

COMMUNITY OF WRITERS



SUMMER WRITING WORKSHOPS

POETRY WORKSHOP: June 22-29, 2013

WRITERS WORKSHOPS: July 8-15, 2013

SCREENWRITING WORKSHOP: July 8-15, 2013

COMMUNITY OF WRITERS AT SQUAW VALLEY

For 43 summers, the Community of Writers at Squaw Valley has brought together poets, prose writers, and screenwriters for separate weeks of workshops, individual conferences, lectures, panels, readings, and discussions of the craft and the business of writing. Our aim is to assist writers to improve their craft and thus move them closer to achieving their goals.

SQUAW VALLEY, CALIFORNIA

Squaw Valley, a ski resort located in the California Sierra Nevada close to the north shore of Lake Tahoe, was the site of the 1960 Winter Olympics. Summers are warm and sunny; participants will have opportunities to hike to the local waterfalls, take nature walks up the mountain, swim in Lake Tahoe, and play tennis, ice skate, and bike along the Truckee River.

THE WORKSHOPS

Week-long workshops in Poetry, Fiction, Narrative Nonfiction, Memoir, and Screenwriting are offered in June and July to poets and writers. The following pages include information about these programs and the teaching staff as well as application procedures.

ADMISSIONS

Admission is based on submitted manuscript. Each program's specific requirements for application are listed on page 13. Please apply early. Submissions must be received by the application deadline to be considered.

CONTACT INFORMATION

Brett Hall Jones, Executive Director
Community of Writers

(530) 470-8440 (until June 5) (530) 583-5200 (after June 5)
info@squawvalleywriters.org or brett@squawvalleywriters.org

FINANCIAL ASSISTANCE

A limited amount of financial aid is available from funds donated by generous individuals and institutions. Requests for financial aid should accompany applications. Assistance is provided in the form of partial tuition waivers and scholarships.

TRAVEL

Squaw Valley is located seven miles from Tahoe City and ten miles from Truckee. It is a four-hour drive from the Bay Area, and an hour from the Reno/Lake Tahoe International Airport. It is not necessary to have a car during the week. Upon acceptance, participants will be sent more information about airport shuttles, ride-sharing to the valley, and accommodations.

HOUSING & MEALS

Evening meals are included in the tuition, but participants are on their own for breakfast and lunch. Close to the conference headquarters are cafes and restaurants and a small general store. Houses and condominiums in the valley are rented for participant housing. Participants share these units and may choose single, double, or multiple occupancy rooms at reasonable rates. Participants may, of course, arrange their own accommodations. We will send more information about our housing options, as well as local hotels, upon acceptance. Meanwhile, visit www.squawvalleywriters.org/FAQS.html.

DATES & DEADLINES

	POETRY	WRITERS	SCREEN
Deadline to Apply:	April 2	April 2	April 2
Application Fee:	\$25	\$30	\$35
Notification Date:	May 1	May 10	May 10
Tuition:	\$840*	\$840*	\$825*

*Financial Aid is available

FORTY-THREE YEARS

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Brett Hall Jones

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SUMMER WORKSHOPS

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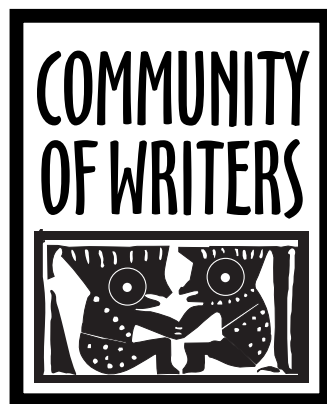
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How to Contact Us

You may e-mail Executive Director
Brett Hall Jones:
brett@squawvalleywriters.org
or call (530) 470-8440

She can answer most of your questions about
applications, housing, transportation, etc.



COMMUNITY OF WRITERS AT SQUAW VALLEY

A BRIEF HISTORY

The Community of Writers was established in 1969 by the late novelists Blair Fuller and Oakley Hall, who were both residents of the valley. The first workshop was held in August 1970 and was originally staffed by a band of San Francisco writers including David Perlman, Barnaby Conrad, and John Leggett, the latter two of whom went on to found, respectively, the Santa Barbara Writers Conference and the Napa Writers Conference. The Community of Writers continues to be directed by Brett Hall Jones.

Over the years the Community has mounted workshops in Fiction, Nonfiction, Screenwriting, Playwriting, Poetry, and Nature Writing (the Art of the Wild Program, which was co-produced by the University of California at Davis), and Writing the Medical Experience. Lisa Alvarez and Louis B. Jones now direct the Writers Workshop, which was for twenty years directed by Carolyn Doty. Literary agent Michael Carlisle directs the Nonfiction Program. Galway Kinnell directed the Poetry Program for seventeen years; Robert Hass has directed it since 2004. Diana Fuller directs the Screenwriters Workshop, which was founded by screenwriters Tom Rickman and Gill Dennis.

The Community publishes *Omnium Gatherum & Newsletter*, chronicling the publishing and other successes of its participants. It is available in a printed booklet as well as online. For more information visit:

www.squawvalleywriters.org/newsletter.html

"I was amazed by the talented participants, the quality of the new poems, and the inspiring and supportive atmosphere generated by Bob, Sharon and the others. The week changed my life as a poet." —Charles Douthat

"By far, the best writing workshop I've ever been to — from the beautiful surroundings and my great housemates to the craft lectures that inspired me and the workshops that taught me so much about poetry and poetics. The housing, the facilities, the straightforward manner of how you cared for us — and all the other details were a perfect foundation for me to focus on my own writing and creativity. The workshop renewed my writing life."
—Valerie Wallace

"Community of Writers was one of the best weeks of my life. I felt like I received an intense MFA in one week." —Amanda Coggin

"The experience of working under an editor, an agent, and a stream of talented writers in workshop gave me perspective I could not have gotten otherwise." —N.T. Arevalo

"Squaw is wonderfully open and free of all that hierarchy business. At Squaw, we are all writers."
—Adam Scott

Quite simply, it was one of the most inspiring and educational times of my writing life. The staff set such a loving, positive tone for the week, and the entire writing faculty followed suit. And to me, this was the central message: Writing is important, vital work. Difficult work, but absolutely essential to the world, especially in these times, and as writers we have a responsibility to craft the best prose and most compelling stories that we're capable of."
—Ryan Griffith

"While I've been writing for some time (MFA from the University of Arkansas and Stegner Fellow at Stanford), this was a rare opportunity. I found myself having profound conversations with professionals in the industry as well as writers whom I deeply admired. I also had wonderful times with new writers from around the country and around the world. An education that has shaped both the way I will proceed with this work and the way I will organize my career. I could not possibly have gotten more out of the experience—it was a true and remarkable gift."
—Otis Haschemeyer

"My time at the screenwriting program was a rare opportunity to step away from my harried life and focus on my script with the guidance of incredibly talented mentors. I went in with a draft that I knew needed to be rebuilt from the ground up, so I was ready for it. My advisor went above and beyond for my script, and the sessions with other mentors were invaluable. I highly recommend this program to any screenwriter looking for an intensive workshop with a lineup of patient and generous teachers."
—Amanda Micheli

The Poetry Program is founded on the belief that when poets gather in a community to write new poems, each poet may well break through old habits and write something stronger and truer than before. To help this happen we work together to create an atmosphere in which everyone might feel free to try anything. In the mornings we meet in workshops to read to each other the work of the previous twenty-four hours; each participant also has an opportunity to work with each staff poet. In the late afternoons we gather for a conversation about some aspect of craft. On several afternoons staff poets hold brief individual conferences.

