



SANIBEL ISLAND

writers conference

November 3 - 6, 2011
Sanibel Island, Florida

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WRITING MATTERS:

Why this conference is better than having oral surgery

Dear Brochure Reader,

Welcome to the Sixth Annual Sanibel Island Writers Conference!

Here's a recent exchange I had with my two-year-old son, Charlie:

Me: "Charlie has to finish his broccoli."

Charlie: "Why?"

Me: "Because it's yummy and good for you and will make you grow up big and strong."

Charlie: "Why?"

He then hurled a floret at my head.

I've started mimicking Charlie's behavior. I've been asking "why?" a lot, which means I've been saying "because" a lot, too.

Why does writing matter?

Here are a bunch of bromides I inflict on my students on the first day of class, as much to convince myself as to convince them:

"Writing matters because it leaves a map of your former selves." Or "Writing matters because it forces you to pay attention to details, and paying attention is a way of celebrating & honoring existence." Or "Writing matters because it helps you discover things about yourself you wouldn't have discovered otherwise." (I might then quote E.M. Forster: "How do I know what I think until I see what I say?") Or "You spend most of your waking hours distracted by computers and cell phones and televisions and advertisements and piped Muzak. Writing gives you the opportunity to slow down, focus, and listen to yourself." Which is all to say that writing matters because it forces us to remain alert, and when we're alert we feel completely—often uncomfortably—engaged & alive.

My students then hurl broccoli at my head. But by the end of every semester many of those same students' attitudes— even those students who liken writing to oral surgery—have been transformed by writing. With every draft of every assignment, their writing becomes more confident, more articulate, and more thoughtful. This has almost nothing to do with my pedagogical approach. The students' transformation comes from the act of writing itself—from slowing down, noticing the details, listening to themselves.

CONTINUED ON NEXT PAGE

So I propose that writing matters. Anyone attending a writers conference is probably inclined to agree.

But why should we bother to gather with other writers on an island in SW Florida for this conference?

Practically speaking, we're here to acquire new skills, get feedback on drafts, kick start & refine our projects, and network. We're here to study with accomplished professional writers and industry insiders who can give us great advice and perhaps help us get our books published. We're here to meet writers whose work we've long admired to see if they're as smart in person as they are on the page. We're here because it's Sanibel Island in November. All those shells and bike paths...

Less practical but equally important, we're here because writing is a lonely business, and occasionally we need to leave our caves and meet with others to discuss our work, exchange ideas, and be reminded that we're not crazy for spending so much time sequestered with our coffee and keyboards. In a very real way, we're here for the same reason we read and write: to feel more alive and less alone. To listen and to be heard. If we don't share our stories, they're just echoes in a cave.

As a participant of the 2011 Sanibel Island Writers Conference, you get a commemorative pen. Slow down. Notice some details. Listen to yourself. Use that pen to write it all down.

It matters. It's good for you.

Tom DeMarchi

November 2011



Tom DeMarchi is a member of the Department of Language & Literature at Florida Gulf Coast University and the director of the Sanibel Island Writers Conference. When he's not busy teaching, sleeping, grading essays, changing diapers, or cataloguing his music collection, you'll find Tom reading and writing e-mails about the conference. Because of his haircut and monochromatic fashion sense, Tom is often mistaken for a police officer.

[SANIBEL ISLAND WRITERS CONFERENCE INDEX¹]

Number of years spent planning the first conference, which took place in 2006: **1.5**

Number of presenters at the 2006 conference: **14**

Number of presenters in 2011: **23**

Highest number of presenters in any given year: **29²**

Combined number of presenters since 2006: **89³**

Number of presenters who have won a MacArthur Fellowship
(aka "The MacArthur Genius Award"): **2**

Number who begrudge the MacArthur Foundation: **88**

Maximum number of attendees allowed to register for the conference in any given year: **150**

Number of attendees at the 2006 conference: **48**

Number of attendees at the 2010 conference: **152**

Combined number of attendees since 2006: **638⁴**

Number of attendees currently registered for the 2011 conference: **122⁵**

Estimated number of times Tom DeMarchi reminded people that BIG ARTS has a raccoon problem
and that they (people, not raccoons) should dispose of their trash properly: **1,000,000**

Number of times Tom has stepped in raccoon scat the morning after people
didn't dispose of their trash properly: **5**

