The Desert Nights, Rising Stars Writers Conference

February 21 - 22, 2020
Arizona State University, Tempe

Presented by the Virginia G. Piper Center for Creative Writing at Arizona State University
The Desert Nights, Rising Stars Writers Conference
Friday and Saturday, February 21 - 22, 2020
Historic Quarter, Arizona State University, Tempe

Presented by the Virginia G. Piper Center for Creative Writing at Arizona State University with support from our sponsors: the Arizona Center for Medieval and Renaissance Studies; Barrett, the Honors College; Elizabeth Martina Bishop; the Global Sport Institute; the Northern Arizona University Creative Writing Program; Poisoned Pen Bookstore; the Romance Writers of America Phoenix; the Sisters in Crime Desert Sleuths; Superstition Review; Tahoma Literary Review; The College of Liberal Arts and Sciences, Humanities Division; the University of Arizona Poetry Center; Tolsun Books; and the University of Arizona Press

About the Center
The Virginia G. Piper Center for Creative Writing at Arizona State University is a non-academic university center dedicated to offering talks, readings, classes, workshops, and other literary events and programs for the larger community. To learn more about who we are and what we do, visit our website at http://piper.asu.edu/

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Welcome writers. Welcome readers.

As the character of 2020 slowly reveals itself through the early events of this new decade, we celebrate the 16th anniversary of the Desert Nights, Rising Stars Writers Conference. The year 2020 feels, to us, like science fiction, like what we used to think of as the future, but the future turns out to be us. In this way, we inherit an expectation.

A great deal of cultural meaning has been attached through the centuries to the number 16. In this way, we inherit an expectation. Is our job to be sweet? 16 is also the atomic number of sulfur, whose ancient name was brimstone—which does not mean sweet at all. So curiously, sulfur’s atomic symbol is S, which happens to be the first letter Guglielmo Marconi sent by radio transmission across the Atlantic. This moment was the future when it happened.

For 16 years, the Virginia G. Piper Center for Creative Writing has striven to be the future of writing: to connect writers to each other, to the larger conversations on creative writing, and to support the individual journey that you are on as a reader, writer, and thinker. This conference exists because we believe gathered voices hold strength, we believe that education takes place within community, and we believe our combined voices, as writers and human beings both, are the necessary catalyst for thoughtful change and a bettering of our times.

We gather over the next few days to find small and large connection, fire and brimstone, alphabet and number, future and past, and everything else, uniting in our passion for great acts of the imagination offered up as creative writing. We gather with open minds and hearts to discover and surprise ourselves, sharing space as artists, writers, readers, and community members with the hopes that our collective sensibility will bring good into the world. Thank you for being a part of this significant milestone.

Welcome to our home and yours at Arizona State University!

Alberto Ríos, Director
The Virginia G. Piper Center for Creative Writing
Before we dive into this year's conference, we’d like to invite you to take a moment to center yourself and join us in one large, collective breath, to pause and reflect on the reasons that have brought all of us here and identify what we’re hoping to get out of the next few days.

1. What is your experience as a writer? How long have you been writing? What are you working on? Why did you start doing it? Is there anything you find particularly challenging or difficult about writing? Are there any particular goals you’re trying to accomplish in the short or long term?

2. Why are you attending the Desert Nights, Rising Stars Writers Conference? What attracted you to it? What drew you in? Is there anything you’re particularly excited about or looking forward to? Is there anything specific you’re looking to leave with or achieve?
Established in 2003 with a gift from the Virginia G. Piper Charitable Trust, the Virginia G. Piper Center for Creative Writing at Arizona State University is a non-academic university center dedicated to offering talks, readings, classes, workshops, and other literary events and programs for the larger community.

As a center, we aspire to be a point of reference in people’s lives—a way to orient oneself in relation to others, of finding a direction—by creating moments of individual, social, and cultural significance around creative writing and contemporary literature.

Our center is housed in the historic Piper Writers House, which was originally built in 1907 as the President’s Cottage. Along with the University Club and Old Main, it’s one of the last historic buildings on ASU’s campus, and is listed on the National Register of Historic Places.