Tuition for the Poetry Program is \$840 and includes seven evening meals. (Accommodations are extra.) A limited amount of financial aid is available. See *Application Guidelines*, page 13.

POETRY WORKSHOP STAFF

FORREST GANDER is a writer and translator whose most recent books include *Redstart: an Ecological Poetics* (with John Kinsella); and *Core Samples from the World*, a Pulitzer Prize and National Book Critics Circle Award finalist. Gander's co-translation, *Spectacle & Pigsty: Poems of Kiwao Nomura*, won the 2012 Best Translated Book Award. A United States Artists Rockefeller Fellow, Gander is recipient of fellowships from the NEA, and the Guggenheim, Howard, and Whiting foundations. Other books of poems, essays, and translations include the novel *As a Friend* and the essay collection *A Faithful Existence: Reading, Memory & Transcendence*. His most recent translations are *Watchword*, the Villaurrutia Award-winning collection by Mexican poet Pura Lopez Colome and *Fungus Skull Eye Wing: Selected Poems of Alfonso D'Aquino*, forthcoming. His collaboration with the Japanese-born dancers, Eiko & Koma, will be published by New Directions in 2013. He is the A.K. Seaver Professor of Literary Arts and Comparative Literature at Brown University.

ROBERT HASS is a poet, translator and essayist. Ecco/HarperCollins published a book of his prose this year, *What Light Can Do: Essays 1985-2010*. His other recent books include his selected poems, *The Apple Trees at Olema* (Ecco/HarperCollins), *Time and Materials* (Ecco/HarperCollins), which was awarded the Pulitzer Prize and the National Book Award, and his edition of Walt Whitman's *Song of Myself and Other Poems* (Counterpoint). His other books of poetry include *Sun Under Wood: New Poems*, *Human Wishes, Praise*, and *Field Guide*. He has also co-translated many volumes of the poetry of Czeslaw Milosz and is the author or editor of several other collections of essays and translations, including *The Essential Haiku: Versions of Basho, Buson, and Issa*; *Twentieth Century Pleasures: Prose on Poetry*; and *Now & Then: The Poet's Choice Columns 1996-2000*. He served as Poet Laureate of the United States from 1995 to 1997. Awarded a MacArthur Fellowship and the National Book Critics Circle Award twice, he is a professor of English at UC Berkeley and directs the Poetry Program of the Community of Writers at Squaw Valley.



BRENDA HILLMAN is the author of eight collections of poetry, all published by Wesleyan University Press, the most recent of which are *Pieces of Air in the Epic* and *Practical Water*. Hillman has also published three chapbooks: *Coffee Three A.M.*, *Autumn Sojourn*, *The Firecage*; edited an edition of Emily Dickinson's poetry for Shambhala Publications; and with Patricia Dienstfrey, co-edited *The Grand Permission: New Writings on Poetics and Motherhood*. Named by *Poets and Writers* magazine as one of "Fifty Inspiring Writers," she was awarded the Academy of American Poets Fellowship for 2012 for Distinguished Poetic Achievement. Hillman participates in nonviolence activism and teaches at St. Mary's College in Moraga, California where she is the Olivia Filippi Professor of Poetry.

POETRY WORKSHOP CONTINUED

SHARON OLDS is the author of nine books of poetry. *The Dead and the Living* received the National Book Critics Circle Award; *The Unswept Room* was a finalist for the National Book Award and the National Book Critics Circle Award, and *One Secret Thing* was a finalist for the Forward Prize. She teaches at New York University's Graduate Program in Creative Writing where she has been involved with N.Y.U.'s outreach workshops. The Goldwater Hospital workshop is in its 27th year, and the newest workshop is for veterans of Iraq and Afghanistan. Her newest collection of poetry, *Stag's Leap*, was published by Knopf in the US and Jonathan Cape in the UK in Fall 2012. *Stag's Leap* won the 2012 T.S.Eliot Prize.

EVIE SHOCKLEY is a poet and literary scholar. Her poetry collections include, most recently, *the new black* (Wesleyan), as well as a *half-red sea* and two chapbooks. She has also published a book of criticism, *Renegade Poetics: Black Aesthetics and Formal Innovation in African American Poetry* (Iowa). From 2007-2011, she co-edited *jubilat*; she currently serves as Contributing Editor for *Evening Will Come* (the poetics feature of *The Volta*) and *Lemon Hound*. Her honors include the 2012 Holmes National Poetry Prize; fellowships from ACLS and the Schomburg Center for Research in Black Culture; and residencies from Hedgebrook, MacDowell, and the Millay Colony for the Arts. She is Associate Professor of English at Rutgers University-New Brunswick, where she teaches African American literature and creative writing.

The Lucille Clifton Scholarship:

If you would like to be considered for the Lucille Clifton Scholarship (Tuition + Twin Housing), please indicate this on your cover sheet.

Please refer to the Poetry Program page on our website for more information and requirements.

COMMUNITY
OF WRITERS



Squaw Valley, CA

Benefit Poetry Reading

Returning to Sacramento!



Forrest Gander • Robert Hass • Brenda Hillman • Sharon Olds • Evie Shockley
22nd Anniversary ~ Sacramento ~ Friday, June 21, 2013 at 7:00 p.m.

www.squawvalleywriters.org/benefit.html

These workshops assist serious writers by exploring the art and craft as well as the business of writing. The week offers daily morning workshops, craft lectures, panel discussions on editing and publishing, staff readings, and brief individual conferences. The morning workshops are led by staff writer-teachers, editors, or agents. There are separate morning workshops for Fiction and Narrative Nonfiction/Memoir. In addition to their workshop manuscript, participants may have a second manuscript read by a staff member who meets with them in an individual conference. Nonfiction or memoir submissions should be in a narrative form; travel, self-help, how-to, and scholarly works will not be considered.