Cost to replace sandals: **\$38**

Percentage of attendees over the years who've been FGCU students: **41%**

Highest number of miles anyone has traveled to attend the conference: **5,629⁶**

Total hours spent designing the 2007 Studs of Sanibel Calendar⁷: **1,045**

Cost to produce 20 calendars: **\$160**

Calendars sold: **2**

Calendars stolen: **1**

Calendars auctioned: **2**

Calendars given away: **10**

Calendars orphaned: **5**

Amount raised: **-\$130**

Number of authors, agents, editors, publishers, and bloggers on the waiting list
to present at future conferences: **503**

Estimated number invited to present at the 2012 conference: **25**

Likelihood there will be a 2012 conference: **0-100%**

¹ Shameless imitation of the "Harper's Index," a registered trademark.

² 2009.

³ See full list on page 8 of this brochure.

⁴ Not counting gatecrashers and no-shows.

⁵ As of October 9, 2011. It will most certainly be higher by the time you read this.

⁶ From Koln, Germany.

⁷ A fundraising effort featuring various male presenters posing seductively with their pens.

[JEANNE LEIBY—IN MEMORIAM]



On April 19, 2011, our friend and colleague Jeanne Leiby died in a car accident in Baton Rouge, LA. Jeannie presented at the Sanibel Island Writers Conference twice, in 2008 and 2009, and slated to present again this year. Only 46 when she died, Jeannie was the first female editor of *The Southern Review*, the author of the award-winning short story collection *Downriver*, and an avid supporter of this conference. To say that we miss her is an understatement, and Jeannie was not one for understatement. She was the Energizer

Bunny with a cigarette, a hurricane of opinions. In the words of another conference friend, Beth Ann Fennelly, Jeannie was a “big fresh breeze from the Midwest full of un-fake-able enthusiasm and earnest good humor and loyalty, and just enough wickedness to keep her from being too too good.”

We’re dedicating the 2011 Sanibel Island Writers Conference to the memory of Jeanne Leiby.

We’re also partnering with Jocelyn Bartkevicius and *The Florida Review* by offering a spot at the 2012 conference to the 2nd place winner of The Jeanne Leiby Memorial Chapbook Award. For more information, visit <http://floridareview.cah.ucf.edu/chapbook.php>

Here are a few of the many tributes to Jeannie written by her friends and colleagues. Many of these first appeared in *The Southeast Review*.

From Julianna Baggott, author of *The Madam*: Jeanne Leiby changed my life as a writer by ... giving me a hard time for veering from my post as upholding all things literary. I explained that I wasn’t interested in that role. I wanted to storm the gates of what has been—for so long—ghettoized as genre. I wanted to get dirty and see what I could do in those worlds with language. Honestly, Jeanne was telling me what I think a lot of people from the literary world would like to tell me—Stop messing around. Get serious. Come back to us with all your muscle. Don’t pull any punches. Jeanne had the guts to say what she thought, when others don’t. I loved that about her. Admired it deeply. I convinced her that I was still swinging—more viciously than ever. And that what I find in genre is a kind of deep liberation and challenge. Basically, I said, “Come with me. Storm some gates.” Right at the end of the night, she sat back in her deck chair and confessed that if she could write anything—anything at all—she’d write noir thrillers. And so it came full circle. And she was right about the story I sent her. It was too David Lynch for her. It belonged to the dark finery of my subconscious and

[JEANNE LEIBY—IN MEMORIAM]

it burrowed its way into *Pure*, the post-apocalyptic novel that'll come out next year. I had my inscription for Jeanne already in mind. It began: For you, Jeanne, and the David Lynch in you. I know it's there.

From Lynne Barrett, author of *Magpies*: Jeanny Leiby and I often told others that we were “conference buddies.” We first met at the Miami Book Fair, when Jeanne, then editor of *The Florida Review*, came and found me at the *Gulf Stream Magazine* booth and said, “We should know each other.” After that we saw each other at conferences in Atlanta, Chicago, Boston, and Fairhope, Alabama, and elsewhere, but it was at the Sanibel Conference that we had the most fun. I cherish a picture of the two of us sitting outside Big Arts on a Sunday morning when, for an hour, we discussed editing, film, video games (she'd been asked to speak about story to game designers), cars, love, writing, and a dozen other topics we barely scratched and said, we'll have to go back to that another time. She could both passionately advocate her point of view and delight in being surprised by another take on things. She was an archer, and had an archer's boldness and precision. The last time we were both at the Sanibel Conference, in 2009, we took Dan Bern's song-writing class, read on the same panel, and talked about someday making a road trip around the whole Gulf Coast. She died on what would have been a part of that route, I-10, and I can't help but imagine how much she'd have to say about the wretched irony.

