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Welcome to the Omnium Gatherum & Newsletter!

It has been three years since we had the resources to publish this wonderful compendium of the successes of our past participants and staff, and so this issue gathers news from those past three years. And what a lot of news there is! And how impressive it all is. We were delighted to hear from so many of you, and we apologize to those of you who were left out of this issue. We hope the return of the Newsletter will bring many more past participants out of the woodwork with news for our next issue.

In addition to covering three years’ worth of news, this issue has the distinction of being our first online publication. We hope that you will enjoy this new format, which allows us to save trees and substantial cost and, we hope, to reach more people by making the newsletter available on our website.

For those who still love to hold something in their hands while reading, or who want a copy of this to keep, you can print out this newsletter on 8.5 x 11 paper. Just be sure you’ve selected landscape/horizontal orientation in your page setup dialogue box.

In this issue, you’ll find profiles of some of our past participants, as well as enjoyable tidbits of news and trivia, and a passage from Sands Hall’s invaluable writing guide, Tools of the Writer’s Craft. We also bring you excerpts from the upcoming Writers Workshop in a Book: The Squaw Valley Community of Writers on the Art of Fiction, due out this summer from Chronicle Books. We are excited to publish our first book collecting the wit and wisdom of our staff. Now you can enjoy the Community of Writers all year.

We hope you enjoy this issue. Let us know! info@squawvalleywriters.org

Send Us Your News!
2007
POETRY WORKSHOPS
July 21 - 28
Jimmy Santiago Baca · Robert Hass
Brenda Hillman
Sharon Olds · Claudia Rankine

FICTION & NARRATIVE NONFICTION:

August 4-11, 2007
Max Byrd · Michael Carlisle · Ron Carlson
Alan Cheuse · Mark Childress
Alev Lytle Crouthier · Leslie Daniels
Gill Dennis · Karen Joy Fowler · Lynn Freed
Dagoberto Gilb · Sands Hall
James D. Houston · Michael Jaime-Becerra
Sue Miller · Varley O’Connor
Gregory Spatz · Al Young
Literary Agents · Editors
With Alumni Readings by:
Alex Espinoza · Beatrice Motamedi
Katayoon Zandvakili and more
Plus Special Guests:
Rabih Alameddine · Oakley Hall
Diane Johnson · Persis Karim · Amy Tan

SCREENWRITING WORKSHOPS:

August 4-11, 2007
Eugene Corr · Pamela Gray
Michael Lehmann · Christopher Monger
Judith Rascoe · Tom Rickman
Lisa Rosenberg · Camille Thomasson
Tom Schlesinger

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Application Deadline: May 10, 2007
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Galway Kinnell: *Strong is Your Hold* was published by Houghton Mifflin in November, 2006.

Yusef Komunyaka: In 2004 his collection *Taboo: The Wishbone Trilogy, Part 1* was published by Farrar, Straus and Giroux. *Pleasure Dome: New And Collected Poems* was published by Wesleyan University Press, also in 2004. With dramaturg and theater producer Chad Gracia he wrote a dramatic adaptation of *The Epic of Gilgamesh*. The play was published in October 2006 by Wesleyan University Press.

Dorianne Laux: Her collection, *About the Moon* was published by W. W. Norton in 2005.

Li-Young Lee: Earl Ingersol edited and BOA Editions will publish *Breaking the Alabaster Jar: Conversations with Li-Young Lee* in September 2006.

Sharon Olds: Her most recent collection, *Strike Sparks*, was published in 2004 by Knopf. She was named the 2003 James Merrill Fellow of The Academy of American Poets.


C.D. Wright: Her book, *Cooling Time: An American Poetry Vigil*, was published by Copper Canyon Press in 2005. In 2003 she published *One Big Self: Prisoners of Louisiana*, a collaboration with photographer Deborah Luster. It was awarded the Dorothy Lange-Paul Taylor Prize for a work in progress from the Center for Documentary Studies at Duke University. She is a 2004 recipient of a MacArthur Fellowship, and is newly elected to the American Academy of Arts and Sciences.

Amber Flora Thomas attended the Community of Writers’ Poetry Workshop for the first time in 1993; in 2002 she was back for more, and again in 2005. She organized the annual Benefit Poetry Reading from 2003-2005.

Thomas has a MFA in Poetry from Washington University in St. Louis, where she won an Academy of American Poets prize and a post-graduate teaching fellowship. She is the recipient of several major poetry awards, including the Rella Lossy Poetry Award, the 2001 Ann Stanford Poetry Prize, and the 2004 Richard Peterson Prize. Also in 2004 she was awarded the Cave Canem prize by Harryette Mullen for her manuscript, Eye of Water, which was published in 2005 by University of Pittsburgh Press. Her work has appeared in Cloud View Poets: An Anthology, Gathering Ground: A Reader Celebrating Cave Canem’s First Decade, Crab Orchard Review, Runes, Borderlands: Texas Poetry Review, Sycamore Review, Phoebe, Columbia Poetry Review, Calyx, Marlboro Review, Southern Poetry Review, Gulf Coast and elsewhere. She is currently an assistant professor of creative writing at the University of Alaska Fairbanks.

Of her debut book of poems, Yusef Komunyakaa writes, “It is wonderful to see that Amber Flora Thomas’ Eye of Water isn’t a blurred vision, that it indeed enlightens through mature reflection and measured insight. This lyrical voice knows water as life and redemption, and each line here seems like a divining rod that shows us where personal and public truths are found. Eye of Water is a rewarding tour de force.”

Eye of Water was recently a finalist for a PEN USA Literary Award, as well as the Lambda Literary Awards.


Dan Zanes – Catch That Train (Festival Five)

Former lead singer of the Del Fuegos, Dan Zanes grew up like the rest of us and now plays children’s music with his pals. This latest album features the Blind Boys of Alabama, Natalie Merchant, Nick Cave and the Kronos Quartet playing old and new songs.

Jackson Browne – Solo Acoustic, Vol. 1 (Inside Recordings)

With just a piano or his guitar, Browne reprises some of his greatest hits as well as songs like “The Barcades of Heaven” that we may have overlooked. Recorded live.

Madeline Peyroux – Careless Love (Rounder Records)

She sings covers of Hank Williams, Bob Dylan and Elliot Smith with a voice reminiscent of Billie Holliday. We like her.

Bob Dylan – Modern Times (Sony)

Bob Dylan does Bob Dylan and it’s good.

Bruce Springsteen – We Shall Overcome: The Seeger Sessions (Sony)

We loved these old tunes when we first heard Pete Seeger sing them decades ago and we love how Springsteen rocks and swings through them again. His take on “We Shall Overcome” transforms the original ballad, combining the hope for peace and justice with the hope for love. Yes, he made a love song out of it – which is only right.

Oakley Hall* – Gypsum Strings

What can we say? The name chosen by this sextet of Brooklyn says it all. Rolling Stone describes the band’s music like this: “mixes pristine coed harmonies and banjo-and-fiddle arrangements with shambling folk and fuzzy rave-ups.” Check them out: www.oakleyhall.net

The Little Willies – The Little Willies (Milking Bull Records – EMI)

The Little Willies are Lee Alexander, Jim Campilongo, Norah Jones, Richard Julian and Dan Rieser. On this their debut, they cover a range of songs by Willie Nelson, Kris Kristofferson, Graham Parsons and Townes Van Zandt, as well as originals. Our favorite line: “Now we don’t mean to sound like we’re tripping, but we swear to god we saw Lou Reed cow-tipping.”

Dave Alvin – West of the West (Yep Roc Records)

The boy rocker from Downey, California (co-founder of The Blasters) celebrates California songwriters and his home state in this collection which ranges from Merle Haggard and Kate Wolf to Jerry Garcia, Brian Wilson and Los Lobos.

*Named after SVCW co-founder Oakley Hall.


Joan Baranow (‘98): She and her production team have just completed a video documentary called Healing Words: Poetry and the Art of Medicine, an hour long film that celebrates the Arts in Medicine program at Shands Hospital in Gainesville, Florida.

Elaine Bartlett (‘02): She is a Poet-Faulkner Fellow at the University of Virginia. Her poems and stories have appeared in the Antietam Review, the South Carolina Review, the Comstock Review, and Calyx, among others. She won the 2003 Yemassee prize in fiction. Her second daughter, Susannah Grier Bartlett, was born in August 2005.

Jill Battson (‘94,’06): She has recently written two poetic librettos for operas that were produced at Tapestry New Opera Works in Toronto. Netsuke was written in a haiku form, and Ashlike On The Cradle Of The Wind was written in freeverse. She is currently finishing a spoken word/dance project, Hard Candy, with the choreographer D.A. Hoskins.

Michelle Bitting (‘05): She has work forthcoming or published in Glimmer Train, Seink, Prairie Schooner, Small Spiral Notebook, Nimrod, The Southeast Review, Clackamas Literary Review, Many Mountains Moving, Poetry Southeast, Slipstream, Dogwood, Salt Hill, Pearl, Rattle, and others. She has won the Glimmer Train, Rock & Sling—Virginia Brendemuhl Award, and Poets On Parnassus Poetry Competitions.


Annie Bouteille (‘03): Two poetry collections were published in 2005: Becoming Bone: Poems on the Life of Celia Thaxter (University of Arkansas Press); and Nest of Thistles, which won the Morse prize from Northeastern University Press, and was published by University Press of New England.


Melisa (Misha) Cahnmann (‘00,’03): Poems published or forthcoming in Anthropology & Humanism, Journal of Belizean Literary Review, Sou’s Ear Poetry Review, Latinos and Education, Language Arts, and Puerto del Sol. She won prizes in the 2004 (top prize) and 2005 (award prize) Dorothy Sargent Rosenberg contest for poets under 40 and was a finalist for the Barbara Mandigo Kelly Peace and Sou’s Ear Poetry Contests. In June 2006, she was married in Athens, Georgia.


Katherine Case (‘04): Since 2004 she has published poetry in Parrbenon West and Uribona. In 2005 she was a finalist for the Pablo Neruda Poetry Prize.

Brandon Cesmat (‘99,’01,’04): He has published poems in Comet, Homestead Review, ONTHEBUS, Perigee, Pennmican, ROADspoetry and San Diego Reader. His poem was nominated for a Pushcart Prize by Red River Review. His first full-length collection, Driven into the Shade (Poetic Matrix Press) received the San Diego Book Award.

Elizabeth Biller Chapman (‘00,’04): Arkansas Press published her book, Candlefish, in 2004. The title poem of her manuscript, “Light Thickens,” was written at Squaw Valley in 2000. That poem was just audio-recorded, along with some others, by Poetry Foundation (Austin, AWP meetings, 3/06).

Sharon Charde (‘01,’03): Her book, Bad Girl At The Altar Rail, won First Prize in the 2005 Flume Press Chapbook Contest and was published last September. It can be ordered by email from flumepress@csum.edu. Her collection, Four Trees Down from Ponte Sisto, a chapbook, won the Dallas Community Poets prize.

Jeffrey Coleman (‘00): His debut collection, Spirits Distilled, was published in March 2006 by Red Hen Press. He also received a George A. and Eliza Gardner Howard Foundation Sabbatical Fellowship in March 2004 from Brown University for the 2005-2006 academic year.

Marlon Fick (‘96,’05): He received the National Endowment for the Arts, Individual Grant for Poetry in 2005. Also in 2005, his edition/translation The River Is Wide: Twenty Mexican Poets was published by The University of New Mexico Press.

Ann Fisher-Wirth (‘92,’00): Her book Blue Window was published by Archer Books (2003) and her book Five Terraces was published by Wind Publications (2005). She has also published two chapbooks: The Trinket Poems (runner-up for the Quentin R. Howard Chapbook Competition, Wind Publications) and Walking Wu Wei’s Scroll (online, The Drunken Boat). Since 2003 she has won a Malabat Review Long Poem Prize, the Rita Dove Poetry Award, a Mississippi Arts Commission fellowship, and the poetry award from the Mississippi Institute of Arts and Letters, and has received two Pushcart nominations. Recent or forthcoming poems in Rumes, Poetry International, Natural Bridge, The Connecticut Review, VOX, and Poetry Kanto. She is the 2006-7 Liberal Arts Faculty of the Year at the University of Mississippi. On January 6, 2006, she became a grandma.

Molly Fisk (‘92,’95,’98,’04): Her poem “Little Songs for Antoinette” won the 2005 Robinson Jeffers Tor House Prize. A CD of her radio commentary, Using Your Turn Signal Promotes World Peace, and Other Observations of a Working Poet, was released in 2005. She has had recent work in 88 and Artworks, an interview and poems in the spring 2006 issue of the trilingual Algerian literary magazine Arabesques Review (Arabic, French, and English), and she has read two of her essays on The California Report. She runs Poetry Boot Camp, an on-line workshop for people who want
Poet Molly Fisk writes radio commentary for NPR and KVMR-FM, Nevada City, CA.

