital room. She found the call button and pressed it repeatedly. Tears welled up as every muscle in her body sent pain signals to her brain. It was an eternity before someone answered.

"Yes?"

"I can't get out of bed."

One more thing about dialogue: drop the adverbs. Get rid of all "ly" words in a dialogue tag:

"I don't know if I can do it," Bob said sheepishly.

Instead, try this:

Bob hesitated as he approached the podium. It was his first time at a Toastmaster's meeting and he hoped his stutter would not betray him. He looked at his audience.

"I don't know if I can do it."

As you write your dialogue, concentrate on your characters and how they express themselves. Use dialogue to develop characters and let the narrative set the stage. Use no dialogue tags when possible. Otherwise, use "said." It's a word that fades into the background when reading, so your readers stay focused on your characters and what they're saying.

Got a writing issue? You can e-mail Cheri at [writing\\_cheri@yahoo.com](mailto:writing_cheri@yahoo.com). Please put "question" in the subject line. Cheri will address all inquiries in future columns.

## Looking Back

**Peggy Grimes** had these comments about the **2011 Kentucky Women's Book Festival** in May. They didn't fit in the June Writers' Wire, so you're getting them now.

The Kentucky Women's Book Festival on Saturday, May 21, was a great success. I was pleased to see many Women Who Write members in attendance. The opening speaker, Alanna Nash, gave the inside story of writing biographies and the hard work of checking facts. The featured lunch speaker, Tania James, made a wonderful presentation on her journey to becoming a writer. The room was filled to capacity. I had the pleasure of presenting to **Rita Jones** her personal copy of our commemorative plaque honoring her role in founding the Kentucky Women's Book Festival, now in its fifth year. She was surprised and thrilled. The original plaque will be on display in the Ekstrom Library at U of L. Sena Naslund, creative writer in residence at U of L, concluded the day with very encouraging words for all of us to truly work at our craft and explore our voice.

Members of Women Who Write participated in the concurrent workshops. Our very own **Peggy DeKay** presented her insightful keys to self publishing through

the online resources now available. Her newly published and very complete book on the subject, *Self Publishing for Virgins*, is now available at Amazon.com. *Calliope* and our cookbook also were among the books offered for sale. [Carmichael's Bookstore](#) graciously handled the sales of books by the authors, who were available to sign books and interact with attendees. As one of the planners over the past five years, I was very pleased with the enthusiasm and participation in the Festival this year. I hope Women Who Write gains some new members from this encouraging day and continues to be a powerful source of guidance and leadership to new writers.

*Thanks, Peggy!* Let's keep next year's festival in mind as we progress through the year – wouldn't it be great to have a whole table full of books by our own members?

Also, you'll find a good article on the 2011 Kentucky Women's Book Festival in the June newsletter of the U of L Women's Center. The article mentions Women Who Write, and there's a nice picture of **Ms. Rita Jones** as well! Go to <http://louisville.edu/womenscenter/news>, page 2, to read it.

## Coming in September: Kentuckians Reading Kentuckians

The next *Kentuckians Reading Kentuckians* is September 17, 2011, 9 a.m. – 3 p.m., Central time (10-4 Eastern). If you would like to read, please e-mail Kathy Skaggs at [KathySkaggsPoet@aol.com](mailto:KathySkaggsPoet@aol.com). And if you know someone who may want to read, please pass this information along!

*Kentuckians Reading Kentuckians* is an annual event held at Giles House, home of Kentucky author Janice Holt Giles, and is sponsored by The Giles Society. At this special event, KRK participants read from their own work or the work of any Kentucky author. Readings begin at 9 a.m. Central time and continue until 3 p.m. Food and drink may be purchased at Giles House during the noon break. Authors are welcome to bring their books to sell.

Janice Holt Giles (1905-1979) wrote 25 books, both fiction and nonfiction. Her historical novels about Kentucky and the Adair County area are still widely read, along with the nonfiction accounts of life in the small community of Knifley, KY, that she wrote with her

husband, Henry. The Giles Society is dedicated to preserving Giles' work and to restoring her home and grounds for use as a workshop and retreat center.

### HOW TO FIND GILES HOUSE:

**From Campbellsville:** Take Hwy. 70 S. to the intersection of Hwy. 76. Turn right; continue through Knifley on 76 until you reach Spout Springs Road (see Giles historical marker there). Turn left and go .01 miles.