To learn more about who we are and what we do, visit our website at http://piper.asu.edu/about. You can also find a complete list of all our talks, readings, classes, and workshops at http://piper.asu.edu/calendar.

Piper Center staff members and volunteers are committed to ensuring that your Desert Nights, Rising Stars experience is the best it possibly can be. If you have any questions about the conference, things you’d like to know about the Piper Center, or even if you’d just like to talk, please feel free to pull us aside.

Staff will be busy walking around the conference checking in on individual sessions and working behind the scenes; volunteers will be circulating throughout each building and stationed at the information table in front of Old Main. Piper staff will be wearing ASU name tags; volunteers will be wearing volunteer buttons. We’re thrilled to have you join us this year, we look forward to meeting you soon!
WHO WE ARE

MEET OUR STAFF

Alberto Álvaro Ríos
Director
he/him

Angie Dell
Associate Director
they/them

Dana Tribke
Assistant Director
she/her

Malik Toms
Education Programs Manager
he/him

Jake Friedman
Marketing & Outreach Specialist
he/him

Ashley Wilkins
Coordinator
she/her

M. McDonough
Coordinator, Outreach Programs
they/them

Katie Berta
Supervising Editor, Hayden’s Ferry Review
she/her

Ryan Krebs
Student Worker
he/him
Putting together a creative writing conference is a monumental feat, one we couldn’t possibly accomplish by ourselves. Please join us in recognizing:

- Barrett, the Honors College;
- The College of Liberal Arts & Sciences, Humanities Division;
- The Arizona Center for Medieval & Renaissance Studies;
- The Global Sports Institute;
- Elizabeth Martina Bishop;

and the following publishers, businesses, educational institutions, and other organizations whose generosity and support make this conference possible in the first place.
Sponsors receive complimentary scholarships, discounted registration rates, exhibitor space, advertising, and more. Learn more about sponsoring the conference by visiting our website at piper.asu.edu/conference/sponsorships.
FINDING YOUR WAY

CONFERENCE GROUNDS
HISTORIC QUARTER, ARIZONA STATE UNIVERSITY

- UNIVERSITY DR
- COLLEGE AVE
- FULTON CENTER PARKING STRUCTURE
- PARK HERE
- LITERARY FAIR
- UNIVERSITY CLUB
- OLD MAIN
- PIPER WRITERS HOUSE
- HEALTH & HUMAN SERVICES
  DON'T PARK HERE
- REGISTRATION & INFO TABLES
- UNIVERSITY DR
- FRONT LAWN

the desert nights, rising stars writers conference
FINDING YOUR WAY

All conference sessions take place in Old Main and the University Club, what is commonly referred to as the historic quarter of Arizona State University, Tempe Campus. All sessions in Old Main occur on the 3rd floor. All sessions in University Club occur on the 2nd floor.

If you’ve parked in the Fulton Center Parking Structure or are coming from the light rail, simply walk south down College Ave and cross University Dr at the light. Take a slight left due east to find the conference venues. (Look for the fountain in the middle of the plaza.)

Please note: while the general map is oriented along a compass rose, all building maps are oriented relative to the entrance of the building.

While finding your way around the conference can be a little confusing the first day, Piper staff and volunteers will be on hand to assist. For more information about parking and getting here, turn to p. 25 or visit our website at http://piper.asu.edu/getting-here.
FINDING YOUR WAY

UNIVERSITY CLUB, 1ST FLOOR

UNIVERSITY CLUB, 2ND FLOOR

[Diagram of 1st floor showing entrance, stairs, elevator, restrooms, and heritage areas]

[Diagram of 2nd floor showing entrance, stairs, elevator, restrooms, water, traditions, and Thoren areas]
Explore the human experience in all its forms

In the College of Liberal Arts and Sciences, we are at the forefront of inquiry as the academic powerhouse of the New American University. The study of humanities helps us gain a global perspective by examining other cultures and equips us with the knowledge to fulfill civic responsibilities.

25 undergraduate majors  
41 graduate programs  
3 schools and departments  
11 research centers and institutes

The college underscores the power within each of us to create positive change locally, nationally and internationally.