Using Your Turn Signal Promotes World Peace collects fourteen of her unique, humorous and thought-provoking essays: available for $10 through cdbaby.com or mollyfisk.com

You can hear Molly’s essays weekly at 89.5 FM in Northern California and worldwide at kvmr.org, at 6:55 p.m. Thursdays (Pacific Time), at the end of the News Hour.

Molly’s essays render the common uncommon. I think that what she really talks about is the art of noticing. Beautiful language, beautifully spoken.
—Utah Phillips, Songwriter, Folksinger, Anarchist, Poet

Poetry Boot Camp
led by NEA award-winning poet Molly Fisk

✓ Write 6 poems in 6 days and get instant (smart & kind) e-feedback
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That’s one of the reasons I keep coming back to Boot Camp: your critiques are so on target. I can really count on you to give me serious feedback.
—L.S.M

Poetry Boot Camp is sponsored by Squaw Valley Arts Center, which offers camps run once a month for six days. (www.poetrybootcamp.com)

You can hear Molly’s writing on KVMR-FM at 6:55p.m. Thursdays during the News Hour.

With Pittsburgh artist, Robert Qualters based on the imagery in her poetry. Her poem “Green Pulses” is a finalist in The Sandburg Livesay Contest. She is poet-in-residence for the Peace River Writers.

Colette Anderson Gill (’02): Her poem “First Light” is forthcoming in The Texas Review. She was a finalist for the 2003 Chapbook Contest of Blue Light Press.

Lise Goett (’88,’90,’92,’94): She was awarded the D.H. Lawrence Fellowship to the Taos Summer Writers Conference in 2004, and her collection Waiting for the Paraclete (Beacon 2002) won the 2005 PEN Southwest Book Award in Poetry. One of her poems, “Space Age,” was anthologized in Air Fare: Stories, Poems, and Essays on Flight (Sarabande 2004), edited by Squaw Valley alum Judith Taylor with Nickole Brown.

Elizabeth Gonzalez (’00): Her poetry, fiction or creative nonfiction recently appeared in Heliotrope, Plum Ruby Review, So Luminous the Wildflowers: An Anthology of California Poets, and Women on the Edge: Writing from Los Angeles. Her recent awards include the Arts Council for Long Beach’s 2005 Professional Artist Fellowship, a fiction-writing grant from The Elizabeth George Foundation and a residency at Hedgebrook: A Retreat for Women Writers. www.lizgonzalez.com

Jennifer (Allen) Gresham (’99): Poems published or forthcoming in New York Quarterly, Main Street Rag, Gargoyle, and MARGIE. Her collection, Diary of a Cell, won the 2004 Steel Toe Books Poetry Prize and was featured by Garrison Keillor on his NPR show “The Writer’s Almanac.”
Lara Gularte (’05): She won several James D. Phelan Literary Awards and the 2005 Anne Lillis Award for Creative Writing. Gularte’s poems have been translated into Portuguese by the University of the Acores and featured in the literary supplement, Suplemento Açoriano de Artes e Letras, da revista Saber/Acores. Her work was presented in the Acores Islands at an international conference on storytelling and cultural identity in June 2005.

Quinton Hallett (’91): Silver Quench Skate, a poetry chapbook, was published in 2004 by Fern Rock Falls Press. Two of her poems appeared in Docta Nobis Pacem, a chapbook published by Lane Literary Guild, 2006. A poem of hers was published in Windfall: Journal of Poetry of Place in 2006.


Saskia Hamilton (’89, ’92): Her newest collection, Divide These, was published by Graywolf in 2005. She is also the editor of The Letters of Robert Lowell (FSG, 2005). Her poetry has appeared in the Kenyon Review, the New York Times Book Review, the New Yorker, and elsewhere. She teaches at Barnard College.

Lois Hirshkowitz (’92, ’93, ’94, ’95): Her fourth poetry collection, 3.14159+, was published by Barrow Street Press in 2004.

Alicia Hokanson (’86-88, ’90, ’93, ’97, ’99): She has poems in the anthology, Blessing the Animals ( Skylight Paths Publishing, 2006) and on Seattle Metro Poetry Bus, 2005. She was named “River of Words” Poetry Teacher of the Year in 2003, and received the award from Bob Hass.


Alice Jones (’88): She was on the staff of Writing the Medical Experience in 2005. Her most recent book is Gorgeous Mourning from Apogee Press. She won the 2006 Lyric Poetry Award from the Poetry Society of America. Recent magazine publications included ZYZZYVA, Isotope and Volt.

Patricia Spears Jones (’92, ’94, ’99): Her second poetry collection, Femme du Monde, is due April 2006 from Tia Chucha Press, which is distributed by Northwestern University Press (www.poets.org/npmbooks.php). Poems in Femme du Monde first appeared in Blood and Tears: Poems for Matthew Shepard and in the following journals: Agni, Callaloo, Barrow Street, Ploughshares, the Poetry Project Newsletter, Bomb and Crab Orchard Review. Recent poems are in TriQuarterly, nocturnes review, and Barrow Street. She played Circe in John Ashbery’s The Heroes at the Bowery Poetry Club in April.


Barbara Koons (’03): Her first poetry collection, Night Highway, was published by Cloudhanks Books in 2005. It contains two poems written at Squaw Valley in 2003.

Michelle Koushik (’95): Her work appears in Let Me Tell You Where I’ve Been: New Writing By Women of the Iranian Diaspora, an anthology published in May 2006 by the University of Arkansas Press.

Keetje Kuipers (’05): Poems published or forthcoming in West Branch, Parthenon West Review, Painted Bride Quarterly, Faultline, Red Rock Review, and Southern Hum. Six of her poems are forthcoming from Ellipsis where she has been chosen as the featured poet for their August 2006 issue. She was recently awarded the C. Hamilton Bailey Poetry Fellowship, an Oregon Literary Fellowship provided by Literary Arts, which will fund her proposal to run a week-long series of bilingual poetry workshops for Mexican women working in maquiladoras on the border of Texas and Mexico.

Danusha Laméris (’00): Poems published in Alaska Quarterly Review, Atlanta Review, Crab Orchard Review and the anthology In A Fine Frenzy. Poets Respond to Shakespeare. She also received an honorable mention in Water--Stone’s Jane Kenyon Prize.

Ted Lardner (’98, ’02): African American Literacies Unleashed: Vernacular English in the Composition Classroom, co-written with Ametha Ball, was published in the Series in Writing and Rhetoric by Southern Illinois University Press (2005). Poems are forthcoming or have recently appeared.

“Dazzling poems, wholly taken in by where the words are going.” — ADAM PHILLIPS
Barbara Koons’ fine first book of poetry, published by Cloudbank Books, an imprint of Bedbug Press, was one of the two finalists in the 2006 Best Books of Indiana competition.

Barbara wrote two of the poems in Night Highway at the 2003 Poetry Workshop at Squaw Valley, and she was again there in 2006.

To order Barbara’s book, please go to www.bedbugpress.com

New Poetry Titles from Carolina Wren Press

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a half-red sea
by Evie Shockley
ISBN 0-932112-53-6
Paperback, 92 pp. $15.95

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Jeffrey Thomas Leong (‘97, ‘00, ‘02): Poems published or forthcoming in Crab Orchard Review and The Asian Pacific American Journal. His daughter, Mariya, was adopted in China in 2003, and now is a rambunctious 4 year old.

Shara Lessley (‘02): Poems appeared or forthcoming in The Kenyon Review, Three Penny Blackbird, Gulf Coast, The Southeast Review, Bellingham Review, Hayden’s Ferry and Third Coast, among others. Recent fellowships include the Stegner (Stanford University 2003-5), O’Connor (Colgate University 2005-6), and Tickner (Gilman School 2006-7). Twice nominated for the Pushcart as well as Best New Poets, Shara was recently awarded the 2006 Discovery/The NationPrize.

Nina Lindsay (‘97): Her first collection, Today’s Special Dish, will be published by Sixteen Rivers Press in Spring 2007.

Robert Lipton (‘95, ’03): His book of poems, A Complex Bravery, has just been published by Marick Press.

Glenna Luschei (‘99): Essays dedicated to Luschei appeared in Prairie Schooner, Winter 2004. An Artist Book of Sor Juana Inés de la Cruz’s Enigmas was published in 2006. Recent poems in Chance of Ghost, Helicon Press, 2005; The Sorrow Psalms, University of Iowa Press, 2006; Pembroke #37, 2005; Art Life, 2003-06 and APR. Her publishing company Solo Press has published the following: Solo 7, 2004; Solo

in Rhino, 5am, and Arsenic Lobster.

Anthony A. Lee (‘01): He collaborated with Dr. Amin Banani and Dr. Jascha Kesler on the translation of the poems of Tahirih, a nineteenth-century Iranian feminist poet, Tahirih: A Portrait in Poetry: Selected Poems of Qurratul’Ayn (Kalimat Press, 2004). His first full book of poems, This Poem Means, won the Naomi Long Madgett Poetry Award for 2005 and was published by Lotus Press (Detroit).

The Caution of Human Gestures
Poems by Ann Keniston

The textures of music and memory form circles that ripple ever outward in Ann Keniston’s The Caution of Human Gestures. Keniston is a poet for whom careful craft is a means to subtle vision, a knowledge that even the smallest of human gestures has larger resonances both within and outside an individual life.

“Frost speaks of the process of writing poems as starting with an emotion, the emotion finding a thought, and the thought finding a word. At every part of this process, Ann Keniston’s passionate, wonderfully intelligent voice finds a way to give emotion, thought, and word a quiet gravity and grace that is unique in American poetry. Keniston is one of the very few poets, like Emily Dickinson, who have the gift for dramatizing the mind in motion, as opposed to the mind at rest. These poems are superb exemplars of the mind in motion, in which transparency of word matches exactly the motion, in which transparency of word matches exactly the grace that is unique in American poetry. Keniston is one of the very few poets, like Emily Dickinson, who have the gift for dramatizing the mind in motion, as opposed to the mind at rest. These poems are superb exemplars of the mind in motion, in which transparency of word matches exactly the

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DAVID ROBERT BOOKS

This is the book of childhood, love and war. Lipton’s poems are a gang that takes no prisoners; his voice is direct, his tone is clear, his diction is ironic but his irony is earned and felt-through... Lipton’s voice is always quirky and alive, always ready to report the world straight to us, without patronizing, for ‘this battle is parent by parent/ and I have homework to do.’

—Ilya Kaminsky

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~ 17 ~
Sarah Maclay (’97): Her poems, essays and reviews have appeared or are soon to appear in American Poetry Review, Swink, The Field, Ploughshares, Hotel Amerika, Ninth Letter, The Writer’s Chronicle, Pool, The Laurel Review, Washington Square Review, Solo, Tampa Review, Los Angeles Review, ForPoetry.com, Parthenon West Review, Runes, Pearl, Siltspcny, ON-THE-BUS and Poetry International, where she now serves as book review editor. Her debut full-length, Wbore, won the 2003 Tampa Review Prize for Poetry and was released in 2004 from University of Tampa Press. She has received several Pushcart nominations, won the DA Center for the Arts Poetry Contest in 2003, and was a finalist for the Blue Lynx Prize for Poetry and a semi-finalist for the Kenyon Review Prize in Poetry, the Cleveland State University State Prize in Poetry and the Tupelo Press first book prize, and she received a 2005 Albert and Elaine Borchard Fellowship.

Sandra Cohen Margulis (’01): Her poem “Women and Birds” won the first place prize and publication in RUNES, a Review of Poetry for Fall/Winter 2005. Another poem, “Aunt Betty,” has been accepted for publication in the forthcoming Holocaust anthology being edited by Charles Fishman to be released in 2007.

Judy Rowe Michaels (’91,’92,’01): She was awarded a fellowship at the MacDowell Colony, summer of 2005. Her poems were finalists in Kallipthe’s Saniel Sue Elkind Contest and The Atlanta Review’s contest and won Honorable Mention in the Nimrod/Hardman Pablo Neruda competition. Poems also appeared this year in Ekphrasis US-1, and English Journal.

Norman Minnick (’06): His book of poems, To Taste the Water, won a first book contest and will be published by Mid-List Press of Minneapolis in early summer 2007. Mary Logue was the judge. Two of the poems were written at Squaw this past summer.

Joan Monheit (’02): She was awarded an Honorable Mention in poetry by the Astraea 2004 Emerging Lesbian Writers Fund.