**From Columbia:** Take Hwy. 55 N. to Hwy 551 (Knifley Road). Turn right; continue 6.7 miles to intersection with Hwy. 76 (Elkhorn Road). Turn right; continue 4.1 miles to Spout Springs Rd (see Giles historical marker there). Turn left and go .01 miles.

**From Russell Springs:** Take Hwy. 127 N. about 3.5 miles to Hwy. 76; turn left. Go 5.9 miles to Hwy. 206; turn right. Follow 206 (76 runs with 206 at this point) 2.8 miles to where 206 crosses Hwy. 76 again, and turn left on 76. Continue 1.6 miles to Spout Springs Road (see Giles historical marker there). Turn right and go .01 miles.



## A Note from the Editor

Summertime, and the living is ... sweaty, thank you very much. George Gershwin was living on Folly Beach

Island off the coast of Charleston, SC, when he wrote *Porgy and Bess* – he had sea breezes of the finest kind to make his living easy. I’m intimately familiar with Folly – I should know.

(Okay, fine. I know Ira wrote the lyrics to George’s music. But you can’t convince me there wasn’t a strong sea-breeze influence going on there.)

It can be hard to accomplish much in this weather. Those of us with day jobs drag ourselves out in the morning, home in the evening, sit down to write, and find our brains are baked and we have nothing to say. Or we lie down to “rest our eyes for a minute” and wake up at 11 p.m., when we’ve cooled off some. Just in time to go back to bed so we can get up tomorrow and do it again.

I’m a testament to that sad fact – witness your “two months in one” summer newsletter. And do NOT ask me how the novel is coming along! I know what happens next, but is it on paper? Let me put it this way: I’ve known for *two months* what happens next and, um ... MYOB.

One way I deal with the summer doldrums is counterintuitive, to say the least – I strap on my helmet, hop on my bike, and go! No, it doesn’t get the writing done – and besides that, it’s *hot* out there. (No – *really*?!) But pedaling the bike, pushing uphill in defiance of the impulse to turn around and coast back the way I came – sweating like a mule, thinking only, “*Left signal, stop sign, there’s a hill, dang it, yes I can, I can, I can*” – turns off the left brain and frees my visual right brain to see the action. When I *do* start typing again, the story will be even further along. There’s logic there, twisted though it may be. So I top off the water bottle and ride.

My other best suggestion, if you’re not that into tempting heat stroke, is this: carry a “brain” with you. That’s what my kids call my little notebooks. I have several; they’re the ones that fit into any pocketbook, and the best have a loop to hold a pen. Spiral-bound ones are great – just clip the pen on the spiral binding. But the important thing is, you have to have some place to write things down *as they hit your consciousness*. (A workable writing utensil is also a big help. Pen, pencil, crayon – as long as it has ink, lead, or some squiggle left in it.) Face it – in this heat, you’re not going to remember diddly-squat when you get back to your desk. Better to write it down *right this second*, in your “peripheral brain,” for future reference.

Anne Lamott carries index cards in her back pocket. Other authors carry legal pads or tape recorders. I carry a peripheral brain just about everywhere. It helps, when I have a brilliant idea, to be able to remember just how it went.

Now, if I could just remember where I put the *specific* brain that holds that *particular* flash of brilliance...

**Happy heat wave, everyone!** Stay hydrated and...

### ***PEDAL ON REGARDLESS!***

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*Cynthia C. Canada*



## Area events

**Saturday, July 23 – Lexington** – Homegrown Authors at the Lexington Farmers Market – **Kaboom Writing Group** (*When the Bough Breaks*). Downtown at Cheapside Park in the Fifth Third Bank Pavilion near the Lexington History Center, 9 a.m.-noon.

**Wednesday, July 27**

**Louisville – Pathway to Publication Workshop** with **Kim Michele Richardson**. 6:30-8:30 p.m. at McMahon Fire Station conference room, 4318 Taylorsville Road. Registration and details from Sheri Wright, [kasperfriend@yahoo.com](mailto:kasperfriend@yahoo.com).

**Lexington – Holler Poets Series**, featuring readers **Staci Schoenfeld** and **Maurice Manning**. Open mic signups begin at 7 pm. Al's Bar, Sixth & Lime.