■ **John Dufresne, author of *Requiem, Mass.*:** I expected to see Jeanne Leiby at least twice a year, at AWP and at the Sanibel Island Writers Conference. Every time we met we picked up our last conversation in mid-sentence. And we weren't finished talking. I don't like this silence. I want my friend back, goddamnit. Jeanne was generous and funny; she was honest, smart, and without pretense. Those of us she left behind will be telling Jeanne Leiby stories to each other for a long, long time.

■ **William Giraldi, author of *Busy Monsters*:** C.S. Lewis begins his meditation *A Grief Observed* with the immortal line, “No one ever told me that grief felt so like fear.” My life has been so pervaded by the young dead—my parents, relatives, friends—that you'd think I'd have grown quite accustomed to the news, the phone call in the night, the fanged grief that bites like fear. Why fear? Not because the newly dead put us in mind of our own mortality, the earth that waits for us, our inevitable exit, but because we are afraid of living without that loved one, afraid of the vacuum, of experiencing the world with a new black hole in it.

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[JEANNE LEIBY—IN MEMORIAM]

CONTINUED FROM PREVIOUS PAGE

Jeannie's absence is indeed a black hole for me: it has a frightful gravity. We won't ever grow accustomed to the young and beloved ripped away from us by a reaper too grim even for his own good. We can't. Because our deaths are always an outrage, an insult. Lewis battled with his God, his Christ, over the abrupt filching of his wife. He shook his fist at the vacant sky and yet still had the tenacity to believe. He fought so hard through that dark night of the soul. He was so forgiving of the savagery surrounding us. He imagined God saying: But, child, you just don't understand. Well of course we don't. The newly dead threaten to make us religious, or, worse, sentimental. Jeannie called me "little brother." I called her "big sister." When my son was born she sent him bookends, well-made A-B-C bookends, because, she told me, everyone gives books but no one thinks to give bookends. Sometimes, in the morning, I forget she's gone. Here are lines from W.S. Merwin that aid me each day: "What you remember saves you. To remember/ Is not to rehearse, but to hear what never/ Has fallen silent." In that way, Jeannie's voice is with me still.

Karen R. Tolchin, author of *Part Blood, Part Ketchup: Coming of Age in American Literature and Film*: Jeanne Leiby changed me by modeling real generosity of spirit at the Sanibel Island Writers Conference. She walked right up to the president of our university and told him what made our little conference unique. He was truly impressed by what she had to say. She didn't have to advocate for us, but she did, immediately, instinctively. The following night, he declared from the stage that it was time for a Creative Writing major at our university. I think Jeanne's enthusiasm made a huge impact—and that she operated that way everywhere she went. She will be terribly missed.

To see more tributes to Jeannie Leiby, visit <http://www.southeastreview.org/leiby/>

[PAST & PRESENT FACULTY]

Erin Almond	Lisa Gallagher	Robert Olmstead
Steve Almond	Robert Gelinas	Neal Pollack
Jonathan Ames	William Giraldi	Margo Rabb
Julianna Baggott	William Greenway	Henry Rollins
Lynne Barrett	Stephanie Elizondo	Nina Romano
Jordan Bass	Griest	Robert Root
Ishmael Beah	Barbara Hamby	John K. Samson
Dan Bern	Sue Henshon	John Sayles
Jill Bialosky	Kristin Hersh	Christopher Schelling
John Brandon	Michael Hettich	Danielle Sellers
Eve Bridburg	Carl Hiaasen	Abby Sher
Stanley Brinks	John Hoppenthaler	Lauren Small
Jim Brock	Karl Iagnemma	Laurel Snyder
Nickole Brown	Kristen Iversen	Michael Steinberg
Christine Buckley	Christopher Joyce	Darin Strauss
Don Bullens	Heidi Julavits	Jeffrey Thompson
Augusten Burroughs	David Kirby	Martin Tolchin
Robert Olen Butler	Walter Kirn	Susan Tolchin
Bonnie Jo Campbell	Jeanne Leiby	Laura Valeri
Kevin Canty	Mary Beth Lundgren	Ian Vasquez
Nick Carbo	Molly Lyons	Judith Viorst
Ron Carlson	Nick Marino	Sidney Wade
Tom Chiarella	Campbell McGrath	Dan Wakefield
Camille Cline	John McNally	Jay Wexler
Ron Currie Jr.	Jesse Millner	Liza Wieland
Larry Doyle	Lyn Millner	Robert Wilder
John Dufresne	CD Mitchell	Tom Williams
Denise Duhamel	Debra Monroe	Tom Zoellner
Carmen Edington	Keith Lee Morris	
Beth Ann Fennelly	Leonard Nash	
Tom Franklin	Sena Jeter Naslund	