Linda Joy Myers (’94): Don’t Call Me Mother: Breaking the Chain of Mother-Daughter Abandonment was published by Two Bridges Press in 2005. Excerpts from the book won the Jack London First Nonfiction Prize and second prize at the East of Eden contest. Becoming Whole: Writing Your Healing Story was released by Two Bridges Press in July 2006. The short memoir Who Am I? was first prize for memoir for the lifewriting contest through Story Circle Network.


Jude O’Nym (’95,’02): She received a 2003 Fellowship in Literature (Poetry) from the Texas Writers’ League. Her poem “The Beginning” was one of two runners up in the 2005 RUNES Award Competition. A poem, “Blue in the Face,” which she wrote while at Squaw Valley, was published in Hanging Loose # 85.

Kathleen O’Toole (’05,’03,’01): Her new collection, Ties that Bind, is due out from Finishing Line Press. Her chapbook, Practice, was also published by Finishing Line Press (www.finishinglinepress.com).


Rachel Richardson (’01): She is currently finishing a Wallace Stegner Fellowship in Poetry at Stanford University. She has poems recently published and forthcoming in Shenandoah, Michigan Quarterly Review, Ninth Letter, Antioch Review, Witness, and Washington Square.


Ariel Robello (’02): Her collection, My Sweet Unconditional, was published in 2005 by Tia Chucha.

Renato Rosaldo (’00,’02): His bilingual (Spanish-English) collection of poems entitled Prayer to Spider Woman/Rezo a la mujer araña was published in Saltillo, Mexico by ICOCULT in 2003. The collection received a Before Columbus Foundation American Book Award, 2004. A poem of his won the Many Mountains Moving poetry contest, 2005. Recent poems of his will appear in Pereire Schooner, Puerto del Sol, and Many Mountains Moving.
Shelley Savren’s poems in *The Common Fire* are warm and direct, full of the stuff of daily life, family life, joy and pleasure and grief and pain we can all identify with in poems that carry a strong emotional weight.

—Marge Piercy

**The Common Fire**

**by Shelley Savren**

*The Common Fire* showcases this remarkable talent and will aptly serve to introduce a whole new audience of readers to a storytelling poetry.

Shelley Savren’s poems are featured in *Best American Poetry* and in the Pushcart Prize anthologies.

**RUNES** is an annual themed anthology. The theme for ’07 is: “Connection,” which should be interpreted in traditional as well as metaphorical, metaphysical, and imaginative ways.

For 2006, the theme is ‘Hearth.’ We will be publishing poets Mary Jo Bang, Mark Doty, Barbara Hamby, Ilya Kaminsky, W. S. Merwin, and David St. John, along with 94 others known and less-known.

Poems from **RUNES** have been featured in *Best American Poetry* and in the Pushcart Prize anthologies.

**RUNES** also offers an annual competition: the **RUNES Award** with a prize of $1000. Theme of the competition is also: “Connection.” Final judges in ’07 will be Robert Hass and Brenda Hillman. Submissions for **RUNES** and for the **RUNES Award** are accepted only during April and May.

For additional information visit the website: http://members.aol.com/Runes

—CB (‘Lyn) Follett & Susan Terris, editors

**The University of California at Berkeley in Verse and Story** (an anthology). In 2005 he was awarded a Lili Fabel and Eric Hoffer Essay Prize by the University of California, Berkeley.


Laura Secord (’00,’03): Her poem cycle/stage play *Sanapia’s Courage Medicine*, much of which was written at Squaw in 2003, was first performed in May 2005 (http://wbhm.org/tapestry/May12-05.html)

It will be featured at Goldillard College’s Power of Words Conference. “The Burning,” written at Squaw Valley, was published in *Poem/Memoir/Story*, April 2006.


Elizabeth Sullivan (’02,’05): Recent publishing credits include poems in the *Atlanta Review, Primavera,* and several poems in www.mamazine.com.

Susan Terris (’04): Her poem, “Goldfish: A Diptych,” published last fall in *FIELD Magazine,* was just awarded a Pushcart Prize. She is co-editor, with ‘Lyn Follett, of **RUNES**, now in its sixth year. Poems from **RUNES** have been included in *Best American Poetry* and awarded a Pushcart Prize. In 2007, the theme is Connection, and will be judged by Robert Hass and Brenda Hillman.

Amber Flora Thomas (’93,’02,’05): See Participant Profile page 9.

Lisanne (Stouder) Thompson (’99): Poems are forthcoming in *Xantippe and Five Fingers Review.* Her first child, Tina Louise, was born in February.

Sally Van Doren (’01,’03): Her poems have appeared recently, or are forthcoming, in *Barrow Street, Cincinnati Review, Columbia Poetry Review, Delmar, LIT, Parthenon West Review, Pool and Snow Monkey.* She was named a semi-finalist in the 2005 Discovery/The Nation prize. Her manuscripts were finalists in contests at *Barrow Street Press, InTuit House and Story Line Press.*

Nicola Waldron (’01,’04): Her baby boy, Brook, born on Christmas Day 2004, is now running, though not yet reciting poetry!


David Watts (’99,’02,’04): His book of essays, *Bedside Manners,* was published by Random House in 2005; the paperback appeared in 2006. He is a regular commentator on NPR’s *All Things Considered.* He is a founding director of the writers conference, *Writing the Medical Experience,* which is now held at Sarah Lawrence College. www.slc.edu.


www.sholehwolpe.com


The poem below came after Harryette Mullen’s craft talk...

**Happy Hour**

Line and shadow an eccentric conflict between plot and something else, a bird in hand is worth two null hypotheses striving to recall the present imagination, motivation, allegory, all the new thinking about loss gone west, creative misinterpretation east taking refuge behind some ironic curtain in a show of solidarity, hilarity, and anti-personnel pronouns there’s no limit anymore, just a hard listless presence on the plane of words; syllables, diphthongs, vowels and consonants slowly disaggregate, dissolving lines, paragraph, meaning and multiverse, rebutting presumptions of contingency, order and expansion of space and string as a way to fathom text and time— surrealism, arc, sphere, there, here, plots against mime.

*Larry Ruth*

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**Summer 2006 Special Thanks!**

There are many people who work to make the conference happen each summer; some have a formal relationship with the Community of Writers, and some are friends and family.

First of all, we thank our magnificent staff who make the conference what it is. Many thanks to Lisa Alvarez, Andrew Tonkovich, Louis B. Jones, who despite their roles as directors and/or teaching staff are to be seen in the days before the conference moving tables and chairs; to Kaitlin Klaussen, who coordinated housing for us with Audrey Rose on her hip; to Stacey Knapp for running the bookshop with good cheer. We’d also like to thank The Book Seller in Grass Valley who helped us tremendously with the book orders, as well as Debbie Lane of The Bookshelf at Hooligan’s Rock for filling in the gaps, Joan Klaussen for running the snack-bar during both programs, and her husband Peter who put up with it all and carried many cases of wine.

Many thanks to members of the Board and Squaw Valley locals who have been tremendously generous with their time over the years: Eddy and Osvaldo Ancinas, Amy Tan and Lou; Barbara and Oakley; Maria VonderAhe; Mimi & Burnett Miller; Don and Geri Thayer; and Max Byrd.

Thanks also to our friends Justin Bailey, Tad Hall, Tracy Hall, Amanda Holsopple, Hunter Jones, Margot Miller, Tom Taylor, and especially to Thomas Estler, Arianne Simard, and Steve Susoyev. And Sands Hall for the Follies.

Great appreciation to Justin Casey and Tom O’Neill of the Olympic Plaza Food and Beverage for their lovely venues; and Ewa Arbueza for her remarkable dinners. Thanks also to Raine Howe of the Squaw Valley Institute who helped us present some terrific fundraisers this summer. Thanks to staff members Mark Childress, Gill Dennis, Alice Sebold, Amy Tan, who generously donated their time for these events.

Thanks to our work-waivers in Poetry: Amanda Chiado, Melissa Mack, Karyna McGlynn, Natalie Peeterse, Eliza Rotterman, Joanna Solfrain, Sara Wallace, and Mary Jane White. And thanks to our work-waivers in Writers Workshops: Sally Abbot, Lori Brown, Rebecca Cummings, Parissa Ebrahimzadeh, Claudia Errington, Sara Hove, Maxima Kahn, Anna Mills, Bob Pomeroy, Sandhya Rao, Cora Stryker, Craig Tepper, Carrie Thovson, and Yunshi Wang. Thanks also to Emily Baldwin and Seth Fleisher. Thanks also to the Screenwriting helpers: Rebecca Rufer, Jason Wolos, Jason Boyce, and Chris Upham.

The Board and Staff of the Community of Writers would especially like to thank the late, great Alexander Cushing, Chairman of the Squaw Valley Ski Corp who has had faith in us all these years; Nancy Wendt, his wife and President of the company who has continued to create an environment where a conference such as ours is possible; and to their wonderful staff: Ernst Hager, Tom Kelly, Christine Horvath, Cynthia Braga and the Security Team (who are superb ambassadors).

And thanks to our many friends and donors without whom the Summer Workshops would not happen.
Kazim Ali attended the Squaw Valley Poetry Workshop in 1998, and has said, “My experience at Squaw Valley really was the beginning of my life as a poet.” Since then he’s been busy writing and publishing poetry and fiction and giving readings. He also teaches English and Creative Writing at Shippensburg University and is a member of the permanent faculty of Stonecoast, the MFA program of the University of Southern Maine.

Ali was born in London, England and grew up in Canada and in the United States. He grew up hearing Qur’an recitations in Arabic and sung poems in Urdu. “So the earliest poetry to me was rhythm and sound but without meaning. A beautiful way (I think) to begin.”

His early inspirations were novelists like Marguerite Duras and Anais Nin, as well as the theory of Roland Barthes, so he began by writing short, fragmented pieces of fiction. Then, he says, “I started political organizing and began writing performance-oriented poetry.”

He lists among his many eclectic influences visual artists like Agnes Martin, the art, politics and performances of Yoko Ono, as well as countless poets, and admits to a penchant for breaking the rules, but in the next breath, he adds that he has great respect for his formal education as well; “I write in meter—disjunctive manic meter perhaps, but meter nonetheless.”

His debut book of poems, The Far Mosque, was published by Alice James Books in October 2005 and won the New England/New York Prize. Library Journal wrote, “If one of the poet’s tasks is to revive the mythological powers in things, Ali does so skillfully here….His poetry is reminiscent of the works of French poet René Char in its surrealist style and lyrical fragmentations. In addition, the mystic voices of the East, which express a passionate yearning for a harmonious unity with absolute beauty, are echoed throughout most of his poems.”

His novel Quinn’s Passage (BlazeVOX Books) was named one of The Best Books of 2005 by Chronogram! Novelist Michael Joyce says, “The novel combines a deft, poetic ear and nimble erudition and poetry to evoke the rhythm of time, a tidal succession of events, memories, visions, and passions which embody ‘the ocean dance’ that its title character ‘choreographs under his breath.’”


www.kazimali.com
She is currently writing a comedy feature for Paramount and will be making her directorial debut with an original project she’s developing for Fox Searchlight.

Camille Thomasson: Her most recent television credits include, *The Magic of Ordinary Days* (2005), and *The Valley of Light* (2007). She is currently adapting Regina Louise’s memoir, *Somebody’s Someone, for Lifetime.* (See Regina Louise in Screenwriting Participant News.)

Michael Lehmann: He directed the new Diane Keaton movie, *Because I Said So,* which will be released by Universal in February. Currently he is completing an episode of *Big Love* for HBO.

Christopher Monger: He is marketing his award-winning documentary, *Special Thanks to Roy Landau,* which premiered at the Tribeca Festival in 2006. It can be ordered through www.specialthankstoroylondon.com.

Judy Rascoe: She was the story consultant on Roger Spottiswood’s film, *Shake Hands With the Devil,* which is in post production and is currently the story consultant for the *Bang Bang Club,* a feature about young conflict photographers in South Africa.

Tom Rickman: He has completed a 12 hour mini-series for Universal-NBC on the story of Motown, and is currently involved in a miniseries about Hurricane Katrina to be aired on NBC in the winter.

Thomas Schlessinger: He has collaborated with Doris Dorrie on *The Fisherman and his Wife* which will be released in Spring 2007, and is currently producing the feature film, *Playground,* written and directed by Caroline Link.

Erika Szanto: Her new documentary, *For the Good of the Nation,* premiered in Budapest this year and her original screenplay, *Dog Story,* was optioned by a Hungarian film company.

Christopher Upham: He is in post production on his feature documentary, *The War Within,* and has received two grants in support of the project, from Pacific Pioneer and Fleishhacker. It is produced by Teri Lang (Screenwriting Guest ’06). His short story, “Nothing To Crow About,” has been anthologized by Koa Books in *Veterans of War, Veterans of Peace* (second printing!) which was edited by Maxine Hong Kingston.