Tuition is \$840, which includes six evening meals; a limited amount of financial aid is available. Admissions are based on submitted manuscripts. See *Application Guidelines*, page 13. Nonfiction applicants should refer to our website for more information: www.squawvalleywriters.org/FAQ.html

WRITERS WORKSHOPS STAFF

LISA ALVAREZ's essays and short stories have appeared most recently in *Faultline*, *American Book Review*, *Santa Monica Review*, *Green Mountains Review* and the anthology, *Sudden Fiction Latino: Short-Short Stories from the United States and Latin America*. With Alan Cheuse, she edited *Writers Workshop in a Book: The Community of Writers on the Art of Fiction*. She is a professor of English at Irvine Valley College. She co-directs the Writers Workshops at the Community of Writers at Squaw Valley.

ALAN CHEUSE is the author of the novels *The Bohemians*, *The Grandmothers' Club*, *The Light Possessed*, and the award-winning *To Catch the Lightning*, plus several collections of short fiction. As a book commentator, Cheuse has been a regular contributor to National Public Radio's "All Things Considered" since 1982. His short fiction has appeared in *The New Yorker*, *Boston Globe Sunday Magazine*, *The Southern Review*, *The Antioch Review*, and elsewhere. A collection of his travel writing, *A Trance After Breakfast*, was published in the summer of 2009. His three-volume introduction to literary study, *Literature: Craft & Voice*, which he wrote with Nicholas Delbanco, was published by McGraw-Hill last year. His new novel, *Song of Slaves in the Desert*, recently appeared in paperback. His latest book is a trio of novellas published under the title *Paradise, Or, Eat Your Face*. He serves on the Board of Directors of the Community of Writers. www.alancheuse.com

MARK CHILDRESS is the author of seven novels, *A World Made of Fire*, *V for Victor*, *Tender*, *Crazy in Alabama*, *Gone for Good*, *One Mississippi*, and *Georgia Bottoms*. www.markchildress.com

GILL DENNIS was, with Tom Rickman, founding director of the Community of Writers Screenwriting Program. He wrote the movies *Forever* with Tatia Piliava, *Walk the Line* with James Mangold and *Return to Oz* with Walter Murch. A screenplay written with the director Aza Jacobs based on a short story by Raymond Chandler is in pre-production, and he is currently writing an adaptation of Joe Sacco's *Footnotes in Gaza* for the director Denis Villeneuve. He is Master Filmmaker in Residence at the American Film Institute Conservatory and won the L.A. Drama Critics' Circle Award for Distinguished Direction in Theatre.

ALEX ESPINOZA was born in Tijuana, Mexico, and raised in suburban Los Angeles. He is the author of two novels: *Still Water Saints* (Random House), a Barnes and Noble Discover Great New Writers selection; and in 2013, *The Five Acts of Diego León* (Random House). His nonfiction and stories have appeared in the *New York Times Sunday Magazine*, the *Los Angeles Times*, *Salon*, and several anthologies. He was the 2009 Margaret Bridgeman Fellow in Fiction at the Bread Loaf Writers' Conference and currently teaches English and creative writing at California State University, Fresno.

Writers Workshops Staff continued on Page 6

THE MORNING WORKSHOPS

Each workshop consists of roughly 12 participants and has a different workshop leader each day. In each session, the group usually discusses two participant manuscripts. During the course of the week, one manuscript by each participant is critiqued in workshop. Participants are asked to arrive with copies of the manuscript they would like treated in workshop. Our directors will assign each participant to the most appropriate staff workshop leader.

The Fiction Program accepts roughly 96 participants, while the Narrative Nonfiction/Memoir Program accepts 24-25. Applicants who work across genres may want to apply to both programs simultaneously, but will have to select one if accepted to both.

INDIVIDUAL CONFERENCES

Each participant is assigned a brief one-on-one conference with a staff member appropriate to his or her manuscript. These conferences are scheduled at the mutual convenience of the participant and the assigned staff member and usually run no longer than twenty minutes. In most cases, the manuscript to be discussed will be the one submitted with the application.

WRITERS WORKSHOPS CONTINUED

JANET FITCH is the author of the Los Angeles novels *Paint It Black* and *White Oleander*. Her short stories have appeared in such anthologies and journals as *Black Clock*, *Room of One's Own*, and *Los Angeles Noir*. She teaches creative writing in the Master of Professional Writing program at USC. A contributing editor to the *Los Angeles Review of Books*, she also maintains a blog at www.janetfitchwrites.wordpress.com.

KAREN JOY FOWLER is the author of six novels and three short story collections, including *Sarah Canary* and *The Jane Austen Book Club*. Her most recent collection is *What I Didn't See*, from Small Beer Press, and Putnam will publish a new novel, *We Are All Completely Beside Ourselves*, in 2013. www.karenjoyfowler.com

LYNN FREED is the author of six novels, a collection of stories and a collection of essays. Her work has appeared in *Harper's*, *The New Yorker*, *The Atlantic Monthly*, *Southwest Review*, *The Georgia Review*, *The New York Times*, *The Washington Post*, *The Wall Street Journal*, *National Geographic*, and *Narrative Magazine*, among other publications, and is widely translated and anthologized. She is the recipient of numerous awards, including the inaugural Katherine Anne Porter Award from the American Academy of Arts and Letters, a PEN/O. Henry Award, fellowships, grants and support from the National Endowment for the Arts and The Guggenheim Foundation, among others. Born in South Africa, she now lives in Northern California. www.lynnfreed.com

DAGOBERTO GILB is the author of *Before the End, After the Beginning* (Grove Press). His previous books include *The Flowers*, *Woodcuts of Women*, *Gritos*, *The Last Known Residence of Mickey Acuña*, and *The Magic of Blood*. His fiction and nonfiction have appeared in a range of magazines, most recently *The New Yorker*, *Harper's*, and *Callaloo*, and is reprinted widely. Among his honors are a Guggenheim Fellowship, the PEN/Hemingway Award, a Whiting Award, and a finalist for both the PEN/Faulkner and National Book Critics Circle Award. www.dagobertogilb.com

SANDS HALL is the author of the novel *Catching Heaven* (Ballantine), a Random House Reader's Circle selection, and of a book of essays and exercises, *Tools of the Writers Craft* (Moving Finger Press). A playwright, director and actor, she is also the author of the play *Fair Use*, and of a widely produced adaptation of Alcott's *Little Women*. Stories and essays have appeared in such places as *Green Mountains Review* and *Iowa Review*. www.sandshall.com

DANA JOHNSON is the author of *Elsewhere*, *California* and *Break Any Woman Down*, for which she received the Flannery O'Connor Award for Short Fiction. Her fiction has been published in numerous journals and anthologies, including *Callaloo*, *Iowa Review*, *Slake*, *Missouri Review*, and *California Uncovered: Stories for the 21st Century*. She teaches creative writing and literature at the University of Southern California. www.danajohnsonauthor.com