[KEYNOTE SPEAKER]

JOHN SAYLES

John Sayles's most recent novel is the critically acclaimed *A Moment in the Sun* (2011, McSweeney's). His previous novels include *Pride of the Bimbos*, *Los Gusanos*, and the National Book Award-nominated *Union Dues*. He has directed seventeen feature films, including *Matewan*, *Lone Star*, and *Eight Men Out*, and received a John Steinbeck Award, a John Cassavetes Award, a Lifetime Achievement Award from the Writer's Guild of America, and two Academy Award nominations. His latest film, *Amigo*, was completed in 2010. For more on Sayles, visit his website at www.johnsayles.com.



FILMOGRAPHY

Piranha (1978)
(screenwriter)
Alligator (1980)
(screenwriter)
Return of the Secaucus 7 (1980)
(writer/director)
The Howling (1981)
(screenwriter)
Lianna (1983)
(writer/director)
Baby It's You (1983)
(writer/director)
The Brother from Another Planet (1984) (writer/director/actor)

Wild Thing (1987)
(screenwriter/story)
Matewan (1987)
(writer/director/actor)
Eight Men Out (1988) (writer/director/actor)
Untamaguru (1989)
(actor)
City of Hope (1991)
(writer/director)
Passion Fish (1992)
(writer/director)
The Secret of Roan Inish (1994)
(writer/director)
Men of War (1994)
(writer)

Lone Star (1996)
(writer/director)
Men with Guns (1997)
(writer/director)
Limbo (1999)
(writer/director)
Sunshine State (2002)
(writer/director)
Casa de los Babys (2003)
(writer/director)
Silver City (2004)
(writer/director)
Honeydrinker (2007)
(writer/director)

The Spiderwick Chronicles (2008)
(co-writer)
Amigo (2010)
(writer/director)
Jurassic Park IV (TBA)
(screenwriter)

BIBLIOGRAPHY

Pride of the Bimbos (1975) (novel)
Union Dues (1977) (novel)
The Anarchists Convention (1979) (short story collection)

Thinking in Pictures: The Making of the Movie "Matewan" (1987) (non-fiction)
Los Gusanos (1991) (novel)
Dillinger in Hollywood (2004) (short story collection)
A Moment in the Sun (2011) (novel)

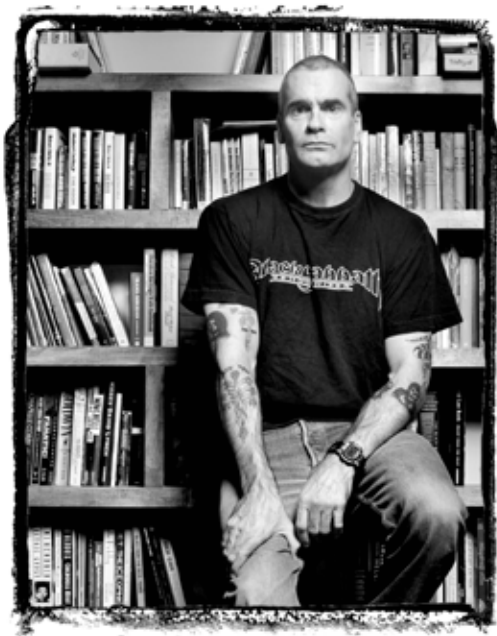
[AN EVENING OF STORYTELLING]

HENRY ROLLINS

In describing Henry Rollins, the tendency is to try to squeeze as many labels as possible into a single sentence. “Rollins is many things,” says the *Washington Post*, “diatribist, confessor, provocateur, humorist, even motivational speaker...his is an enthusiastic and engaging chatter.” *Entertainment Weekly’s* list includes “Punk-rock icon. Spoken word poet. Actor. Author. DJ. Is there anything this guy can’t do?” TV Guide has more concisely called him a “Renaissance Man”—but if Henry Rollins could be reduced to a single word, that word would undoubtedly be “workaholic.”