**Screenwriting Staff News**

**Gene Corr:** He is co-writing *Butte, America,* with Ed Dobbs for Pam Roberts and his documentary of Cuba, *From Richmond to Regla,* is scheduled to begin shooting in April 2007.

**Pamela Gray:** She is currently writing a comedy feature for Paramount and will be making her directorial debut with an original project she’s developing for Fox Searchlight.

**Camille Thomasson:** Her most recent television credits include, *The Magic of Ordinary Days* (2005), and *The Valley of Light* (2007). She is currently adapting Regina Louise’s memoir, *Somebody’s Someone, for Lifetime.* (See Regina Louise in Screenwriting Participant News.)

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**An Extraordinary Opportunity for Screenwriters**

**Dear Northern California Writers,**

Some of you know I taught a screenwriting class at San Quentin last Spring. Twenty-six classes offered under the auspices of the Prison University Project, administered by Patten University in Oakland. It’s an excellent program, run by a wonderful, dynamic woman, Judy Lewen. All teachers at Prison University work on a volunteer basis because all state funding has long been cut for such programs. Prison U is the only remaining program in the California State Prison system that offers convict college level classes on site.

Screenwriters such as Pamela Gray and Jeremy Larner, among others, came to the prison, showed their films, and spoke to the class. I think they can both attest to what a worthwhile experience it was.

The class was a great experience. Most of the students were enthusiastic and put forth exceptional effort. A couple had real talent. I was able to create a portable San Quentin screenplay library (most from the donations from Diana Fuller and the Squaw Valley Community of Writers, also from individual writers). Some San Quentin students devoured the screenplays, reading as many as twenty over the course of the semester. Two students wrote complete screenplays, and four continued to write after the classes ended.

After talking with four or five of the more committed students, who were determined to keep writing, we decided to form a San Quentin Writers Group. The plan was that I would read their work and would go over once a month and meet with the Writers Group.

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The “problem”: they’re turning out far more work than I can read. And last Friday, 9 students showed up. I came back from last Friday’s meeting with over five hundred pages of screenplays and a finished novel. It was clear to me I had two choices: abandon the program or get help.

I am writing to appeal to Northern California screenwriters to consider mentoring one or two San Quentin writers. Your choice. By mentoring one student it not only makes the workload manageable, it also allows the development of a richer relationship between mentor and student. I believe you will find this a manageable and deeply satisfying commitment.

As mentor, you would read their work in progress, offer comments, discuss ideas, movies, life, whatever comes up. Much of the written work can be sent through the mail (via Judy Lewen and the Prison U office), but occasionally the mentoring writer would need to come to San Quentin to meet with his or her student. The meeting could be once a month, once every two months, once every three months, or however often seems right. The mentor, along with the student, can decide on the best schedule.

Please contact me if you’re interested in participating in the program, and we can discuss it further.

Send an email to info@squawvalleywriters.org with “FOR EUGENE CORR” in the subject line, and SVCW will forward your email to me.

All the best, Eugene Corr
Joan Baranow (98): She and her production team have just completed a video documentary called Healing Words: Poetry and the Art of Medicine, an hour long film that celebrates the Arts in Medicine program at Shands Hospital in Gainesville, Florida.

Jan Baross: Her first novel, Jose Builds a Woman, was published by Ooligan Press in August. She has had a film offer on the book. Her newest book, Ms. Baross Goes To Paris, is a guide to Paris that she wrote and illustrated. www.barossmedia.com

Greg Bills (’94): See Writers Workshops Participant News.

Carroll Parrott Blue (’99): Her experimental memoir, The Dawn at My Back, won a 2004 Sundance Film Festival Jury Award (www.dawnatmyback.com), and will become The Dawn Installation at Project Row Houses while Blue is a University of Houston Visiting Professor and Project Row Houses Artist-in-Residence (www.project-rowhouses.org) June 2006 through May 2007.

Denise Bostrom (’89, ’93): She has been advising Denise Zmekhol on her documentary, Children of the Amazon, soon to be aired at film festivals nationally.

Jason Boyce (’05): His film, Barry Johnson, won 2nd place in the Iron Filmmaker Contest, part of the California Independent Film Festival.

Eugenie Chan (’04): Her play, Kitchen Table, was presented by the Magic Theatre in August as part of the 2006 Bay Area Playwrights Festival. She recently co-wrote the San Francisco Mime Troupe’s GodFellas with the Troupe.

Mark Coggins (’01): See Writers Workshops Participant News.

David Corbett: (’01): His third novel, Blood of Paradise, will be published in spring 2007 as part of Random House’s new Mortalis imprint. His short story, Bobby the Prop Boys In, appeared in the Springsteen-inspired anthology, Meeting Across the River, and his story, It Can Happen, was included in San Francisco Noir, both collections published in 2006. Director Elie Udel (Last Exit to Brooklyn) has purchased the film rights to his first novel, The Devil’s Redhead. www.davidcorbett.com


Skye Dent (’94): She has produced/written several documentaries for Discovery Channel, sold a film script to Showtime, and written columns for several major newspapers.

Melanie Dixon (’05): Her horror script, Frost, is in development at Lions Gate UK. She adapted fellow alumnae, Tim Wendel’s novel, Castro’s Curveball, for the screen; the script is currently with William Morris. Wendel’s novel has recently been republished.

Deepa Donda (’03): With Dwayne Humeyestewa she wrote and produced the 2004 short film Echoes from Juniper Canyon. Their new production company, Red Elephant, has just completed its first feature film, California Indian, written by Timothy Ramos.

Jack Estes (’05): He won first place in the FilmMarkers Sixth Annual International Screenplay Competition. He is in the final ten for Scriptshark.

Vibeke Gad: She has completed a mini-series for Danish Radio/TV Drama, To Live the Truth, and a TV-Series, The Train. Her docudrama, The Harmonica, was screened on television.

Lisa Ginsberg (’06): Her short film, Joy Stick Blues, had wide festival showing and Girltalk was picked up for distribution.

Sheldon Gleisser (’05): His short story, Souvenir, was a runner up in the Mary Shelley awards published by Rosebud magazine.


Dwayne Humeyestewa (’02): With Deepa Donda he wrote and produced the 2004 short film Echoes from Juniper Canyon. Their new production company, Red Elephant, has just completed its first feature film, California Indian, written by Timothy Ramos.

Buzzy Jackson (’93): See Writers Workshops Participant News.

Penelope Karageorge (’03): She won seventh place out of more than 3000 submissions in Final Draft’s Big Break Contest for her film script, The Neon Jungle.

Nancy Kelly (84, ’85): Smitten, which she wrote, produced and directed was aired nationally on PBS in July 2006. Smitten has received the Audience Award for Best Documentary from the DC Independent Film Festival, shared the Audience Award at the Aspen Shortsfest, and received Honorable Mention for Best Short Documentary from the Nashville Film Festival. She is currently also producing and directing a documentary called Moments in Time, in partnership with KRCB Public Television as Executive Producer.

James Kohlberg (’04): He has published short stories in the South Dakota Review and The Distillery. His 2005 film, Runaway, was the winner of the Austin Film Festival. Trumbo, a documentary on the life and letters of Dalton Trumbo, starring Liam Neeson, is in production. He has started an international film sales and finance company, Essential Entertainment, to expand the scope of his production company, Essential Productions.

Tiffany Laufer (’03): She served as cinematographer and co-producer for Christ-
mas at Maxwells, to be screened at selected theaters starting in December. She is co-founder of the production company LauferFilm, chaired by her father, William Laufer, who is also co-producer of the film.

**Laura Glen Louis** (’88): See Writers Workshops Participant News.

**Regina Louise**: (’02): Her memoir, *Somebody’s Someone*, was published by Warner Books in 2003. Staff member Camille Thomasson wrote the screenplay for the Lifetime Television adaptation of *Somebody’s Someone*, which is currently in production. In 2004 her long-lost friend, Jeannie Kerr, who was a young counselor at the Contra Costa children’s shelter where Regina lived as a teen, adopted her. She was appointed National Spokesperson for Foster Care Awareness Month (May). Her one-woman show will premiere in May 2007 with the Sacramento Theatre Company. www.reginalouise.com

**Moses Ma** (’06): He has founded Little Taoist Films to produce independent films. His most recent film is *The Feynman Lectures*.

**Anne Makepeace** (’90): She won a national primetime Emmy Award in 2003 for her American Masters documentary, *Robert Capa in Love and War*. Her previous film, *Coming to Light*, also broadcast on American Masters, was short-listed for the feature documentary Oscar. She has just finished *Rain in a Dry Land*, a feature documentary on Somali Bantu refugees in America that won the Full Frame Working Films award last month, and will be broadcast on the PBS’s P.O.V. series in 2007.

**Aparna Malladi** (’06): She plans to go into production with *Hanglider* in 2007.

**Robert McEwen** (’04): He has accepted an invitation as resident playwright at Chicago Dramatists. Collaboration Theatre will open its Spring season with a production of his play *The Pull Toy ... And His Painsin*.

**Rhoderyc Charles Montgomery** (’01): He was the producer on the Fox SearchLab film, *Broadcast 23*, which made its premiere at the Sundance Film Festival.

**Leena Pendharker** (’04): Her short film, *This Moment*, screened at a number of festivals from the Hamptons to Ojai, including the Diaspora Festival of Black and Independent Film at UNC-Chapel Hill. Currently she is in preproduction for her feature film, *Raspberry Magic*.

**Owen Prell** (’02/’03): He and Tracy Wheeler have joined together under Story Hawk Productions to produce Tracy’s screenplay, *Improvising Desire*. They are in negotiations with Lars Von Trier’s production company, Zentropa, to form a Danish/American partnership for the production. Zentropa is in the process of attaching a Danish director to the project while Story Hawk begins to raise the American portion of the budget.

**Richard Raucci** (’03): He has finished his fourth feature script this year, and is currently working with a producer, formerly withCAA and SONY Pictures, to get one or more of his scripts produced.

**Kimberly Reed** (’06): Her documentary, *Prodigal Sons*, is in postproduction and she plans to shoot her narrative feature, *Please Check One*, late in 2007.

**Matthew Riutta** (’06): His short film, *Dress Up*, was screened at the 2006 Indianapolis Gay and Lesbian Film Festival. He is looking for a producer for his current film, *Just Wanabe*, which he plans to direct.

**David Rouda** (’04): Two of his plays, *Sperm Warfare* and *Pomp and Circumstance*, premiered at the Shelton Theater on Union Square in San Francisco. He won the 2005 Critic’s Award for the San Francisco Fringe Festival for *Sperm Warfare*.

**Lynda Rutledge (Stephenson)** (’95): Her novel, *Brave New Wanda*, was published by Wordfarm Press in August 2004. Her creative nonfiction works have been published in the Spring 2006 issues of *Brevery and River Teeth* www.lyndars.com

**Rebecca Sanders** (’96): She has written scripts for two independent features, *Cult* (2000) and *Love* (2004). She currently has a script, *Esther*, optioned by Omar Kaczmarek’s OK Company, Los Angeles. She is currently co-producing a feature film *Sbanati* (peace in Hindi), for Smera Productions, to be filmed in India this year.

**Lisanne Sartor** (’00): She recently sold her screenplay, *Cleaverville*, to Lifetime, which will be shooting in December.

**Michael Schuman** (’05): See Participant Profile page 33.

**Joni Sensel** (’94): She won a grant to create a small press which has now published two childrens picture books, one of which won a 2001 ASPCA Henry Bergh Children’s Book Honor. She sold a middle-grade novel and a young-adult novel to Henry Holt. The first (which she wrote first as a screenplay) will be released next spring; the second, will be published in Spring 2008.

**Amy Tan** (’90): See Writers Workshop Staff News.

**Andrew Tonkovich** (’96): See Writers Workshops Staff News.

**Mabel Valdiviezo** (’05): Her short film, *Soledad Is Gone Forever*, will be included in the International Latino Film Festival in San Francisco. She has also been nominated for the Emerging Latino Filmmakers Award.

**Nada Von Tress** (’06): She is the editor of the literary magazine *On the Page*, (www.onthepage.org) which is publishing its 13th issue this fall.


**Tim Wendel** (’06): See Writers Workshop Participant News.

**Tracy Wheeler** (’02, ’04): She and Owen Prell have joined together under Story Hawk Productions to produce Tracy’s screenplay, *Improvising Desire*. They are in negotiations with Lars Von Trier’s production company, Zentropa, to form a Danish/American partnership for the production. Zentropa is in the process of attaching a Danish director to the project while Story Hawk begins to raise the American portion of the budget.

**Myrton Running Wolf** (’03): He has been working for PBS in the research department on a five-part series on the history of the American Indian, *We Shall Remain*, due to be broadcast in the spring of 2008. He completed a stage play about the Carlisle Indian School which is being considered by UCLA Live!, the Joseph Papp Public Theater, and the Banff Performing Arts Center.