LOUIS B. JONES is the author of the novels *Ordinary Money*, *Particles and Luck*, *California's Over*, and *Radiance*. His short fiction and essays have appeared in *The Threepenny Review*, *Open City*, *The Sun*, *Santa Monica Review*, and the 2007 Pushcart Prize anthology. Counterpoint Press will publish his new novel, *Innocence*, in March 2013. www.louisbjones.com

TERESA JORDAN is the author of five books about the American West, including the memoir *Riding the White Horse Home*, and has edited two anthologies of women's writing, including *The Stories That Shape Us: Contemporary Women Write About the West*, co-edited with James Hepworth. With her husband, Hal Cannon, she created the series "The Open Road" for public radio's *The Savvy Traveler*. Her newest book, *The Year of Living Virtuously, Weekends Off*, based on her blog of the same title and inspired by Benjamin Franklin's 13 virtues and the seven deadly sins, is forthcoming from Counterpoint Press.

CHRISTIAN KIEFER is the author of *The Infinite Tides*, published by Bloomsbury in the U.S. and in the U.K. in 2012. He earned his Ph.D. from UC Davis, and is on the English faculty of American River College in

DAILY SCHEDULE

Morning workshops meet daily from 9 - 12. Afternoon and evening schedules are quite full, with optional lectures, panel discussions, staff readings, and other presentations. Participants need to set aside time for the reading and evaluation of workshop manuscripts.

FINDING THE STORY

GILL DENNIS's Finding the Story Workshop assists writers in using experiences in their own lives to inform their fiction. Emotional back-story is discovered and discussed and structure is examined. Enrollment is on a limited, first-apply basis, and is available only to those enrolled in the Writers Workshops. No manuscript is necessary. Groups of ten meet daily. An extra tuition fee of \$175 will be charged for this workshop.

OPEN WORKSHOP

Several afternoons during the week, SANDS HALL leads the Open Workshop, which provides another opportunity for participants to share their writing with their conference peers. Work is read aloud and discussed in a spontaneous and productive format. There is no extra fee for this workshop.

WRITERS WORKSHOPS CONTINUED

Sacramento. He is an active poet, songwriter, and recording artist.
www.xiankiefier.wordpress.com

M.G. LORD is the author of *The Accidental Feminist: How Elizabeth Taylor Raised Our Consciousness and We Were Too Distracted By Her Beauty to Notice*. Her other books include *Forever Barbie: The Unauthorized Biography of a Real Doll* and *Astro Turf: The Private Life of Rocket Science*, a family memoir of Cold War aerospace culture. She is a frequent contributor to the *New York Times Book Review* and her work has appeared in *The New Yorker*, *Discover*, and *Travel & Leisure*. She teaches in the Master of Professional Writing Program at the University of Southern California.
www.mglord.com

GREGORY SPATZ is the author of the novels *Inukshuk*, *Fiddler's Dream* and *No One But Us*, and of the short story collections *Half as Happy*, and *Wonderful Tricks*. His stories have appeared in many publications, including *The New Yorker*, *Iowa Review*, *Glimmer Train*, *Shenandoah*, and *New England Review*. The recipient of a 2012 NEA Fellowship in Literature and a Washington State Book Award, he teaches in the Creative Writing program at Eastern Washington University in Spokane. Spatz plays the fiddle in the twice Juno-nominated bluegrass band John Reischman and the Jaybirds; he plays fiddle and bouzouki with the world-time stringband Mighty Squirrel.
www.gregoryspatz.com

MARTIN J. SMITH is a journalist, novelist, and magazine editor who has won more than fifty newspaper and magazine writing awards. A former senior editor of the *Los Angeles Times Magazine*, he currently is editor-in-chief of *Orange Coast* magazine in Orange County, Calif. He has written three crime novels, *Time Release*, *Shadow Image*, and *Straw Men*, and co-authored the pop-culture history books *Poplorica* and *Oops*. In 2012 Bloomsbury published his latest book, *The Wild Duck Chase*, about the Federal Duck Stamp Contest and the strange and wonder-

ful world of competitive duck painting.
www.martinjsmith.com

GAIL TSUKIYAMA is the author of seven novels, including *Women of the Silk* and *The Samurai's Garden*. She has been the recipient of the Academy of American Poets Award, the PEN/Oakland Josephine Miles Award for Literary Excellence, and the Asia Pacific Leadership Award from the Center of the Pacific Rim and the Ricci Institute. She has taught at San Francisco State University, University of California, Berkeley, and Mills College. St. Martin's Press published her new novel, *A Hundred Flowers*, in 2012. www.literati.net/authors/gail-tsukiyama

AMANDA EYRE WARD has published four novels, *Sleep Toward Heaven*, *How to Be Lost*, *Forgive Me*, and *Close Your Eyes*; and a collection of short stories, *Love Stories in This Town*. Her work has been optioned for film and television, chosen as a Target Bookmarked pick, and published in 15 countries. Amanda's new novel, *Close Your Eyes*, was named a Kirkus Best Book of 2011 and *Elle* magazine's Fiction Book of the Year. www.amandaward.com

JOSH WEIL is the author of *The New Valley*, a *New York Times* Editors Choice that won the Sue Kaufman Prize from The American Academy of Arts and Letters and a 5-Under-35 Award from the National Book Foundation. Weil's other writing has appeared in *Granta*, *One Story*, and *The New York Times*. A recipient of fellowships from the Fulbright Foundation, he has been Distinguished Visiting Writer at Bowling Green State University and Grisham Writer-in-Residence at the University of Mississippi. Grove/Atlantic will publish his second novel, *The Great Glass Sea*, in late 2013. www.joshweil.com

EDITORS

REAGAN ARTHUR is Vice President and Editorial Director of Reagan Arthur Books, an imprint of Little, Brown. She began her

publishing career at St. Martin's Press, and also worked for Picador USA. Writers she has worked with since arriving at Little, Brown include Kate Atkinson, Kate Braestrup, Tony Earley, Joshua Ferris, Tina Fey, Elin Hilderbrand, Elizabeth Kostova, Denise Mina, George Pelecanos, Josh Bazell, Kathleen Kent, Simon Rich, and Joanna Scott.
www.reaganarthurbks.com

CAROLYN CARLSON is an executive editor at Viking Penguin. Since starting there as an assistant twenty years ago, she has worked with bestselling and debut novelists, including Jan Karon, Margaret George, Ann Ross, Jennifer Niven, and the writing duo known as Magnus Flyte. Her nonfiction interests include biography, history, memoir, and religion; she has published books by Garry Wills, Paul Johnson, Robert Greene, Beverly Donofrio, Jonathan Spence, Nancy Goldstone, Krista Tippett, and Kathleen Norris. She also worked with general editor James Atlas on the publication of the thirty-volume Penguin Lives series of short biographies.