**Thursday, July 28 – Burkesville** – "You Might As Well Laugh, Mother Always Said" – **Georgia Green Stamper** will discuss the uniqueness of Kentucky humor and read from her award-winning essays. Stamper is a local NPR commentator, newspaper columnist, and the author of *You Can Go Anywhere From the Crossroads of the World*. 5:30 p.m. Central time at the public library, 114 Hill Street, Burkesville. Sponsored by the Kentucky Humanities Council.

**July 29-31 – FIRST WEST**, a weekend conference at Northern Kentucky University dedicated to the development of the woman writer, features faculty **James Harms**, **Sarah Gorham**, and **Karen Salyer McElmurray**. Find more, including registration information, at <http://firstwest.english-nku.org>

**Sunday, July 31 – Louisville – Stone Soup Poetry Series** presents amazing poets, an inspired menu and libations at **The Bard's Town**. Featured readers are **Christina Lovin**, **Eric Sutherland**, **Jimmy Besseck**, **Aletha Fields**, and **Sheri Wright**. 1801 Bardstown Road, 5-7 p.m., with 15 minutes open-mic before. For more information, e-mail [kasperfriend@yahoo.com](mailto:kasperfriend@yahoo.com).

**Saturday, August 6 – Lexington** – Homegrown Authors at the Lexington Farmers Market – **Sherry Chandler**, author of *Weaving a New Eden*, a book of poetry about Rebecca Boone.

**Thursday, August 11**

**Lexington** – Reading and mingling to launch **Kasia Pater's** first poetry collection, *Poste Restante* (Chicago Spectrum Press). 7 p.m. at the Carnegie Center, 251 West Second Street.

**Louisville – Carmichael's Bookstore** hosts Kentucky native **Bobbie Ann Mason** reading from her new book, *Girl in the Blue Beret*. Inspired by the wartime experience of her late father-in-law, Mason takes a departure from her Appalachian-themed writing with an unforgettable novel about an American World War II pilot shot down in occupied Europe. 7 p.m., 2720 Frankfort Ave.

**Saturday, August 13 – Lexington** – Homegrown Authors at the Lexington Farmers Market – **Cynthia Ellingsen** (*The Whole Package*).

**Sunday, August 14 – Lexington – Kentucky Playwrights Workshop**, open to anyone interested in the development of new works for the stage. Readings of full-length and on-act plays by members are scheduled in advance; 10-minute or shorter plays are read as time allows. For more information, e-mail [ky.playwright@yahoo.com](mailto:ky.playwright@yahoo.com) or Google "517Playwrights" to read our blog.

**Monday, August 15 – Jeffersonville, IN** – The Public Library hosts **Bobbie Ann Mason** reading from *Girl in the Blue Beret*. 5:30 p.m., 211 East Court Avenue.

**Monday, August 29 – Louisville** – Sarabande Books and 21c Museum welcome **Farrah Field**, whose first book of poems, *Rising*, won Four Way Books' 2007 Levis Prize, and **Jared White**, author of *Yellowcake*. 7:30 p.m. at the 21c Museum Hotel, 700 West Main Street.

## *Calls for submissions*

**The Louisville Review** is publishing a special, all-Kentucky issue this winter to honor Kentucky Poet Laureate Maureen Morehead. They are now accepting submissions of poetry, fiction, creative nonfiction, and drama by writers who live in or are from Kentucky. To submit, visit [www.louisvillereview.org/submissions](http://www.louisvillereview.org/submissions). Please use the comments section to let them know you are a Kentucky Writer. The reading period ends November 1, 2011. Email any questions to [louisvillereview@spalding.edu](mailto:louisvillereview@spalding.edu).

Sarabande's **Linda Bruckheimer Series in Kentucky Literature** presents an opportunity to focus on the fine literature the state of Kentucky has produced, bringing it to the nation's attention. Sarabande will publish one book annually of short stories, poetry, creative nonfiction, a novella(s), or short novel. [Click here to download eligibility and submission guidelines.](#)

## *Contests*

### **Carnegie Center Fifth Annual Short Stories ONLY! Contest**

Writers are invited to submit manuscripts of short fiction up to but not exceeding 2,500 words. Entries should include a cover letter with author's name, address, phone number, and email, along with a \$10 entry fee, payable to the Carnegie Center. Author's name should not appear on the manuscript itself. Manuscripts cannot be returned. The cash prize is \$100 for first place and \$50 for second place. **Deadline for submitting an entry is July 29, 2011.** Entries must be postmarked or received by that date. Send submissions to: Short Stories ONLY! Contest, Carnegie Center, 251 West Second Street, Lexington.