Moshe Schulman attended the Screenwriting Program at the Community of Writers in 2005. While still in high school, he completed a documentary entitled The N Word, which explores the use of the racial epithet. The film won for best documentary at the 2006 Tartan Road Student Film Festival and was also an official selection of the 2006 San Francisco Black Film Festival and the Rockland Film Festival.

Schulman started out attending a tiny Orthodox Jewish high school of fifty students, all male. When he transferred to a large public school of 2,000, in which 85% of the students are minorities, he found himself delving into issues of culture and identity. He is currently writing a screenplay based on his experience of switching schools entitled Culture Shock.

He was spurred to investigate the controversial use of “the N word” after hearing it used so much among his African-American peers as a positive term. The film explores a range of reactions and opinions to the use of the word and has stirred discussion among teachers and students at his school. In an interview with Joelle Asaro Berman, Schulman says of the film, “I am interested in race issues and culture issues. I am a big advocate for diversity and integration amongst all cultures and all religions. The experience of making this film made me realize I could address issues through a documentary and inspire thought.”

Schulman is now 19 years old and has been a film major at Five Towns College, now looking to transfer. He has created a second documentary, Without A Voice—The Hidden Epidemic of Sexual Abuse in the Jewish Community, exploring sexual abuse in Yeshivas and the orthodox religious community. Other screenplays include The Bird and The Fish, Gentle Waves into Oblivion, The Path of The Righteous, and Dr. Lawton. His book, My Broken Silence (iUniverse, 2005), features original poetry on politics, religion, divorce, and culture shock, and is available at www.barnesandnoble.com. Visit his blog at www.michaelschulman.blogspot.com.
Often referred to as the “this could be you” reading, the Community of Writers has welcomed some remarkable writers back to Squaw Valley for the Published 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.

In 2004, we were joined by Meg Waite Clayton (‘00) who read from her first novel, The Language of Light, (St. Martin’s Press); Suzanne Greenberg (‘99) whose read from the 2003 Drue Heinz Literature Prize-winning Speed-Walk and Other Stories (U. of Pittsburgh Press); Michael Jaime-Becerra (‘99,’02) read from his collection, Every Night Is Ladies’ Night, (Rayo/HarperCollins in 2003); Elizabeth Kadetsky (‘97) read from her memoir, First There Is a Mountain, (Little Brown); and Mary Helen LaGasse (‘97) read from her first novel, The Fifth Sun (Curbstone Press) which won the 2003 Miguel Marmol Latina First Fiction Award.

In 2005, were visited by another group of fine writers. Kirsten Sundberg Lunstrom (‘02) read from This Life She’s Chosen: Stories (Chronicle Books); Kristin Ohlson (‘88,’92) read from her memoir Stalking the Divine (Theia/Hyperion). She won the American Society of Journalists and Authors’ Nonfiction Award; Jordan Fisher Smith read and talked about the writing of his nature writing book, Nature Noir: A Park Ranger’s Patrol in the Sierra, (Houghton Mifflin); Brenda Rickman Vantrease read from her novel, The Illuminator, (St. Martin’s) which has been translated into 10 foreign languages.

And in 2006 our Published Alumna were Christina Adams (‘00) who read from her memoir, A Real Boy: A True Story of Autism, Early Intervention and Recovery, (Berkley Books); Michael Lavigne (‘01) read from his first novel, Not Me, (Random House), which is currently being translated into three languages; David Lincoln read from his novel, Mobility Lounge, (Spuyten Duyvil); Lee Montgomery (‘99) read from her memoir, The Things Between Us, (Free Press); Katia Noyes (99, ’01) read from her first novel, Crashing America (Alyson Publications), which was a Book Sense Notable book in 2005. Kris Saknussem (‘01) read from his first novel, Zanesville (Villard).
For almost forty years now the Squaw Valley Community of Writers has been doing its best to expose its students to the wonder that is or can reside in excellent writing, by employing the talents, the belief, and the experience of a mostly good-willed contingent of writer-practitioners of whom I've been one, having first been a student there myself in the late 1960s. It's very likely that by our “teachings” we have satisfied O'Connor's dictum by discouraging more than we've encouraged. There's no reason, after all, that any generation should ever produce a lot of good writers. Apart from native talent always being in short supply, writing well can seem like hard work and be solitary, and plenty of people who start out thinking writing's a good idea don't want to take things that far. Life also throws impediments in the way like a wedding guest tossing rice. You get sick, divorced, go broke, turn to booze or drugs or both or worse. You get a better deal from the advertising agency or the law firm. You have a bunch of screaming kids. You die before your opus is finished. I could go on. And most people who survive these natural pitfalls—including having some talent—still turn out not to be very good writers and never will be for some reason known only to God. And by various gentle means we writer-practitioners have accepted the challenge of explaining and sometimes even personally demonstrating this lack of worthiness, or just lack of good fortune, in workshops, in conferences, in letters, in essays, in lectures—all of which may be thought of as forms of teaching. After which these once-hopeful writer-outs see that their dream of writing was possibly a mistake, or was at least unfairly optimistic, and can then go home to Palos Verdes or Baton Rouge happy not to have fret about it anymore. Or else they don’t do that. Or else they go home and write a wonderful novel or a story collection that proves us all wrong, proves that wonder can’t be taught but also not discouraged. And then all of us who were the teachers can quietly take satisfaction that we “had a hand” in another writer’s early success.

I once sat out on a sun-shot deck of an August morning, going carefully through some extraordinary pieces of narrative submitted to me by a young Amy Tan. To my credit I saw the vivid genius in these pieces. But I could see no way that they could be made into anything but vivid pieces. Perhaps the writer, I said sagely, should think of these as evidence of genuine talent, but that since they didn’t “hang together,” setting them aside and commencing some thing more obviously cohesive might be the thing to do. Don’t get stuck, I said, on what are just bits of good writing and expend time trying to make them fit together when they probably won’t. Amy, whose essay appears in this volume, was very appreciative and quite polite, as I remember. I was very admiring of her nascent talents, wished her well with her work, and then went on my way. When I next saw those promising pieces of vivid writing they were magically interlocked into The Joy Luck Club. And that’s all I need to say about that display of wonderment in its struggle with the teaching arts.
New books from Squaw Valley writers published by KNOPF

Chimamanda Ngozi Adichie
Her latest novel is *Half of a Yellow Sun*

Bill Barich
*Levittown Boy*, a memoir, will be published in the Spring of 2008

Jennifer Egan
Her latest novel is *The Keep*

Richard Ford
*The Lay of the Land*, the final novel in the Frank Bascombe trilogy

James D. Houston
*Bird of Another Heaven* will be published in March 2007

Sharon Olds
A collection of poems, *Strike Sparks*, is available in paperback

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SANDRA SCOFIELD is the author of eight books. She is a popular workshop leader and is on the faculty of Pine Manor College and Seattle Pacific University’s MFA programs.

www.sandrascofield.com

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THE FOLLIES SET THE STAGE FOR SUCCESS!

For those who might be tempted to discount the inestimable value of the Follies, the talent show night that closes the weeklong Writers Workshop at Squaw Valley, read on! Wendy Tokunaga and Mary Mitchell met as roommates in 2001 at the Squaw Valley Community of Writers conference. Both had been struggling for several years to see their novels published but with no success. The two women (Mary from Boston and Wendy from San Francisco) not only became fast friends but discovered their mutual talent and interest in singing. With fellow participants Ariane Simard and Sara Robinson they decided to form the Novelettes singing group to perform at the Follies. The group brought the house down with their version of “Mr. Agent” sung to the tune of “Mr. Sandman.” Mary and Wendy had such a great experience at Squaw that they signed up for the conference the following year and also performed in an encore appearance by the Novelettes.

Mary Mitchell writes, “Despite living on separate coasts, we have stayed close and supportive of each other through the rough seas of rejected manuscripts, agents who dropped us, etc., etc. Now we’ve had the wonderful tandem experience of both being picked up by St. Martin’s Press with two-book contracts! We are so grateful to Squaw for helping us believe in ourselves and improve our craft, and for affording us the opportunity to make lifelong friends.”
Writers Workshop
Staff News


Lisa Alvarez: An excerpt from Lisa Alvarez’s novel, A Wise Child, will appear next year in the Bilingual Press anthology, Latinos in Lotusland. With Alan Cheuse, she is coediting a collection of essays on writing by Community of Writers staff which will be published by Chronicle Books in 2007. She writes a regular column about parenting her son in OC Family.

Bill Barich: Knopf published A Fine Place to Daydream: Racehorses, Romance, and The Irish in March 2006, and will publish Levittown Boy, a memoir, in 2007.

Clark Blaise: His new collection of stories, World Body, was published by Porcupine’s Quill in 2006.

James Brown: His memoir, The Los Angeles Stories, was published by William Morrow in 2003; Harper Perennial paperback was published in 2004. Sections of The Los Angeles Diaries appeared in Santa Monica Review.

Max Byrd: His most recent novel, Shooting the Sun, was published by Bantam in 2004.


Alan Cheuse: He has four new short stories forthcoming, one each in Prairie Schooner, New Letters, The Antioch Review, and Ploughshares, and an essay on rereading A Portrait of the Artist as a Young Man in the Fall issue of The Sewanee Review. He was recently published in The Santa Monica Review. The Fires, a pair of his novellas, will appear in September 2007.


Jane Ciabattari: She has published short stories in Ms. Magazine; was anthologized in The Best Undergound Fiction, Volume One (Stolen Time Press, October 2006, Scott Miles, Jeff Mikos, Eds.); published an article in The New York Times; and is a frequent contributor to Poets & Writers, as well as having published dozens of fiction reviews in the Los Angeles Times, Washington Post, Chicago Tribune, East Hampton Star and others. She was a fellow at the Virginia Center for the Creative Arts in November/December 2005. She is a contributor to the NBCC blog, Critical Mass, http://bookcriticscircle.blogspot.com.

Leslie Daniels: After nearly two decades in the publishing business, she opened her own literary agency in 2006, Daniels Books, LLC. In the prior year, she took over as fiction editor of The Green Mountains Review. Her stories have appeared most recently in The Santa Monica Review and in the anthology, The Way We Knew It.

Gill Dennis: With James Mangold he wrote the screenplay, Walk the Line, based on the early days of Johnny Cash. James Mangold directed the feature film, released by Twentieth Century Fox in 2005.

Janet Fitch: Her new novel, Paint It Black, was published by Little, Brown in September 2006.

Richard Ford: His new novel, The Lay of the Land, was published by Knopf in October 2006 and was chosen by The New York Times Book Review as one of the “Ten Best Books of 2006.”


Lynn Freed: The paperback of her book, Reading, Writing & Leaving Home was published by Harvest (Harcourt) in September 2006. Her story “Under the House” appeared in Best American Erotica (2006) and will appear in The Norton Anthology of Literature by Women in 2007. Her essay, “Happy Birthday to Me,” appeared in anthology, Kiss Tommorrow Hello: Notes from the Midlife Underground by Twenty-five Women Over Forty (Doubleday, 2006). She will have essays published in the Warner Books anthology, The Other Woman, in Spring/Summer, 2007 and in the anthology, Becoming American: Personal Essays by First Generation Immigrant Women (Seven Stories) in Spring, 2007. Her story, “Ma: a Memoir,” will be performed at Symphony Space, New York City, on 24th January, 2007. She was a guest writer at the Sydney Writers’ Festival (Australia) in May and at the Prague Summer Program in July of this year, and in September and October, she was a guest at the House of Literature on the island of Paros, Greece.

Molly Giles: She has published fiction in The Southern Review, Summer 2006.


Oakley Hall: His most recent novel, Love and War in California, will be published by Thomas Dunne Books in April 2007. His novel Warlock has been republished in the New York Review of Books Classics Novels series. In 2004 he was awarded the Poets & Writers Magazine Writers For Writers Award.

Sands Hall: Tools of the Writer’s Craft was published by Moving Finger Press in 2006. “The Literary Life of Mary Hallock Foote” was the cover story of the Winter/Spring issue of the California State Library Foundation Bulletin. The Japanese rights to her novel, Catching Heaven, were purchased by Blue Rain Publishing.

Mary-Rose Hayes: She co-authored, with Senator Barbara Boxer, A Time to Run, a novel of political intrigue set in Washington D.C. and the San Francisco Bay Area (Chronicle Books, 2005).
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Essays on the Writing Life

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—San Francisco Chronicle

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Rhoda Huffey: Her short story, “Fever,” was published in *Tin House* magazine, Fall, 2005.


Louis B. Jones: His story, “The Epicurean,” was published in the Winter issue of *The Threepenny Review*.