ANN CLOSE is a Senior Editor at Alfred A. Knopf. Her fiction writers include Sarah Bird, Jay Cantor, Gish Jen, Brad Leithauser, Alice Munro, and Norman Rush. Among her nonfiction writers are Martin Sherwin, David Shields, Alec Wilkinson, and Lawrence Wright. She is the recipient of a Roger Klein Award for Editorial Excellence.

JOY JOHANNESSEN has been an editor at Chelsea House, Grove Press, and Oxford University Press, a senior editor at HarperCollins Publishers, and the executive editor of Delphinium Books. She has worked with hundreds of writers, among them Dorothy Allison, Amy Bloom, Harold Bloom, Michael Cunningham, Ursula Le Guin, and Arthur Miller. She is the co-editor, with Roxanne Coady, of *The Book That Changed My Life: 71 Remarkable Writers Celebrate the Books That Matter Most to Them*. She currently freelances.

WRITERS WORKSHOPS CONTINUED

ANDREW TONKOVICH edits the West Coast literary magazine *Santa Monica Review* and hosts a books show, Bibliocracy Radio, on Pacifica station KPFK in Southern California. He reviews and writes about favorite books for the *Orange County Weekly* at *OC Bookly*. Recent fiction and nonfiction appear in *Los Angeles Review of Books*, *Ecotone*, *The Rattling Wall*, *Green Mountains Review* and *Faultline*. He teaches Composition at UC Irvine, where he is president of UC-AFT Local 2226.

www.bibliocracyradio.blogspot.com

LITERARY AGENTS

MIRIAM ALTSHULER established her own agency in 1994 after twelve years as an agent at Russell & Volkening. She focuses on literary and commercial fiction and nonfiction. Fiction writers she represents include Robb Forman Dew, National Book Award winner Alice Lichtenstein, Joanna Catherine Scott, Donna Freitas and Kevin McIlvoy. Her nonfiction authors include Andrew Carroll, Harriet Brown, Adina Hoffman, winner of the 2010 Wingate Literary Prize, Wednesday Martin, Janna Malamud Smith, and New York Times columnist Alina Tugend. Miriam also represents writers of middle-grade and young-adult fiction, including National Ambassador for Young People's Literature, Walter Dean Myers.

MICHAEL V. CARLISLE, a founder of InkWell Management, has been involved with the Community of Writers for many years. His fiction and nonfiction client list includes prize-winning as well as debut authors. A former director of the AAR, a not-for-profit organization of independent literary and dramatic agents, Michael is an active member of PEN. He directs the Nonfiction Program and is a member of the Board of Directors of the Community of Writers.

HENRY DUNOW began his career as a literary agent with stints at Curtis Brown Ltd. and Harold Ober Associates before founding his own agency in 1997, which has since evolved into Dunow, Carlson

& Lerner Literary Agency. He works primarily with fiction – literary, historical, strongly written commercial – and with voice-driven nonfiction across a range of areas – narrative history, biography, memoir, current affairs, cultural trends and criticism, science, sports, etc. Over the years he's discovered and introduced a number of new, younger writers who've gone on to become established literary voices. He is the author *The Way Home*, a memoir about fatherhood.

PETER STEINBERG has been a literary agent for sixteen years and the proud owner of his own agency for the last four. His clients have written many *New York Times* bestsellers and have been nominated for/awarded Edgars, The Pulitzer Prize, The Story Prize, *The Paris Review* Discovery Prize, and National Book Awards.

SPECIAL GUESTS

RICHARD FORD is a novelist, story writer and essayist. He has published seven novels, three books of short fiction and many essays, in such periodicals as *The New Yorker*, *The New York Times*, *The Guardian of London*, *The Financial Times*, and numerous other newspapers in Europe. His novel *Independence Day* won the 1996 Pulitzer Prize for Fiction, and his stories have won the PEN-Malamud Award, and been widely anthologized. His most recent novel, *Canada*, was a *New York Times* bestseller. He is Mellon Professor of Humanities at Columbia University. www.richardfordbooks.com

EDWARD HUMES is a journalist and the author of twelve narrative nonfiction books. He received the Pulitzer Prize for his newspaper coverage of the military and a PEN Center USA Award for his book, *No Matter How Loud I Shout: A Year in the Life of Juvenile Court*. His other titles include *Monkey Girl: Evolution, Education, Religion and the Battle for America's Soul*, *Eco Barons: The Dreamers, Schemers & Millionaires Who Are Saving Our Planet*, and *Garbology: Our Dirty Love Affair with Trash*. His true-crime bestsell-

er, *Mississippi Mud*, is being developed for film by Defina Film Productions. www.edwardhumes.com.

MICHELLE LATIOLAIS is the author of the novels *Even Now*, which received the Gold Medal for Fiction from the Commonwealth Club of California, and *A Proper Knowledge*, published in 2008 by Bellevue Literary Press. Her work has appeared in three anthologies, *Absolute Disasters*, *Women On The Edge: Writing From Los Angeles* and *Woof! Writers on Dogs*. Her stories and essays have appeared in *Zyzzyva*, *The Antioch Review*, *Western Humanities Review* and the *Santa Monica Review*. Most recently she had work in issues of the *Iowa Review* and the *Northwest Review*. *Widow*, a collection of stories, involutions and essays, was published in 2011 by Bellevue Literary Press. She is a Professor of English at the University of California at Irvine.

AMY TAN's novels are *The Joy Luck Club*, *The Kitchen God's Wife*, *The Hundred Secret Senses*, *The Bonesetter's Daughter*, and *Saving Fish from Drowning*, all *New York Times* bestsellers. She was co-writer and co-producer of the film *The Joy Luck Club*, and was the librettist for an opera based on *The Bonesetter's Daughter*, which premiered in San Francisco in 2008. She has also published a memoir, *The Opposite of Fate*; two children's books, *The Moon Lady* and *Sagwa*; and numerous articles for magazines including *The New Yorker*, *Harper's Bazaar*, and *National Geographic*. Tan's work has been widely anthologized and translated into 35 languages. She also serves on the Board of Directors of the Community of Writers. Her latest novel, *The Valley of Amazement*, will be released in 2013. www.amytan.net

WAIMEA WILLIAMS is the author of the Hawaii memoir, *Aloha Kauai: A Childhood*. Her first novel, *Aloha, Mozart*, was published in 2012 by Luminis Books. She received short story awards in 2011 from *Salamander*, *Glimmer Train*, *Lorian Hemingway*, and in 2012 won First Prize and publication in *The Chariton Review* for *Vienna Quartet*, *With Dog*.