For better than a quarter century, Rollins has toured the world as a spoken word artist, as frontman for both Rollins Band and Black Flag and—without a microphone—as a solitary traveler with insatiable curiosity bypassing the resorts in favor of places like Siberia and Senegal, or Burma and Bangladesh.

When he’s not living out of a suitcase, Rollins is constantly at work as an actor, radio DJ, author of more than 20 books, and running his publishing company and record label 2.13.61. Henry currently hosts a weekly radio show on



L.A.’s renowned NPR affiliate KCRW, is a regular contributor to VanityFair.com with his “Straight Talk Espresso” blog, and recently joined forces with National Geographic for a pair of television specials. For more on Henry Rollins, visit www.henryrollins.com

— Special thanks to FGCU’s Student Government and the Project DIY Club.

[2011 PRESENTERS]

STEVE ALMOND is the author of the story collections *My Life in Heavy Metal* and *The Evil B.B. Chow*, the novel *Which Brings Me to You* (with Julianna Baggott), and the non-fiction books *Candyfreak* and *(Not That You Asked)*. His memoir *Rock and Roll Will Save Your Life* was published in Spring 2010. He also self-published three books, including *Letters From People Who Hate Me*, a collection of letters and responses between Steve and his indignant readers. Lookout Books published Almond's story collection *God Bless America* in October. He lives outside Boston. Learn more at www.stevenalmond.com.



LYNNE BARRETT is the author of the story collections *Magpies*, *The Secret Names of Women*, and *The Land of Go*, and co-editor of *Birth: A Literary Companion*. Her recent fiction, nonfiction and poetry appear in *The Written Wardrobe*, *Ellery Queen's Mystery Magazine*, *Night Train*, *The Southern Women's Review*, *Delta Blues*, *One Year to a Writing Life*, and (forthcoming) *Blue Christmas*. She is guest editor of *Tigertail's* current issue "Florida/Flash." A recipient of the Mystery Writers of America's Edgar Allan Poe Award for best mystery story, she teaches in the MFA program at Florida International University and is editor of *The Florida Book Review* (

bookreview.com). Learn more at <http://lynne.barrett.googlepages.com>

DAN BERN is a singer, songwriter, guitarist, novelist and painter whose music is often compared to that of Bob Dylan, Elvis Costello, Woody Guthrie, Phil Ochs and Bruce Springsteen. He is a prolific composer, having written thousands of songs. He also wrote the novel *Quitting Science* (2004) under the pen name Cunliffe Merriwether. In early 2007, Bern's album *Breathe* won in The 6th Annual Independent Music Award for Best Folk/Singer-Songwriter Album. His songs were featured in the films *Walk Hard: The Dewey Cox Story* and *Get Him to the Greek*. www.danbern.com



NICKOLE BROWN'S books include her debut, *Sister*, a novel-in-poems, and the anthology, *Air Fare*, which she co-edited with Judith Taylor. The title poem from her forthcoming collection of poetry, *A Book of Birds*, won the Orlando Poetry Prize of A Room of Her Own in 2010. She graduated from The Vermont College of Fine Arts and was the editorial assistant for the late Hunter S. Thompson. She has received grants from the National Endowment for the Arts, the Kentucky Foundation for Women and the Kentucky Arts Council. She lives in Little Rock, Ark., where she teaches in



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the MFA Program in Creative Writing at Murray State and is the Assistant Professor of Poetry at the University of Arkansas at Little Rock. Learn more at www.nickolebrown.com

KEVIN CANTY'S seventh book, a novel called *Everything*, was published by Nan A. Talese / Doubleday in 2010. He is also the author of three collections of short stories (*Where the Money*



Went, Honeymoon and *A Stranger In This World*) and three other novels (*Nine Below Zero*, *Into the Great Wide Open* and *Winslow in Love*). His short stories have appeared in the *The New Yorker*, *Esquire*, *Tin House*, *GQ*, *Glimmer Train*, *Story* and the *New England Review*; essays and articles in *Vogue*, *Details*, *Playboy*, the *New York Times* and the *Oxford American*. He lives and writes in Missoula, Mont., where he teaches in the MFA program at the University of Montana. www.kevincanty.net