Adair Lara: She left the *Chronicle* and is teaching and working on several projects. *Grandmother: The Rules* will be published by Chronicle Books next year. She is also putting together a website called MatchWriters.Com where aspiring writers can find partners to work with.

Michelle Latiolais: She has recently published fiction and essays in *The Antioch Review*, *Santa Monica Review*, and *ZYZZYVA*. A short story will be published in *Western Humanities Review*.

David Lukas: He revised the classic guidebook *Sierra Nevada Natural History* published by UC Press, 2004. He is one of the featured bird experts on the website www.whatbird.com


Bharati Mukherjee: Her novel, *The Tree Bride*, was published in 2004 by Hyperion; the paperback edition was published in 2005.

Kem Nunn: His most recent novel, *Tijuana Straits*, was published by Scribner in 2004.


Elissa Schappell: Recently her essays have appeared in *Food & Booze: a Tin House Literary Feast of Essays and Recipes* (Tin House), *Searching For Mary Poppins* (Hudson Street Press), *Sex and the Single Girl* (St. Martin’s), and *The Friend Who Got Away* (Doubleday), which she co-edited with Jenny Offil. Their new anthology, *Money Changes Everything*, is forthcoming from Doubleday in January 2007. Her fiction and articles have appeared in *Swink*, *Small Spiral Notebook*, *Post Road*, *Vanity Fair*, and *Elle*. She is a frequent contributor to *The New York Times Book Review*. Her daughter Isadora’s band, Care Bears on Fire, is releasing their first CD with Beautiful Records this Fall.

Sandra Scofield: Her essay will be included in the Loyola Press anthology, *Best Catholic Writing 2006*. She has joined the fiction faculty of Seattle Pacific University’s low-residency MFA program. *The Scene*
Fiddler's Dream
by Gregory Spatz

“When a gifted writer finds the language to combine a love of music and a knowledge of music, something just clicks.”

NPR, All Things Considered

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“An unrivaled look into a young music lover's world…Quietly remarkable.”

Chicago Sun-Times

“Masterful...Its genius lies in the way it gives readers a window deep into a young musician's heart and mind, showing us a glimpse of the alchemy that turns experience into art.”

Nashville Scene

www.gregoryspatz.com

Oakley Hall voted “NEW ARTIST TO WATCH” by ROLLING STONE in December 2006

“...The Brooklyn six-piece—who took their name from Thomas Pynchon’s favorite cult novelist—mixes pristine coed harmonies and banjo-and-fiddle arrangements with shambling folk and fuzzy rave-ups. In 2002, singer-guitarist Pat Sullivan formed Oakley Hall with some country-curious buddies. The band recently signed with Merge Records, and judging from the excellent Gypsum Strings, Oakley Hall have come a long way since beginning as a ten-member collective playing honky-tonk covers in Lower East Side dives. “There was a lot of booze involved then,” Sullivan says. “Gradually, we got our shit together.”...As they pared down their lineup, Oakley Hall got better at certain pure-country elements while trying some less than conventional sounds: Claudia Mogel runs her fiddle through Marshall stacks, and Fred Wallace plays a Fender electric strung up like a banjo. ‘Our interest has always been in people who took country and made it their own,’ Sullivan says.”

—Christian Hoard

www.oakleyhall.net
Little, Brown and Company congratulates our Squaw Valley authors

Mark Childress

Joshua Ferris

Anita Amirrezvani

Janet Fitch
Once upon a time...

It has often occurred to me that British writers, both canonical and contemporary, seem to have an especial ability with the omniscient perspective: Fielding, Dickens, and Austen; Forster, Woolf, and Waugh; Byatt and Barker. In contrast, American writers (and I classify the expatriate Henry James as more English than American) seem to have early on developed an affinity for the narrower perspectives of first person or close third, although these narrators may emerge onto the page in highly diverse ways: Melville’s “Call me Ishmael”; Twain’s “You don’t know about me without you have read...”; Faulkner’s “Through the fence, between the curling flower spaces, I could see them hinting.”

Perhaps England’s writers were responding to the notion that “Britannia Rules the Waves”; after all, during the six-, seven-, eight-, and nineteenth centuries, Britain colonized the world. I see it seeing itself as this small but shining emerald at the top of the globe, looking out and down at the rest of the world, which looked up to its shining example (according to it) for everything culturally vital. After so many centuries of being top (white) dog, perhaps this tendency to view from a larger perspective became almost atavistic; bred in the bone as it were, and made its way, as often as not humorously, into the perspectives of their novels, as when Dickens avows, “It was the best of times, it was the worst of times...” and Austen proposes that “It is a truth universally acknowledged that a single man in possession of a good fortune must be in search of a wife...” and Galsworthy maintains that “Those privileged to be present at a family festival of the Forsytes have seen that charming and instructive sight—an upper middle class family in full plumage...”

Early settlers of America were usually looking for some form of disconnection—moving away from a mother country, or out to unsettled land, seeking opportunities to make a new life, an individual mark, far from the collective empires they’d left. While Wharton and other American authors may have employed the vast perspectives of their peers across the Atlantic pond, perhaps this attitude of “don’t tread on me” influenced the points of view put to use by some American writers, such as those quoted above: Twain’s Huckleberry, Melville’s Ishmael, and Faulkner’s Curly.

I also noticed that Latin American writers—certainly their celebrated and well-known authors, but also students in classes with little or no writing experience—moved easily amidst and looked through the points of view of not only other characters, but those of ghosts, birds, butterflies, candles, fire. Who doesn’t remember with joy Marquez’s One Hundred Years of Solitude and Allende’s House of Spirits. It seemed to me that their writing mirrored their cultural understandings, as Britain’s did theirs, and America’s theirs.

This limited and highly-subjective discussion does not include the many other cultures whose people came to America, except to say that at first, for the most part, they strove for assimilation: Let my voice be yours; and in that effort perhaps their writers did not immediately strive for a larger perspective, nor a unique one. In this America became not so much a melting pot but a sort of stir-fry: a coming together while maintaining discrete forms and taste. Only gradually, in the twentieth century, did this begin to announce itself in voices, female and other-cultural, relating their views of the American experience. Tan, Morrison, Ehrlich, Lahiri and so many others.

And all of this also has to do with shifts in philosophy, of course: swerves and upheavals in religion and science and psychology and politics. Now America has become its own colonizing force in the world. Has this contributed to the emphasis and exploration we see of the omniscient point of view by our own native writers? We have now become the “top” of the world. (And although we seem to have an appreciation for, or at least grant respect to, the perspectives of others, is it only “pretty to think so”?) In any case, in my reading in the last decade, I have noticed many more writers playing with omniscient perspectives. This may merely mirror my own interests and abilities to perceive point of view. And there are no doubt myriad explanations besides this limited and mostly-amusing notion. But there you have it: the Colonial Theory of Point of View.

—Excerpted from Tools of the Writers Craft (Moving Finger Press, 2005)
Chimamanda Ngozi Adichie, who attended the Writers Workshop in 2002, was born in Nigeria in 1977. She moved to the United States to attend college, graduating summa cum laude from Eastern Connecticut State with a major in Communication and a minor in Political Science. She holds a Masters degree in Creative Writing from Johns Hopkins.

By the time she was 21, Adichie had already published a collection of poems, Decisions (1998), and a play, For Love of Biafra (1998). In the latter work, she recounts the painful experiences of a young Igbo woman, Adaobi, and her family, right before and during the Nigerian civil war of the late 1960s.

During her senior year at Eastern Connecticut State, she started working on her first novel, Purple Hibiscus (Algonquin, 2003). Set against the background of the political turmoil of the late 1990s in Nigeria, the story centres on Kambili Achike, a fifteen-year-old schoolgirl, and her family. The book has received wide critical acclaim: it was shortlisted for the Orange Fiction Prize (2004) and was awarded the Commonwealth Writers’ Prize for Best First Book (2005) and the Hurston/Wright Legacy Award.

Her second novel, Half of a Yellow Sun, was published by Knopf in September.

The story takes place before and during the Biafran War. Publishers Weekly called it “a transcendent novel of many descriptive triumphs.”

Adichie displays not only a keen awareness of the importance of ethnicity in Nigeria but also, especially in her later fiction, of the hardship often endured by Nigerian immigrants in the United States and in England. Of her work, Adichie says, “I don’t think that all writers should have political roles, but I do think that I, as a person who writes realist fiction set in Africa, almost automatically have a political role. In a place of scarce resources made scarcer by artificial means, life is always political. In writing about that life, you assume a political role.”

Her short fiction has appeared in Granta, Prospect, and The Iowa Review, among other literary journals, and she received an O. Henry Prize in 2003. She was a 2005-2006 Hodder Fellow at Princeton, where she taught Introductory Fiction. An article of hers appeared in the June 12, 2006 issue of The New Yorker. She is presently pursuing graduate work in the African Studies program at Yale. She divides her time between the United States and Nigeria.
Writers Workshop Participant News


Christina Adams ('00): Her memoir, A Real Boy: A True Story of Autism, Early Intervention and Recovery, was published by Berkeley Books in 2006. She is a commentator for National Public Radio. Her work has appeared in the Los Angeles Times Magazine, Brain Child Magazine, Kaleidoscope, and Appalachian Heritage, among others. www.christinaadamswriter.com

Chimamanda Ngozi Adichie ('02): See Participant Profile page 54.

Lisa Alvarez ('93, '95): See Writers Workshop Staff News

Anita Amirrezvani ('01): Her novel, The Blood of Flowers, will be published by Little, Brown & Co. in June 2007; it has also been sold to publishers in 18 other countries.

Lea Aschkenas ('99, '02): Her first book, the travel memoir, Es Cuba: Life and Love on an Illegal Island, was published by Seal Press in January 2006. An excerpt of it will be included in The Best Women’s Travel Writing 2006 (Travelers’ Tales).

Judy B. ('00): Her fiction collection, Stories for Airports, was published in 2005 by Onze/11 www.onzeptproductions.com. One of the stories from this collection, “International Arrivals,” was a finalist for a 2004 Glimmer Train Very Short Fiction Award.


Jacqueline Bautista ('93, '94): Her collection of short stories, Fiestas, won the George Garrett Fiction Prize for 2005 and was published late 2006 by Texas Review Press.


Krista Benjamin ('03): Her poem “Letter from My Ancestors” was selected by Guest Editor Billy Collins for inclusion in The Best American Poetry, 2006. She was awarded the 2007 Nevada Arts Council Artist Fellowship.

Greg Bills ('94): A chapter of his new novel was published in Santa Monica Review, Fall 2005. He directs the creative writing program at University of Redlands.

Linda Blachman ('02): Her first book, Another Morning: Voices of Truah and Hope from Mothers with Cancer, was published by Seal Press/Avalon in February 2006. In honor of her decade of work as founder and director of the Mothers’ Living Stories Project, Blachman was nominated for the 2005 Peter E. Haas Public Service Award by the UC-Berkeley School of Public Health. www.lindablachman.com

Elise Blackwell ('88, '90): She has two novels forthcoming in 2007: The Unnatural History of Cypress Parish, due out in May, and Grub. Recent stories have appeared in Witness, Quick Fiction, Seed, and Global City Review.

Carroll Parrott Blue ('01): See Screenwriting Participant News

John Brantingham ('93): He has had two poetry chapbooks published, and dozens of stories and poems in magazines. Garrison Keillor read one of his poems on his daily show on NPR, and he was nominated for a Pushcart Prize for this year.

James Brown ('85, '86): See Writers Workshop Staff News

Carl Brush ('02, '04): His Flash fiction pieces were published this last year in The Summerset Review and on Flashfiction.net (which also published it on coffee mugs). Another Flash fiction piece appeared in the June 2006 issue of Right Hand Pointing. www.righthandpointing.com


Max Byrd ('69, '70): See Writers Workshop Staff News


Tom Casey ('93): His novel, Stranger’s Gate, was published by Forge Books in 2006. www.tomcaseywriter.com


Michael Chabon ('86, '87): See Writers Workshop Staff News

Anne Chadwick ('02, '04): Her book of nature photography and essays of the Pacific Coast, Pacific in My Soul, was published by Cypress House in 2005. www.annechadwick.com


Jane Ciabattari ('77): See Writers Workshop Staff News

Meg Waite Clayton ('00): Her first novel,
The Language of Light (St. Martin’s Press) was a BookExpo 2004 Emerging Voices Selection, and a finalist for the Bellwether Prize, and has been released in Germany by Knaur. Her stories and essays have appeared in Runner’s World, Writer’s Digest, and numerous literary magazines, and in the forthcoming Searching for Mary Poppins (Penguin/Hudson Street Press, 2006).