WORKSHOPS CONTINUED

ALUMNI READING SERIES

Each summer, recently published alumni are invited to return to Squaw Valley to read from their books and talk about their journey from unpublished writers to published authors. The Community of Writers is delighted to celebrate the success of these writers and to present them to the participants, staff, and the public.

Recent alumni who have been part of this reading series include Anita Amirrezvani, Ramona Ausubel, David Bajo, Aimee Bender, David Corbett, Charmaine Craig, Frances Dinkelspiel, Heather Donahue, Cai Emmons, Alex Espinoza, Joshua Ferris, Jamie Ford, Vicki Forman, Tanya Egan Gibson, Glen David Gold, Judith Hendricks, Susan Henderson, Sara J. Henry, Rhoda Huffy, Michael Jaime-Becerra, Alma Katsu, Krys Lee, Regina Louise, Michael David Lukas, Marisa Matarazzo, Christina Meldrum, Janis Cooke Newman, Jessica O'Dwyer, Victoria Patterson, Ismet Prcic, Frederick Reiken, Robin Romm, Elizabeth Rosner, Adrienne Sharp, Alice Sebold, Julia Flynn Siler, Jordan Fisher Smith, Scott Sparling, Ellen Sussman, Lisa Tucker, Brenda Rickman Vantrease, Mary Volmer, Dora Calott Wang, M.D., Andrew Winer, and Alia Yunis among others.

2013 Alumni Readers

ALISON SINGH GEE is an award-winning international journalist whose work has been translated into eight languages and has appeared in *People*, *Vanity Fair*, *In Style*, *Marie Claire*, *International Herald Tribune*, *The Wall Street Journal* and *Los Angeles Times*. For eight years, she was a staff features writer/correspondent for *People* magazine. She won the 1997 Amnesty International Award for Feature Writing for her *Asiaweek* cover story about child prostitution in Southeast Asia. Her first novel, *Where the Peacocks Sing: A Prince, a Palace, and the Search for Home*, will be published in 2013 by St. Martin's Press. She attended the Community of Writers in 2001 and 2007.

ALAN GROSTEPHAN is the author of the novel *Bogotá*, published by TriQuarterly Books. His work has appeared in various journals, including *Faultline*, *Orange Coast Review* and *Wisconsin People and Ideas*. A graduate of the MFA program at UC Irvine, he translated and edited *Stories of Life and Death*, an anthology of poetry and fiction by emerging Colombian writers. He attended the Community of Writers in 2009.

MARK MAYNARD's first collection of short stories, *Grind*, was published by Torrey House Press in 2012. His short fiction has been selected as runner-up in the Our Stories Gordon Fiction Contest and as honorable mention in the Torrey House Press Winter 2011 Fiction Contest. His work has also appeared in *Shelf Life Magazine*, *The Duck and Herring Pocket Field Guide*, *the Tall Grass Wild Things Anthology* and the *Novel and Short Story Writer's Market 2010*. Mark is the Fiction Editor for *The Meadow* literary journal. He attended the Community of Writers in 2008. He can sometimes be found performing stand-up comedy at the Third Street Bar in downtown Reno. He attended the Community of Writers in 2008.

AMY FRANKLIN-WILLIS, received an Emerging Writer Grant from the Elizabeth George Foundation in 2007 to complete *The Lost Saints of Tennessee*. Atlantic Monthly Press, a division of Grove/Atlantic, published *The Lost Saints of Tennessee* in 2012. It was an Indie Next Selection and a *Vanity Fair* Hot Type Pick. She attended the Community of Writers in 2005, 2006 and 2009. www.amyfranklin-willis.com.

LAST SUMMER'S ALUMNI READERS

In order, left to right:

RAMONA AUSUBEL ('07): *No One is Here Except All of Us*

SUSAN HENDERSON ('09) *Up From The Blue*

HEATHER DONAHUE ('08): *Growgirl: The Blossoming of an Unlikely Outlaw*

KRYS LEE ('10): *Drifting House*

ISMET PRIC ('07): *Shards*

MARY VOLMER ('03/'04): *Crown of Dust*

SCOTT SPARLING ('86/'92): *Wire to Wire*



The Screenwriting Program is a Master Class for filmmakers and screenwriters. The intensive week-long program focuses on work in progress and individual attention by award-winning writers and writer/directors. Daily private sessions with a previously-assigned mentor will help determine the choices that crystallize the story, while excising extraneous elements. Film clips, lectures and writing exercises are incorporated into daily morning workshops, which emphasize all aspects of the craft including narrative point of view, character analysis, and scene structure. Our goal is to assist writers to improve their craft and bring them closer to production.

Space is limited to 25 participants. Tuition is \$825, which includes 6 evening meals; financial aid is available for particular circumstances. Admissions are based on submissions. See *Application Guidelines*, page 13.

SCREENWRITING WORKSHOP STAFF

(Production commitments will determine the availability of staff members and guests.)

EUGENE CORR is a writer/director of films and television whose credits include the Academy Award-nominated *Desert Bloom*, *Waldo Salt: A Screenwriter's Journey*, (co-written/directed with Robert Hillmann), *Prefontaine* for Disney Pictures, and *Mike Hammer: Too Legit* for VH1, and *The Joe Louis Story* for Hallmark Entertainment. His television credits include *Against the Law* (Fox), *Shannon's Deal* (NBC) and *I'll Fly Away* (NBC). Currently he is producing a documentary feature, *From Ghost Town to Havana*, shot in Oakland, CA and Havana, with Roberto Chile as cinematographer and co-producer, in Havana.

JACOB FORMAN is a screenwriter whose credits include *All the Boys Love Mandy Lane*, starring Amber Heard, which screened at the 2006 Toronto International Film Festival and was acquired there by The Weinstein Company for worldwide distribution. Jacob currently has two features in development at Paramount Pictures, as well as projects with Davis Entertainment, the Mark Gordon Company, and Liddell Entertainment. He has developed hour-long dramas for CBS Television and ABC Touchstone. His second produced feature, *The Weli*, completes principal photography in January 2013. He is a Lecturer in Screenwriting and Conservatory Studies at the American Film Institute.

PAMELA GRAY is a screenwriter whose credits include *Walk on the Moon* (aka *The Blouse Man*), which received a Golden Satellite nomination, *Music of the Heart*, and *Dirty Dancing 2: Havana Nights*. *Variety* named her one of the "Ten Screenwriters to Watch." She wrote

the screenplay for *Conviction*, released by Fox Searchlight in Fall 2010, and voted Best Picture by the Boston Film Festival. It starred Hilary Swank, who received a nomination for a SAG award for best actress. She is currently writing a comedy feature for Paramount, and developing a Broadway musical about the Woodstock Festival. She is also a published poet.