RON CURRIE is the author of *God is Dead* and *Everything Matters!* His writing has won the New York Public Library Young Lions Award, the Metcalf Award from the American Academy of Arts and Letters and the



Alex Award from the American Library Association. He lives in Waterville, Me. Learn more at www.roncurriejr.net

JOHN DUFRESNE grew up in



Worcester, Mass., where he wasted his youth playing baseball and going to movies. He attended Worcester State College and spent seven years as a social worker

before attending the MFA program in creative writing at the University of Arkansas. Dufresne is the author of the story collections *The Way That Water Enters Stone* (1991) and *Johnny Too Bad* (2006). His novel *Louisiana Power & Light* (1994) was a Barnes & Noble Discover Great New Writers selection. It was also a New York Times Notable Book of the Year, as was his second novel, *Love Warps the Mind a Little* (1997). His most recent novel, *Requiem, Mass.*, was released in 2008. In addition to his works of fiction, he has a book on fiction writing titled *The Lie That Tells a Truth*. In April 2008, Grand Valley Productions filmed *To Live and Die in Dixie*, based on a screenplay Dufresne co-wrote with Donald Papy. Since 1989 he has been teaching at Florida International University (<http://w3.fiu.edu/crwriting/>). He lives in Dania Beach. Learn more at www.johndufresne.com.

CARMEN EDINGTON is the former managing editor of *Fiction Collective Two*, an independent and innovative book press. In her three years with *FC2*, she edited



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[SIWC 2011 / SCHEDULE OF EVENTS]

	THURSDAY, November 3	FRIDAY, November 4	SATURDAY, November 5	SUNDAY, November 6
All events are held at BIG ARTS unless otherwise noted				
7:30—8:30 a.m. Schein Hall	Registration, Orientation & Coffee	Writing Exercises with John Dufresne	Writing Exercises with John Dufresne	Writing Exercises with John Dufresne
8:00—9:00 a.m. Breezeway	WORKSHOPS BIG ARTS Brown (Poetry) Dufresne (Screenwriting) Giraldi (Fiction) Snyder (Young Adult)	Coffee	Coffee	Coffee
9:00—10:15 a.m.	LIBRARY MEETING ROOM 1 Strauss (Memoir)	WORKSHOPS BIG ARTS Dufresne (Screenwriting) Giraldi (Fiction) Kirby (Poetry) Snyder (Young Adult)	WORKSHOPS BIG ARTS Almond (Nonfiction) Canty (Fiction) Kirby (Poetry) Williams (Parody)	WORKSHOPS BIG ARTS Almond (Nonfiction) Canty (Fiction) Hoppenthaler (Poetry) Williams (Parody)
10:30—11:45 a.m.	WORKSHOPS BIG ARTS Barrett (Plot & Structure) Brown (Poetry) Root (Creative Nonfiction) Samson (Songwriting)	LIBRARY MEETING ROOM 1 Strauss (Memoir)	LIBRARY MEETING ROOM 1 Zoellner (Journalism)	LIBRARY MEETING ROOM 1 Zoellner (Journalism)
	WORKSHOPS BIG ARTS Barrett (Plot & Structure) Brown (Poetry) Root (Creative Nonfiction) Samson (Songwriting)	WORKSHOPS BIG ARTS Barrett (Plot & Structure) Hamby (Poetry) Root (Creative Nonfiction) Samson (Songwriting)	WORKSHOPS BIG ARTS Bern (Songwriting) Currie (Short Fiction) Hamby (Poetry) Wexler (Nonfiction)	WORKSHOPS BIG ARTS Bern (Songwriting) Currie (Short Fiction) Hoppenthaler (Poetry) Wexler (Nonfiction)
	LIBRARY MEETING ROOM 1 Strauss (Memoir)	LIBRARY MEETING ROOM 1 Strauss (Memoir)	LIBRARY MEETING ROOM 1 Zoellner (Journalism)	LIBRARY MEETING ROOM 1 Zoellner (Journalism)
11:45—1:15p.m.	LUNCH—ON YOUR OWN	LUNCH—ON YOUR OWN	LUNCH—ON YOUR OWN	LUNCH—ON YOUR OWN
	LIBRARY MEETING ROOM 1 Dufresne (Novel Writing)	LIBRARY MEETING ROOM 1 Dufresne (Novel Writing)	LIBRARY MEETING ROOM 1 Dufresne (Novel Writing)	LIBRARY MEETING ROOM 1 Dufresne (Novel Writing)