Our impact

• Helped promote and protect the nation’s cultural and national treasures.
• Explored the role of sound in interactions between humans and other ecosystem populations.
• Addressed long-term sustainability problems with humanistic scholarship and scientific research.

Learn more about humanities in the College of Liberal Arts and Sciences clas.asu.edu/humanities
Looking for deeper learning and closer feedback from conference faculty and fellow attendees? Beyond panels, craft talks, and the rest of our regularly scheduled activities, the Desert Nights, Rising Stars Writers Conference offers **three-hour advanced workshops** on Thursday, February 20, 2020 at the Piper Writers House (450 E Tyler Mall, Tempe, AZ 85281) before sessions officially begin.

By participating in advanced workshops, writers form tight-knit bonds with each other and become part of an intimate cohort ahead of the larger activities. This year’s advanced workshops are:

- **Trans, Non-binary, and Queer+ Poetry Wonder** with TC Tolbert
- **Discovering What Binds Us Together** with Sherwin Bitsui
- **The Transformational Image** with Cathy Linh Che
- **Character Therapy** with Tracey Baptiste
- **Cultivating Chaos** with Cristina García

Please note: advanced workshops are not included in your conference registration and require additional fees. Each workshop is $149, with a $25 discount for conference attendees. If it’s too late to register by the time you’re reading this, there’s always next year. Read the full descriptions and learn more at [http://piper.asu.edu/conference/workshops](http://piper.asu.edu/conference/workshops).
Getting into town early for the conference? Already live here? Looking for something literary to do before sessions begin? Kick-off this year’s Desert Nights, Rising Stars Writers Conference with an off-site social and informal writing groups on Thursday, February 20, 2020 from 6:00 p.m. to 10:00 p.m. at Changing Hands Phoenix (300 W Camelback Rd, Phoenix, AZ 85013)!

In addition to browsing the shelves of one of Phoenix’s favorite independent bookstores or enjoying a glass of wine or beer from First Draft, guests will also have the opportunity to exchange feedback on their written work with fellow attendees.

If you’d like to receive feedback on your work, please bring at least five hard copies of one poem or excerpt of prose under 1500 words. Writers of all genres, experience levels, and backgrounds are welcome to attend. You do not need to bring work to participate in a group.

If you have any questions, please contact Marketing and Outreach Specialist Jake Friedman at 240.593.1757 or jake.friedman@asu.edu

Writing is hard work. Release some stress with complimentary massage sessions from BackFit Health and Spine! Massage sessions will take place on Friday and Saturday from 11:30 a.m. to 1:30 p.m. at the Piper Writers House. Each session is 15 minutes long. Attendees can sign up in advance at the registration table or walk in. As space is limited, we strongly recommend signing up in advance. If you have signed up in advance, please arrive at least five minutes ahead of your appointment to check in. Please note: appointments are available on a first-come, first-served basis; walk-in appointments are not guaranteed. Massages are free.
As an additional perk for conference attendees, the Virginia G. Piper Center for Creative Writing has partnered with Mimi Snow Photography to offer professional headshots at discounted rates at this year’s Desert Nights, Rising Stars Writers Conference!

For $50, each individual will receive a five to ten minute micro-session and three edited headshots from a gallery, with an option to purchase additional shots at their discretion. All sessions will take place at the Piper Writers House in the morning before the conference and in the afternoon during lunch sessions—from 8:10 a.m. to 8:50 a.m. and from 11:30 a.m. to 1:30 p.m.—on Friday and Saturday.

Please note: while walk-in appointments are accepted, space is extremely limited. We strongly recommend purchasing your headshot session in advance. If you have purchased a session, please arrive at the Piper Writers House at least five minutes ahead of your session to check in.

To learn more about headshots and purchase a session, visit our website at http://piper.asu.edu/conference/headshots.

Meet your Photographer
Mimi Snow is an experienced portrait photographer specializing in the art of natural light, color, and emotion. Now based in the Phoenix area, Mimi enjoys traveling to capture moments for families and professionals across the United States. When she’s not behind the camera, Mimi enjoys an active lifestyle filled with outdoor adventures, reading and writing on a cozy couch, and playing games with her family of five.
Celebrate 16 years of the Desert Nights, Rising Stars Writers Conference with a light reception before this year's keynote, **The Third Way with Ingrid Rojas Contreras**.