PATRICIA K. MEYER is a screenwriter/producer who has written screenplays for Martin Scorsese, Robert De Niro's Tribeca Productions, as well as all the major studios and networks. Her many producing credits include the ABC miniseries, *The Women of Brewster Place*, starring Oprah Winfrey, which earned an Emmy nomination for Outstanding Miniseries. She executive-produced Nora Ephron's directorial debut motion picture, *This Is My Life*, and numerous movies for television. Her comedy, *The Ex-Boy*, will be in production in 2012. Packaging for her historically-based thriller, *Waikiki*, is also in process. She is a Senior Lecturer in Screenwriting at American Film Institute.

CHRISTOPHER MONGER is a writer/director whose feature credits include *The Englishman Who Went Up a Hill But Came Down A Mountain*; *Girl From Rio*; *Waiting for the Light*; and *Crime Pays*. His television credits as writer include *Seeing Red*, for which he received a Christopher Award, and *Temple Grandin* for which he received the Humanitas Prize and a Peabody. The film received 7 Emmys and won both the Monte Carlo and Banff TV Festivals. *Liz & Dick*, the story of Elizabeth Taylor and Richard Burton for Lifetime was screened in November 2012. Recently he adapted Maggie O'Farrell's

DAILY SCHEDULE

Morning workshops stress the language and grammar of film. Topics include: finding the story, character analysis, script development, narrative point of view, plotting, subplots, and dialogue. In-class exercises and group projects are assigned. The afternoons are devoted to individual conferences, which take precedence over all activities. Time permitting, participant scenes can be read by professional actors, taped and critiqued.

Special screenings and discussions in the late afternoons and evenings are scheduled.

INDIVIDUAL CONFERENCES

On arrival, each participant is assigned a mentor who will already be familiar with the script. The submitted screenplay is the one to be treated unless changed by a prearranged agreement. Conferences take place during the afternoons. Rewrites and revisions will be assigned.

SCREENWRITING WORKSHOPS CONTINUED

novel, *The Vanishing Act of Esme Lennox*, for CrossDay Films; *My Husband Rock Hudson*, for HBO; and is currently completing his original pilot for NBC/Working Title, *Madam Zena's Psychic Tea Room*. Next he will write four episodes for HBO about the young Teddy Roosevelt. He has also directed the documentaries *Special Thanks To Roy London* and *A Sense Of Wonder*.

JUDITH RASCOE's screenwriting credits include *Eat a Bowl of Tea*, *Havana*, *Endless Love*, *Who'll Stop the Rain*, the screen adaptation of Robert Stone's novel *Dog Soldiers*, and Patricia Highsmith's novel, *Ripley Underground*. She was the story consultant on Roger Spottiswood's *Shake Hands With the Devil*, released in 2010, and for *The Bang Bang Club*, a feature about young conflict photographers in South Africa, released 2011. She is currently working with German scriptwriter Jørn Precht on a feature about Rochus Misch, the SS bodyguard who is the last living witness to Adolph Hitler's death in 1945.

TOM RICKMAN is a screenwriter/director whose many credits include *Coal Miner's Daughter*, for which he was nominated for an Academy Award; *Everybody's All-American*; and *The River Rat* (which he also directed). His television credits include *Truman*, nominated for an Emmy Award; *Tuesdays With Morrie*, for which he received both the Humanitas Award and the Writers Guild Award; and *The Reagans*, nominated for an Emmy. He adapted *Front of the Class* from the book by the same name, for Hallmark Hall of Fame, (2008). Currently he has completed the Miles Davis story entitled, *Miles and Me*, for the producer Rudy Langrich (*Hotel Rwanda*) and *A Smile As Big As the Moon* for Hallmark Hall of Fame.

LISA ROSENBERG is a screenwriter whose credits include independent features *The Riddle* and *Savage Dawn*, the dramatic short *Friends*, KCET's *The Oddest Couple* documentary series, the internet-based political series *Reinventing America* and the Emmy Award-winning public TV series, *Psychology: The Study of Human Behavior*. She recently completed her adaptation of Edie Meidav's award-winning novel, *Crawl Space* which is being considered for European production. Currently she is writ-

ing an American historical drama and a column on storytelling for SF360, the S.F. Film Society's website.

TOM SCHLESINGER is a screenwriter and story consultant whose collaborations include *Nowhere in Africa*, with Caroline Link, which won the Academy Award in 2003 for Best Foreign Film, and *Beyond Silence*, nominated for the Academy Award in 1998. In 1996 he collaborated with writer-director Doris Dorrie on *Nobody Loves Me*, which won the German Film Prize, and *The Fisherman and His Wife*. Tom is currently co-producing the feature film, *Playground* with Robert Cort Productions in Los Angeles. He has just completed an adaptation of Sergio Bambaren's book, *Dolphin: Story of a Dreamer*, for an animated feature.

CAMILLE THOMASSON's recent television credits include *Beyond The Blackboard* for which she received a Humanitas nomination in 2012; *When Love Is Not Enough: The Lois Wilson Story*, for which Wynona Ryder received a SAG nomination; *The Pictures of Hollis Woods*, a Christopher Award winner in 2008; *The Valley of Light*, winner of the Templeton Prize in 2008; *The Magic of Ordinary Days*; and *The Brooke Ellison Story*, directed by the late Christopher Reeve, for which Thomasson received a 2004 Christopher Award. Her feature work includes *Ave Maria* which debuted at the Latin American Film Festival in Cuba in 2000; and *Luther*, starring Joseph Fiennes, which won the Golden Screen Award in Germany in 2004. She is currently adapting a thriller, and teaching screenwriting at Yale. Her new play, *Stalker*, has been selected for development by the feminist theater company, She Said Yes.

MICHAEL URBAN is a screenwriter and instructor at the American Film Institute. His first feature film *Saved!* (co-written with Brian Dannelly) was produced by MGM/UA in 2004. He has since completed writing assignments for several major film and television studios including: 20th Century Fox, Sony Pictures, Good Humor TV, Warner Brothers Television, ABC Television, Lionsgate and HBO. He is currently developing a one-hour series with the producers of *Saved!* for cable television and a feature film, *Hurry Home* (co-written with Camille Thomasson).

SPECIAL GUESTS WILL INCLUDE

(Production commitments will determine availability.)

SARAH RYAN BLACK is a producer and partner with Grand Illusions Productions in Los Angeles. Her credits include most recently, *We Are Champions*, *Parraiso Travel*, *100 Feet and Restoration*.

LINDA BLACKABY is an international media arts programmer in the U.S. and abroad. She is a specialist in community engagement in the media arts, and has served as consultant to film festivals, film-makers and other organizations.