Mark Coggins (‘97, ’00): His third novel, Candy from Strangers, was published by Bleak House Books in September 2006. www.immortalgame.com

Jonathan Cohen (‘04): His work has appeared in Santa Monica Review; including a short story, “Marley,” in the Fall issue. He works as a freelance copyeditor.

Myfanwy Collins (‘04, ’05): Her work is published or forthcoming in The Kenyon Review, AGNI, The Cream City Review, Sustel, Lilies and Cannonballs Review and others. She received 3rd place in the Night Train Yates Fiction Contest 2005, was named a finalist in The Journal’s 2006 William Allen Creative Nonfiction Contest, and long listed for the 2006 Carver Awards. www.myfanwycollins.com


Catherine Crown (‘03): Her short story, “The Incident with the Brick,” was published in the Summer 2006 issue of the Dunnes Review.

Barbara DeMarco-Barrett (‘92): Her book, Pen on Fire: A Busy Woman’s Guide to Igniting the Writer Within, was published by Harcourt in October of 2004 and was a Los Angeles Times bestseller. She is editor of The ASJA Monthly, the official publication for the American Society of Journalists and Authors, and hosts Writers on Writing, a weekly radio show that airs on KUCI-FM from UC-Irvine. www.writersonwriting.com


Colin Dickey (‘06): His work has appeared in TriQuarterly, The Journal of Aesthetics and Protest, Santa Monica Review; and the anthology Northwest Edge.


Jennifer Egan (‘89): Her novel, The Keep, was published by Knopf in 2006. www.jennifergregan.com

Cai Emmons: (‘93, ’94, ’98): The paperback of her Kesey Award-winning novel, His Mother’s Son, was republished by in 2004, by Harvest Books. www.caiemmons.com

María Espinosa (‘93): Her most recent novel, Incognito: Journey of a Secret Jew, was published by Wings Press. Excerpts from her forthcoming novel, Dying Unfinished, have been published in Tertulia Magazine (www.tertuliamazine.com), and “Rosa in Bloom,” 1957 was published in the September, 2006 issue. www.mariaespinosa.com

Alex Espinoza (‘04, ’05): See Participant Profile page 75.


Herta B. Feely (‘03): She was awarded an Artist Fellowship in Literature for 2006 by the DC Commission on the Arts & Humanities (funded in part by NEA). She also received the 2006 James Jones fellowship for her novel The Trials of Serra Blue. Short stories will appear in The Hurricane Review and an anthology, Enhanced Gravity. Her essay, “A Child’s Christmas,” appeared in Issue #41 of The Potomac Review.

Merrill Feitel (‘93): Her first book, Here Beneath Low-Flying Planes, won the 2004 Iowa Prize for Short Fiction and was published University of Iowa Press. www.merrilleffetel.com

Rich Ferguson (‘04): Recently released a spoken word/music CD entitled Where I Come From that was produced by Herb Graham Jr. (John Cale, Macy Gray). Tracks can be heard at www.myspace.com/richferguson and also www.richranton.com. Ferguson will also be a featured performer in the sequel to the cult multimedia sensation, One Giant Leap, due out in Spring 2007.

Joshua Ferris (‘03): His book, Then We Came to the End, will be published by Little, Brown in March 2007.

Barbara Fischkin (‘95): Her second novel and third book, Confidential Sources, was published by Bantam Dell in October 2006. Target stores has selected it as a Bookmarked Breakout Book for November and December. It is a sequel to Exclusive: Reporters in Love...And War; also published by Bantam Dell in June 2005. www.barbarafischkin.com


Janet Fitch (‘93): See Writers Workshop Staff News

Brenda Flanagan (‘03): Her stories from the recent collection In Praise of Island Women and Other Crimes have been translated into Spanish, Russian and Arabic.

Richard Ford (‘69, ’70): See Writers Workshop Staff News

Vicki Forman (‘94): Portions of her memoir, The Preemie Cantos, which chronicles her experiences giving birth to two severely disabled children, have ap-
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Lara Gularte ('03, '06): See PoetWatch

Lise Haines ('99): Her second novel, *Small Acts of Sex and Electricity*, was published by Unbridled Books in 2006 and was selected BookSense Pick in September.


Raelynn Hillhouse ('97): Her thriller *Rift Zone*, published by Forge Books, was selected by the American Booksellers' Association as one of the best books of 2004 and by the Library Journal as one of the year's best debuts. In 2006 her short stories will appear in the anthologies *Thriller* (ed. by James Patterson), *This is Chick-Lit, and James Bond in the 21st Century*. Her next novel, *Outsourced*, will be published by Forge Books in May 2007. www.Raelynnhillhouse.com


Gina Hyams ('00): She co-edited the anthology, *Searching for Mary Poppins: Women Write About the Intense Relationship Between Mothers and Nannies*, with Susan Davis; it was published by Hudson Street Press/Penguin USA in October 2006. She published two non-fiction books in 2005 with Chronicle Books: *In a Mexican Garden and Pacific Spas*. www.ginahyams.com


Michael Jaime-Becerra ('99,'02): See Writers Workshop Staff News

Norman Johnson ('04,'05): He was a fiction editor for the *Orange Coast Review* in 2005. The 2005 issue featured six past fiction participants of the Community of Writers.

Louis B. Jones ('83,'84): See Writers Workshop Staff News


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Nancy Kelly (’06): Smitten, which she wrote, produced and directed, was aired nationally on PBS in July 2006. Smitten has received the Audience Award for Best Documentary from the DC Independent Film Festival, shared the Audience Award at the Aspen Shortsfest, and received Honorable Mention for Best Short Documentary from the Nashville Film Festival. She is currently also producing and directing a documentary called Moments in Time, in partnership with KRCB Public Television as Executive Producer.

Dawn Kemper (’04,’05): She is editorial assistant at Santa Monica Review, which published her short story, “The Parting,” in Fall 2005.


Mary Helen LaGasse (’97): Her novel, The Fifth Sun, won the 2004 Miguel Marmol Award; the Rudolfo Anaya Premio Aztlán Award; the 2005 Independent Publishers Award for Best Multicultural Fiction; was a Foreword Magazine Book of the Year Finalist; and a Best Debut Novel of 2004 by New Orleans Times-Picayune.

Dylan Landis (’01): She won the 2006 Writers at Work Fellowship Competition and the 2005 Nelligan Prize for Short Fiction. Short stories in or forthcoming in the Colorado Review, the New Orleans Review and Quarterly West.

Michelle Latiolais (’89): See Writers Workshop Staff News

Michael Lavigne (’01): His first novel, Not Me, was published in 2005 (Random House), was a Book of the Month Club featured alternate, and is currently being translated into three languages. His work in advertising received the Clio, New York Film Festival, Adly, and Communication Arts awards.

Joan S. Lester (’03): The paperback edition of her biography of Congresswoman Eleanor Holmes Norton, Fire In My Soul, was issued by Simon and Schuster (Atria, 2004). The book was featured for an entire hour on NPR’s Fresh Air with Terry Gross.


David Lincoln (’98,’99): His novel, Mobility Lounge, was published by Spuyten Duyvil in May 2005. Recent short fiction has appeared in The Brooklyn Rail, and his mixed media essay, “Thing Into Being,” was screened at The Lake Forest Literary Festival, in Chicago, April 2006. www.spuytenduyvil.net/fiction/mobilitylounge.htm

“The desert woman...” —Catherine Bush

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The Orange Coast Review
Orange Coast College
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www.orangecoastreview.com

Aimee Liu ('94): She received a Special Mention in the 2006 Pushcart Prize for her story “Faith,” published in Other Voices literary magazine. Her work has been anthologized in My California (Angel City Press, 2004), Meeting Across the River (Bloomsbury, 2005), and in Why I’m Still Married (Hudson St., 2006). Her nonfiction book, Gaining: The Truth About Life After Eating Disorders, will be published by Warner Books, February, 2007. www.aimeeliu.net


Davi Loren ('96): She is currently editing the Orange Coast Review, a journal of literature and art that places emphasis on the interesting ways images and words play off each other to enhance the impact of both. Hailed by the OC Weekly as a handsome volume featuring refreshingly diverse stories and expressive art, the Orange Coast Review has published a number of Squaw Valley participants, including Steve Creech, Harriet Rohmer, Douglas Fenn Wilson, Robert Steven Williams, Thedmo Pink, Norm Johnson and Clare Willis. It is currently seeking poetry, fiction, and narrative non-fiction for its Spring 2007 issue. Submissions may be sent as Microsoft Word attachments to dloren@occ.cccd.edu. www.orangecoastreview.com


Lea Lowitz ('99): She published Sacred Sanskrit Words: For Yoga, Chant and Meditation (Stone Bridge, 2004). Her book Yoga Poems: Lines to Unfold By, is due out in paperback in Summer, 2006 (Stone Bridge), and her translations of Ayukawa Nobuo’s America and Other Poems are forthcoming (Kaya Press, 2007). She and her husband Shogo Oketani received the Japan-U.S Friendship Commission Award for the Translation of Japanese literature from Columbia University for this work. Her essay on translation appeared in The Poem Behind the Poem: Translating Asian Poetry (Copper Canyon Press, 2004). She recently published four short stories in Wingspan, All Nippon Airways in-flight magazine. www.lezalowitz.com

Kirsten Sundberg Lunstrum ('02): She is the author of This Life She’s Chosen: Stories, published by Chronicle Books in 2005 and selected as a Barnes and Noble Discover Great New Writers title. Her story, The Drowning, published by Willow Springs (vol. 56, Fall 2005) was nominated for a Pushcart Prize.

Kathryn Madison ('92,'96): Her novel, Woman's Sigh, Wolf's Song, was published by Windstorm Creative in February of 2005. www.kathrynmadison.com


Maile Meloy ('00): See Writers Workshop Staff News

Mary Mitchell ('01,'02): Her first novel, Starting Out Sideways, will be published by St. Martin’s Press in May 2007, with a second novel to follow in 2008. She and fellow Noyelles! The Noyelles have performed at two writers conferences.

Lee Montgomery ('99): Her memoir, The Things Between Us, was published by Free Press in August 2006. Recent work...
“The smartest, funniest, warmest, and most wicked of alcoholism and family dysfunction memoirs to come along in many years.”
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has appeared in Alaska Quarterly, Santa Monica Review, Tin House, Black Clock, and is forthcoming in the anthology The Honeymoon Is Over (Warner Books, Feb 2007). She is presently the editorial director of Tin House Books and Executive Editor for Tin House.


Janis Cooke Newman (’97,’98,’01): Her novel, Mary, was published in September 2006 by MacAdam/Cage. It was named a Booksense pick for October.

Denise Nicholas (’01): Her first novel, Freshwater Road, was named one of 2005’s notable books by Washington Post Book World, The Atlanta Journal Constitution, New York Newsday, The Detroit Free Press and The Chicago Tribune. The American Library Association’s Black Caucus has named Freshwater Road the winner of its Best First Novel award. It was included in the October 2005 Book Sense Picks List and earned an Honorable Mention at the 2005 Gustavus Myers Outstanding Book Awards.

Katia Noyes (’99,’00): Her first novel, Crashing America (Allyson Publications), was a Book Sense Notable book in 2005, received nominations for three fiction awards (Northern California Book Award, Lambda Literary Award, Publishing Triangle Award), and was chosen as one of the Ten Best Gay/Lesbian Books of the Year by Amazon, the UK’s Rainbow Triangle and Libertas. www.crashingamerica.com

Liza Palmer (’04): Her novel, Conversations with the Fat Girl, was published in 2005 as the launch for Warner Book’s new imprint, 5 Spot. www.lizapalmer.com


Liza Palmer (’04): Her novel, Conversations with the Fat Girl, was published in 2005 as the launch for Warner Book’s new imprint, 5 Spot. www.lizapalmer.com

Mary Otis (’00,’01): She was published in the 2005 Summer issue of Tin House. She has received an honorable mention for the Pushcart Prize, and Tin House Books will be publishing her short story collection, Pilgrim Girl, in March 2007. She was a 2006 runner-up for the H.E. Francis short story award.
Steph Paynes ('01): Her short story, “The New Nose,” was published by Gargoyle. Issue 47. She has momentarily swapped her pen for a guitar pick and leads the New York City-based band, Lez Zeppelin, an all-girl Led Zeppelin she-incarnation that has been gaining critical acclaim worldwide for its authentic and impassioned interpretation of Led’s musical zeitgeist. The group was recently featured in a Reuters article that made the front page of CNN.com and was described by SPIN as being the most powerful female band in rock history. www.lezzeppelin.com

Todd Pierce ('04): His book of short stories, Newsworld, won the 2006 Drue Heinz Literature Prize, judged by Joan Didion, and was published in hardcover in August 2006 by the University of Pittsburgh Press. His co-authored college textbook on creative writing, Behind the Short Story, was published in March by Longman, a division of Pearson Education. His first novel, The Australia Stories, was re-issued in 2006 as a trade paperback by MacAdam/Cage with a new title, A Woman of Stone. He has new work recently published or forthcoming in Willoch Springs, Puerto del Sol, The Georgia Review, Indiana Review, and other journals. He was recently hired as an assistant professor of English at Cal Poly, San Luis Obispo. www.toddpierce.com

Steve Potter ('97-'99,'02): His writing has appeared recently in print and online publications, including Arson, Big Toe Review, Blue Collar Review, Knock, Pinchedyboy, Rumpus, Rumble and Stringtown. He is the editor and publisher of a new journal, The Wandering Hermit Review, and “would love to see submissions from Squaw Valley Community folks.” www.wanderinghermit.com


Dina Rabadi ('03): She was awarded a Ludwig Vogelstein Foundation writing grant to conduct research for her next novel in the Middle East, and was awarded a writing residency at the Sitka Center for Art and Ecology. Her manuscript, Mary’s Wings, was a semi-finalist for the William Faulkner Creative Writing Competition. www.dinarabadi.com


Andrew Roe ('97,'03): His fiction has recently appeared in One Story, Tin House, and Glimmer Train, as well as the anthology Where Love Is Found, 24 Tales of Connection, published by Washington Square Press/Simon & Schuster. He was also nominated for a Pushcart Prize.