### **The Malahat Review's 2011 Creative Nonfiction Prize**

ENTRY FEE (includes a one-year subscription to *The Malahat Review*):

- \$35 CAD for Canadian residents
- \$40 USD for residents of the U.S.
- \$45 USD for entries from elsewhere

PRIZE: \$1,000 CAD

No restrictions on subject matter or approach. Submit a personal essay, memoir, literary journalism, cultural criticism, nature writing, etc., between 2,000 and 3,000 words in length. This year's judge will be Terry Glavin.

**Postmark deadline is August 1, 2011.**

**Full information at**

[http://www.malahatreview.ca/creative-non-fiction\\_prize/info.html](http://www.malahatreview.ca/creative-non-fiction_prize/info.html)

### **The Fulton Prize for Short Fiction**

ENTRY FEE \$10

AWARDS: **Winner** - \$400 and publication in *The Adirondack Review*

**Honorable mention** - \$30 honorarium and publication in *The Adirondack Review*

Entrants may submit up to three original, unpublished stories. Stories must not have been previously published in either print or on-line publications, and there is a 10,000-word limit. **Deadline is July 31, 2011.**

**Complete contest details at**

<http://adirondackreview.homestead.com/fultonprize.html>

### **Tennessee Williams Festival Contests**

#### **One-Act Play Contest**

ENTRY FEE \$25

GRAND PRIZE: \$1,500, staged reading at the 26th annual Festival (March 21-25, 2012), full production in 2013, VIP All-Access Festival pass for 2012 and 2013 (\$1,000 value), publication in *Bayou*.

Accepting original one-act plays that run no longer than one hour in length; no restrictions on theme. **Deadline is November 1, 2011.**

#### **Fiction Contest**

ENTRY FEE \$25

GRAND PRIZE: \$1,500, domestic airfare (up to \$500) and French Quarter accommodations to attend the 26th annual Festival in New Orleans (March 21-25, 2012), VIP All-Access Festival pass for 2012 (\$500 value), public

# SUMMER CALENDAR

## [Tennessee Williams Festival – Continued from page 7]

reading at a literary panel at the 2012 Festival, and publication in *Louisiana Literature*.

Accepting original short stories up to 7,000 words in length. **Deadline is November 15, 2011.** Open only to writers who have not published a book of fiction.

### Poetry Contest

ENTRY FEE \$20

GRAND PRIZE: \$1,000, VIP All Access Pass (\$500 value) for the 26th annual Festival: March 21-25, 2012, publication in *Louisiana Cultural Vistas* magazine, public reading at the 2012 Festival.

Accepting two to four original poems of any style or theme with a combined length of up to 400 lines. **Deadline is August 18, 2011.**

The top ten finalists of each contest will receive a panel pass (\$75 value) to attend the 2012 Festival, and names will be published on [www.tennesseewilliams.net](http://www.tennesseewilliams.net).

Details about all three contests are at [www.tennesseewilliams.net/contests](http://www.tennesseewilliams.net/contests).

## Help us accomplish our mission: donate to Women Who Write

Our mission at Women Who Write is to welcome, encourage, support, and educate women who aspire to write. Our vision is to be the “go to” place for women writers. We are committed to helping women of all skill levels use writing as a creative force in their lives. Your contribution can make a real difference. Please support the work of our organization by sending your tax-deductible donation to: Women Who Write, P.O. Box 6167, Louisville, KY 40206-0167. We thank you for your support!

## WOMEN WHO WRITE MEETINGS AND MEMBERSHIP

Our goal is to encourage, support, and educate all women who aspire to write. Our group is diverse and dynamic. Whether you're just starting out, a newly published writer, or in the middle of your career, there's something here for you.

### Benefits of membership

Writing critique  
Annual retreat

Free workshops  
Annual anthology

Cookbook contest  
Guest lectures

Public readings  
Annual awards ceremony

### Come and grow with us!

#### Regular meetings:

First Thursday each month in the Highlands Branch, Jefferson County Free Public Library, Mid City Mall  
1250 Bardstown Road, Louisville, KY  
6:30 – 8:30 P.M.