TED HOPE is the recently appointed Executive Director of the San Francisco Film Society. A producer for 25 years with over 60 credits, he is known for his ability to recognize emerging talent, and has produced 20 first features, including those of Alan Ball, Todd Field, Michel Gondry, Hal Hartley, Nicole Holofcener and Ang Lee.

VIVIAN KLEIMAN is Executive Producer, Producer, Director, and writer at Vivian Kleiman Productions. A Peabody Award-winning filmmaker, she has a distinctive portfolio of creative video, and film production specializing in documentaries for diverse venues.

RUDY LANGLAIS is a producer residing in Los Angeles. His many films include *The Hurricane*, *Sugar Hill*, *Who Killed Atlanta's Children* and *Redemption*. His current productions include *Miles and Me*, the Miles Davis story written by Tom Rickman.

STEPHAN NAMATH lives and works in Los Angeles. He is the CEO of Rhino Films and produces both features and documentaries. His many titles include: *Why Do Fools Fall in Love*, *Fear and Loathing in Las Vegas*, *Dogtown* and *Z-bog*, and lately, *The Sessions*.

GEORGE RUSH's law practice specializes in the entertainment industry with emphasis on the San Francisco Bay Area Film Community.

□

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The Community of Writers Workshops have been made possible by grants and donations from the Academy Foundation of the Academy of Motion Picture Arts & Sciences, the Anne & Gordon Getty Foundation, the Lojo Foundation, Hachette Book Group, the National Endowment for the Arts, Lou De Mattei and Amy Tan, The Random House Publishing Group, and Lucinda Watson, as well as numerous individual contributions from our friends, former participants, and staff.

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POETRY BENEFIT READING

Many thanks to Moira Magnuson and her
volunteers, for coordinating the Poetry Benefit
Reading. Thanks also to the 2012 Poetry Workshop
Staff for their part in making the
Benefit Poetry Reading a success.

APPLICATION GUIDELINES

Admission is based on submitted manuscript. To apply, complete our online form by following the appropriate link below. The manuscript must be submitted in two forms simultaneously: one digital copy, attached to the online application; and one hard copy mailed to the appropriate address below. Both must be received by the deadline. Visit our Frequently Asked Questions web-page for more information: <http://www.squawvalleywriters.org/faq.html> (Those without internet, please call 530-470-8440 for more information.)

POETRY WORKSHOP

- ☐ Past Poetry participants: If you wish to attend this year, contact us for information about the lottery procedure: (530)470-8440 or info@squawvalleywriters.org.
- ☐ Applications will be submitted online (see application form) and via US Mail.
- ☐ Send two complete copies of submission: four or five pages of recent poems, typed, 12 pt., stapled. One copy should be attached to the online application form, the other mailed.
- ☐ Please put your name in the upper right-hand corner of each page.
- ☐ Requests for financial aid can be made in the online Application Form.
- ☐ A \$25 reading fee will be due with application & submission, payable by check or credit card, online. Checks payable to 'Community of Writers' may be mailed along with duplicate hard-copy of submission.
- ☐ Manuscripts will not be returned; they will be recycled instead.
- ☐ Deadline for receipt of application/ submission: April 2, 2013
- ☐ To complete the online Application Form, and to upload a PDF of your manuscript, follow this link: <https://svcw.wufoo.com/forms/m7p3p7/>
- ☐ If any difficulty is encountered uploading your digital manuscript, simply mail two copies instead on one.
- ☐ Once you have completed the online form, you will receive an email. Print and enclose with submission.
- ☐ Mail duplicate hard-copy submission to: Robert Hass c/o Brett Hall Jones
S.V. Community of Writers - Poetry
16191 Indian Flat Rd.
Nevada City, CA 95959
- ☐ Notification of acceptance by May 1.

SCREENWRITING WORKSHOP

- ☐ Applicants should submit complete screenplays for narrative features or for documentaries a roughcut limited to 160 minutes or less plus a synopsis.
- ☐ Treatments alone will not be considered.
- ☐ Applications will be submitted online (see application form) and via US Mail.
- ☐ Screenplays must be typed, 12 pt., one-sided and clear enough for reproduction. All pages should be numbered on upper right-hand corner of each page.
- ☐ Screenplays should be presented with a resume and a cover letter.
- ☐ Requests for financial aid can be made in the online Application Form.
- ☐ A \$35 reading fee will be due with application, payable by check, or via credit card online as you complete the form. Or checks payable to 'Community of Writers' may be mailed along with duplicate hard-copy manuscript submission.
- ☐ If return of ms. is desired, enclose a stamped self-addressed envelope.
- ☐ Deadline for receipt of application/submission: April 2, 2013
- ☐ To complete the online Application Form, and to upload a PDF of your manuscript, follow this link: <https://svcw.wufoo.com/forms/m7p2k3/>
- ☐ Once you have completed the online form, you will receive an email. Print and enclose with submission.
- ☐ Mail duplicate hard-copy submission to: Diana Fuller,
Director of the Screenwriting Program
S.V. Community of Writers
2173 15th Street
San Francisco, CA 94114
- ☐ Notification of acceptance by May 10.

WRITERS WORKSHOPS

- ☐ Past Writers Workshop participants: If you attended the last two years do not apply this year. (I.e. attendance is allowed for 2 out of every 3 years.) Once you have taken a year off, you are welcome to apply again.
- ☐ Applicants, including past participants, should submit a sample of their best, unpublished prose.
- ☐ Send two complete copies of submission. One copy should be attached to the online application form, the other mailed.
- ☐ Writing sample submission may consist of a story or two, essay(s) or chapter(s). Book chapters should be accompanied by a one-page synopsis of the plot. (Add to the end of ms.) Submission ms. (excluding synopsis) must be less than 5,000 words.
- ☐ Submission ms. must be typed, double-spaced and 12 pt., with your name in the upper right-hand corner of each page.
- ☐ Requests for financial aid can be made in the online Application Form.
- ☐ Request participation in the Finding the Story Workshop in the online application form. (See page 6)
- ☐ Please indicate to which program you are applying. If applying in more than one category, please send separate submissions.
- ☐ A \$30 reading fee will be due with submission, payable by check or via credit card, online. Checks may be mailed along with duplicate submission.
- ☐ Manuscripts will not be returned; they will be recycled instead.
- ☐ Deadline for receipt of application/ submission: April 2, 2013
- ☐ To complete the online Application Form follow this link: <https://svcw.wufoo.com/forms/m7p3q5/>
- ☐ If any difficulty is encountered uploading your digital manuscript, simply mail two copies instead on one.
- ☐ Once you have completed the online form, you will receive an email. Print and enclose with submission.
- ☐ Mail duplicate hard-copy submission to: Brett Hall Jones
S.V. Community of Writers - WW
16191 Indian Flat Rd.
Nevada City, CA 95959
- ☐ Notification of acceptance by May 10.