Brian Rogers ('95,'03): His manuscript, That Social Jones, received the 2003 Faulkner Society prize for Best Novel in Progress, and was a finalist for the 2005 Faulkner Society prize for Best Novel. He was a finalist for the Best Teleplay prize at the 2004 Austin Film Festival. His fiction has recently appeared in Glimmer Train, The Missouri Review, and Other Connections. He is the editor and publisher of a new journal, Behind the Short Story, which will be published in March. www.brianrogers.com

Monika Rose ('00): See PoetWatch

Elizabeth Rosner ('82,'83,'87): See Writers Workshop Staff News.


Deborah Dashow Ruth ('94): See PoetWatch


Julia Scheeres ('03): Her memoir, Jesus Land, published by Counterpoint in October 2005 and Random House UK in March 2006, has won two awards—the American Library Association’s Alex Award, and the New Visions Award granted by the Quality Paperback Book Club. www.julascheeres.com

Mary Lou Schram ('89,'01,'03): Her novel, KLIK, was published online by iUniverse, Inc. in 2004.

Lynn Scott ('01): Her memoir, A Joyful Encounter: My Mother, My Alzheimer Clients, and Me, was published in 2005. www.lynnscottbooks.com

Alice Sebold ('96,'97): See Writers Workshop Staff News

Carla Shapreau('05): Her literary essay, “The Lost Strad,” was published in the February 12, 2006 issue of the L.A. Times’ magazine, West.


Gary Short ('81): See PoetWatch

Julia Flynn Siler ('03,'04): Her first book, House of Mondavi, will be published

Mary Lou Schram

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Amy Tan ('87): See Writers Workshop Staff News.

Jervey Tervalon ('93,'94): See Writers Workshop Staff News.

Wendy Tokunaga ('02): Wendy’s first novel, Midori by Moonlight, will be published by St. Martin’s Press in January 2008. This is the first novel in a two-book contract. She and fellow alumnus Mary Mitchell met at Squaw Valley and since then founded the singing quartet The Novelettes! The Novelettes have performed at two writers conferences. www.wendytokunaga.com

Andrew Tonkovich ('93,'95): See Writers Workshop Staff News.

Lisa Tucker ('01): Her third novel, Once Upon a Day, was published in April 2006 by Atria Books/Simon & Schuster and Brillance Audio. Once Upon a Day is also forthcoming in six foreign markets including Italy, Germany and Australia. www.lisatucker.com


Brenda Rickman Vantrease ('02): Her first novel, The Illuminator, was published by St. Martin’s Press in 2005; the paperback edition appeared in December 2005. The Illuminator, was a national bestseller with over 100,000 copies in print in the U.S. and has been translated into fourteen foreign languages. A sequel, The Mercy Seller, is due from St. Martin’s in 2007. www.brendarickmanvantrease.com

Marci Vogel ('05): Her story, “Go,” was published in West magazine; and the manuscript from which that story was excerpted was a finalist in Quarterly West’s Biennial Novella Contest and a runner-up for LoFi Press’s Novella Award. An essay, “Where Books Were The Bond,” appeared recently in the Los Angeles Times.

Mary Volmer ('03,'04): Her first novel, Crown of Dust, was published by HarperCollins UK in January 2006.


Kathie Weir ('01): Her essay, “What I Learned from Connie,” was included in an anthology entitled Open My Eyes, Open My Soul, published by McGraw-Hill in 2003. The book, edited by Yolanda King, eldest daughter of Martin Luther King, and Eldia Tate, was published in honor of the January 2004 Martin Luther King, Jr. holiday.


Tim Wendel ('86,'87,'88,'89): See Screenwriting Participant News.

Robert Steven Williams ('03,'04): His short stories have been published in Orange Coast Review, Carve Magazine, and the Canadian anthology Tall Tales, Volume II. His story “The Jersey Cowboy” was a top-ten placement for the Raymond Carver short story contest, and he was a finalist for his stories “Inheritance” and “A Winter’s Day.” His CD, I Am Not My Job, was released in 2005. www.rswmusic.com

Waimea Williams ('89-'96): Her memoir, Aloha, Kauai, was published in October 2003 by Island Heritage. Her first poems appeared in Bamboo Ridge in 2004.


Patricia Woebner ('02,'03): She was awarded the Medaille d’Or from the French Government for her travel articles on France. Her recently published articles cover Bhutan, France, Indochina, and Thailand.

Lyndane Yang ('00,'01,'02): Her story, “The Opium Bed,” was selected by Joyce
Carol Oates and Raymond Smith as a finalist for the 2003 Cooper Prize in Short Fiction. It appeared in the Spring 2004 issue of *Ontario Review*. Other stories were published in *Byline* and *ZYZZYVA*. Her story collection, *Distant Shores*, was a semi-finalist for the 2004 Spokane Prize in Short Fiction. Sally Shore of Blonde & Brunette Productions has selected *Distant Shores* to debut in the New Short Fiction Series. In September 2006, actors performed four stories before a live audience at the Beverly Hills Public Library.

**Tiphanie Yanique ('05):** She has had stories and novel excerpts accepted for publication or published with *The Kenyon Review*, *Prism International*, *The Global City Review*, and *Sonora*, among others. Her story will be appearing this May in the *Boston Review* as the 2006 Fiction Winner. This coming academic year she will be the Creative Writing Fellow at Rice University.

**Alia Yunis ('04):** She was awarded a PEN Emerging Voices Fellowship in 2005 and a residency at Hedgebrook in 2006. She received an honorable mention at the 2006 Boston Fiction Festival. Her short story, “A Nearly Blonde Christmas,” appears in the 2005 *Robert Olen Butler Prize Stories* anthology.


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Participant Profile: Alex Espinosa

Alex Espinosa first attended the Community of Writers in 2004 with a scholarship from UC Irvine, and returned again in 2005. This summer we will welcome him back again as part of our Published Alumni reading series. “I always had such a wonderful time at Squaw the years I attended. I feel I owe the community big time since it was there that I found my superb agent…And I look forward to being among the tall pines and fresh air once again this August,” Alex recently said.

His debut novel, Still Water Saints, will be released by Random House early in 2007. It will also be published simultaneously in Spanish, translated by the well-regarded Liliana Valenzuela who has also worked with Julia Alvarez and Sandra Cisneros.

Lisa See describes Alex’s novel as “Fresh, magical, beautiful, evocative” while Sandra Cisneros says it is “As perfect as the beads of a rosary.” Barnes and Noble has chosen the novel for their Spring “Discover Great New Writers” program. Still Water Saints chronicles a year in the life of the community Agua Mansa, a largely Latino town outside Los Angeles and home to the Botánica Oshún, where people seek charms, herbs, and candles.

In addition, Alex’s work is featured in the newly published anthology Inlandia (Heyday Books, 2006), and will appear in the forthcoming Latinos in Lotusland (Bilingual Press, 2007).

Alex was born in Tijuana, Baja California, Mexico in 1971, the youngest of 11 children. At the age of two, he migrated to southern California with his family and grew up in the city of La Puente, a suburb of Los Angeles. Earning a B.A. from the University of California at Riverside with honors, Espinosa went on to receive an MFA from UC Irvine, where he was the editor of the university’s literary magazine, Faultline.

\[Image of Alex Espinosa\]

FROM “COMING TO YOUR SENSES” BY JANET FITCH

As writers, our task is to remind people what it is to be human. Through all the lenses that we embody, we seek to explore and recreate the experience of being alive on this earth. And especially now, in our denatured times, we are in a position to give the reader back the sensual world—restore to him something fundamental which has been taken away from him, something he craves, the smells and textures of physical reality.

And it is not only the reader who suffers from this deprivation. We too suffer the same disconnect. Anyone who sits in a darkened room looking at a computer screen and microwaving dinner shares in the same disconnect. Anyone who sits in a darkened room looking at a computer screen and microwaving dinner shares in the same disconnect. And it is not only the reader who suffers from this deprivation. We too suffer the same disconnect. Anyone who sits in a darkened room looking at a computer screen and microwaving dinner shares in the same disconnect.

A in our workshops each morning, much of the conversation has focused on personal relationships and matters of kinship—the husband and the wife, the mother and the daughter, the father and the son, or the absent father, or the missing lover, or the seducer, the seducee. There are good and necessary reasons for this. It’s the basic stuff of fiction: what we do to each other, and with each other.

I want to focus on another kind of kinship. Each time I drive up into these mountains, climb from sea level to six thousand feet and see this bowl of peaks rising all around us, I get re-awakened to the power and the magic of landscape and open country, and to the many ways that certain places can work on us. I think a big part of what makes this workshop such a rewarding experience is the location itself, having the chance to spend a week together thinking about stories in the presence of such majestic terrain. While we’re at this altitude, I want to say a bit more about the role of place in our stories and in our lives.

First of all, I don’t mean simply names and points of interest as identified on a map. What has fascinated me for a long time now is the relationship between a locale and the lives lived there, the relationship between terrain and the feelings it can call out of us, the way a certain place can provide you with grounding, location, meaning, can bear upon the dreams you dream, can shape your view of history, sometimes your sense of self.

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Let Me Tell You Where I Have Been: New Writing by Women of the Iranian Diaspora

Edited by Persis M. Karim

Reviewed by Jasmin Darznik (Writers Workshop 2006)

The first anthology of writing by women of the Iranian diaspora, *Let Me Tell You Where I Have Been*, is also a striking tribute to the literary accomplishments of Iranian-American women. With humor, rage, eloquence, and compassion, its fifty contributors of poetry and prose—including a number of past participants of Squaw Valley workshops—give voice to what it means for Iranian women to live, and to write, in the West today.

Organized in six sections—“Home Stories,” “For Tradition,” “Woman’s Duty,” “Axis of Evil,” “Beyond,” and “Stories Left Untold”—the entries traverse a formidable range of stories and sensibilities. The melancholy of exile is rendered with stunning sensuality in Michelle Koukhaba’s (Poetry Workshop 2005) “The Persian Baths,” where memories of the hamman throw a window onto “the gap” which “opens sometimes/between the places we are born and the places that we live.” Longing also shades Katayoon Zandvakili’s (Writers Workshop 2002) images of “sunlight in rooms of afternoon tea, the red and green/laughter over cards” (“The World Was a Couple”) and her memory of a long-ago “horse of infinite feeling, infinite pain” (“Stripes”).

Fitting to the times, there are also biting political commentaries from many different perspectives. Sholeh Wolpe’s (Poetry Workshop 2004) prose poem “My Brother at the Canadian Border” is a sly indictment of racial profiling and airport detentions. Beatrice Motamedi’s (Writers Workshop 2004, 2005) essay “When Toys Are Us” dares to imagine the day when Iranian-American men stand proudly beside their “bros” in the American military. And then there are poems like Zara Houshmand’s “Nazr,” which remind us of nothing so much as the value of art in these clamorous times.

In the space of three hundred pages, *Let Me Tell You Where I Have Been* manages to capture a new ethnic literature engaged not only with the most troubling questions of the day, but also with some of the most common and timeless subjects of human life.

**Nazer**

It has been so long,
How will you know me?

I am the one standing still in the rush
Scanning the screen again and again trying to find a believable destination.

I am the one who has spread her skirts on the grass
Like a picnic cloth, saying, Here is trust.

And honesty.
And kindness.
Come feast.

I am the one tying poems to the branches of a tree whose leaves have fallen.

**Zara Houshmand**

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