1:15—2:15 p.m.	READING John Duffresne Robert Root Jay Wexler	READING Nickole Brown Barbara Hamby David Kirby	READING Laurel Snyder Tom Williams Tom Zoelner	WRITING FOR FREE Erin Almond Steve Almond Ron Currie
2:30—3:30 p.m.	READING Kevin Canty Ron Currie William Giraldi	AMERICAN LOUDMOUTHS: Dan Bern & Steve Almond Sound Off <hr/> LITERARY AGENT LIBRARY MEETING ROOM 4 Christopher Schelling	READING Lynne Barrett John Hoppenthaler Darin Strauss	
3:45-4:45 p.m.	WRITING FOR NPR Christopher Joyce	TBD	WHAT DO EDITORS WANT? Lynne Barrett Nickole Brown Carmen Edington Robert Root	
5:00—6:00 p.m.	COCKTAIL HOUR	AN EVENING OF STORYTELLING Henry Rollins	COCKTAIL HOUR	
6:00—8 p.m.	CONCERT John K. Samson Dan Bern	AN EVENING OF STORYTELLING (cont.) Henry Rollins	READING/KEYNOTE Steve Almond John Sayles	
8:00 p.m.—?	DINNER—ON YOUR OWN	DINNER—ON YOUR OWN	DINNER—ON YOUR OWN	

[2011 PRESENTERS]

CONTINUED FROM PAGE 11

the books of such writers as Michael Martone, Brian Kiteley, Lynn Kirkpatrick and Ameila Gray. She earned an MFA in fiction writing from Texas State University and has published fiction in *RE:AL*, *Arkansas Literary Forum* and *Arkansas Review*.

WILLIAM GIRALDI'S novel *Busy*



Monsters was published by Norton in August. He teaches at Boston University and is Senior Fiction Editor for *AGNI*. His nonfiction and fiction have appeared in *The*

New York Times Book Review, *Georgia Review*, *Bookforum*, *Southern Review*, *The Believer*, *Kenyon Review*, *Poets & Writers*, *Yale Review*, *The American Scholar*, *Antioch Review*, *TriQuarterly* and *Salmagundi*. His essay on amateur bodybuilding, "Freaky Beasts," received a Pushcart Prize and was listed among Most Notable Essays in *Best American Essays 2010*. Giraldi lives in Boston. Learn more at www.busymonsters.com

BARBARA HAMBY was born in New



Orleans and raised in Hawaii. In 2010, her first book of stories, *Lester Higata's 20th Century*, won the Iowa Short Fiction Prize/John Simmons Award, she was named a Dis-

tinguished University Scholar at Florida State and she received a Guggenheim

Fellowship. She also published *Seriously Funny*, an anthology of poetry that she co-edited with her husband, poet David Kirby, and had five of her Lingo Sonnets included in *Best American Poetry 2010*. Hamby's other books are: *All-Night Lingo Tango* (2009), *Babel* (2003), *The Alphabet of Desire* (1998) and *Delirium* (1994). Hamby received a fellowship in Poetry from the National Endowment for the Arts in 1996. Her work has appeared in *Best American Poetry 2000*, *2009* and *2010* and the *Pushcart Prize Anthology 2001*. She has been teaching in the Creative Writing Program at Florida State University since 1998. Learn more at www.barbarahamby.com

JOHN HOPPENTHALER'S books



of poetry are *Lives Of Water* (2003) and *Anticipate the Coming Reservoir* (2008), both titles from Carnegie Mellon University Press. With Kazim Ali, he has co-edited a

volume of essays on the poetry of Jean Valentine (forthcoming from U of Michigan P, 2012). His poetry appears in *Ploughshares*, *Southern Review*, *Virginia Quarterly Review*, *McSweeney's Internet Tendency*, *Laurel Review*, *Barrow Street*, *West Branch*, *Christian Science Monitor*, *Pleiades*, and *Blackbird*, as well as a number of anthologies. Among his honors are an Arts Fellowship Award for Excellence in the Field of Literature from the West Virginia Division of Culture and History and the West Virginia Commission on the Arts, a North Carolina Community Council

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for the Arts Regional Artist Project Grant, and residency fellowships from the MacDowell Colony, the Virginia Center for the Creative Arts, The Elizabeth Bishop House and the Weymouth Center for the Arts & Humanities. For eleven years, he served as Poetry Editor for Kestrel, and he now edits A Poetry Congeries for the cultural site, Connotation Press: An Online Artifact. Personal assistant to Toni Morrison for nine years, he is now an Assistant Professor of Creative Writing and Literature at East Carolina University. He lives in Washington, N.C. Learn more at <http://core.ecu.edu/engl/cw>.

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Bones Tell (with co-author Eric Stover) and *Earthly Goods: Medicine-Hunting in the Rainforest*. Joyce's stories on forensic investigations into the massacres in Kosovo and Bosnia were part of NPR's war coverage that won a 1999 Overseas Press Club award. He was part of the Radio Expeditions reporting and editing team that won the 2001 Alfred I. duPont-Columbia University journalism award and the 2001 Sigma Delta Chi award from the Society of Professional Journalists. Learn more at www.npr.org/people/2100689/christopher-joyce

DAVID KIRBY is the Robert O.



Lawton Distinguished Professor of English at Florida State University. He has received many honors for his work, including fellowships from the Guggenheim Foundation and the National Endowment for the Arts, and his work appears frequently in the Best American Poetry and Pushcart Prize volumes. Kirby is the author of more than 20 books of poetry and criticism, including *The House on Boulevard St.: New and Selected Poems*, which was a finalist for the 2007 National Book Award in poetry. *His Little Richard: The Birth of Rock 'n' Roll* was named one of Booklist's Top 10 Black History Non-Fiction Books of 2010. Kirby's latest poetry collection is *Talking About Movies With Jesus* (2011, LSU). Learn more at www.davidkirby.com.

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scripts: Retrospections on Time and Place. He is the editor of *Landscapes with Figures: The Nonfiction of Place* and co-editor (with Michael Steinberg) of *The Fourth Genre: Contemporary Writers of/on Creative Nonfiction*, a textbook now in its sixth edition, as well as Interview/Roundtable Editor of the journal *Fourth Genre: Explorations in Nonfiction*. His books on nonfiction include *E.B. White: The Emergence of an Essayist* and *The Nonfictionist's Guide: On Reading and Writing Creative Nonfiction*. He teaches nonfiction in the Ashland University MFA Program in Creative Writing and lives in Wisconsin. Learn more at www.rootwriting.com.

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Ring Publishing). His forthcoming solo album, *Provincial*, and book, *Lyrics and Poems, 1997-2012*, will both be released in January. www.theweakerthans.org.

CHRISTOPHER SCHELLING



represents a wide-ranging list of fiction and nonfiction authors, including New York Times bestselling writers Augusten Burroughs (*Running With Scissors*) and Haven

Kimmel (*A Girl Named Zippy*), as well as literary fiction (Louis Bayard's *The Black Tower*) and nonfiction (Hanne Blank's *Virgin: The Untouched History*). His specialty in memoir has also brought writers like Robert Wilder (*Daddy Needs a Drink*) and John Elder Robison (*Look Me in the Eye*) to his list. In addition, he represents a number of young adult authors, including Kathe Koja (*Buddha Boy*), Cinda Williams Chima (*The Warrior Heir*) and Eric A. Kimmel, author of more than 80 picture books. Schelling spent 12 years at Ralph M. Vicinanza Ltd. before starting his own agency, Selectric Artists, this year. Prior to being an agent, he held executive editor positions at Dutton and HarperCollins.

LAUREL SNYDER is the author of four novels for children - most recently *Bigger than a Bread Box* - and a handful of picture books, including *Baxter, the Pig Who Wanted to Be Kosher*.



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She has written two books of poetry that are decidedly not for children, and she is also an occasional commentator for NPR's *All Things Considered*. Snyder lives in Atlanta, Ga. Learn more at www.laurelsnyder.com

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To the 2011 presenters: We couldn't be prouder of this year's staggeringly talented lineup, which features old friends and new. A few of you—Steve Almond, Lynne Barrett, John Dufresne, William Giraldi, and Christopher Schelling—have been here from the beginning. The spirit of this conference reflects the time, energy, thought, and talent you've devoted over the last six years. We couldn't have done this without you.

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If you helped in any way and I neglected to list your name, give me a nuggie next time we cross paths.

— Tom DeMarchi

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