**About the Keynote**
Novelist Ingrid Rojas Contreras comes from a lineage of curanderos—healers who used herbs, dreams, stories, and exorcisms to treat illness and suffering. Women were not allowed into this lineage, until Rojas Contreras' mother created a space for herself in this male-dominated tradition. Join Rojas Contreras as she presents the keynote on the enforced silence of women, memory, and the power of story in recasting the world around us.

**About Ingrid Rojas Contreras**
Ingrid Rojas Contreras was born and raised in Bogotá, Colombia. Her novel *Fruit of the Drunken Tree* is the silver medal winner in First Fiction from the California Book Awards. *Fruit of the Drunken Tree* was an Indie Next selection, a Barnes & Noble Discover Great New Writers selection, and a *New York Times* editor’s choice. Her writing has appeared in the *New York Times Magazine*, *The Believer*, *Buzzfeed*, *Nylon*, *Guernica*, and elsewhere. She has received fellowships from Bread Loaf Writer’s Conference, the Camargo Foundation, the National Association of Latino Arts and Cultures, and the Writer's Grotto. She is working on a family memoir about her grandfather, a curandero from Colombia who it was said had the power to move clouds.
LITERARY FAIR
SATURDAY, 10:00 A.M. - 5:00 P.M.
FRONT LAWN, OLD MAIN

Make the conference a little more festive with the Desert Nights, Rising Stars Literary Fair, Saturday, February 22, 2020 from 10:00 a.m. to 5:00 p.m. on the Front Lawn of Old Main (400 E Tyler Mall, Tempe, AZ 85281).

Presented as a public extension of the Desert Nights, Rising Stars Writers Conference in partnership with ASU Open Door—an annual outreach event at Arizona State University—the literary fair features over 35 publishers, authors, and other organizations along with public readings, panels, and performances.

This year’s exhibitors include: the Arizona Professional Writers; Arizona State Poetry Society; Barrett, the Honors College; Bookmans; Brick Cave Media; Cardboard House Press; Cinthia Richie; Desert Botanical Garden; Dorothy Rice; Elizabeth Martina Bishop; Hayden’s Ferry Review; Holum Press; Hoot n Waddle; Jeffrey Marshall; Jessica McCann; Karen Shiffman Lateiner; little somethings press; Northern Arizona University Creative Writing Program; Palabras Bilingual Bookstore; Poets and Muses; Poisoned Pen Bookstore; Queer Poetry Salon with Equality Arizona; Read Better Be Better; rinky dink press; Romance Writers of America Phoenix; Sandra Marinella; Sisters in Crime Desert Sleuths; Society of Children’s Book Writers & Illustrators; Sonora Review; Superstition Review; Tanline Printing; Tolsun Books; University of Arizona Press; Warner House Press; and Write On, Downtown.
The schedule for this year’s fair is:

- **12:30 p.m.: Beyond the Ripped Bodice: Romance Writing in the 21st Century** with HelenKay Dimon, Cathy McDavid, Deloris Nash, Willow Sanders, and Kris Tualla
- **1:45 p.m.: Children’s Storytime** with Michael Hale and the Society of Children’s Book Writers and Illustrators
- **2:15 p.m.: Getting Published in Literary Journals** with Superstition Review and Hayden’s Ferry Review
- **3:00 p.m.: Cartonera Collective: A Bilingual Reading** with Cardboard House Press
- **3:30 p.m.: Pollentongue + Queer Poetry Salon** with Jake Skeets, Tanner Menard, and Elliot Winter
- **4:15 p.m.: Listen Here, Jackalope: A Tolsun Books Reading** with Sarah Abigail Adleman, Angela M. Brommel, Michael Buckius, and Sarah Sala
- **5:30 p.m.: Conference Farewell: City, State, Nation: Poets Laureate of the Southwest** with Alberto Álvaro Ríos, Rosemarie Dombrowski, Sareya Taylor, Laura Tohe, and TC Tolbert

To learn more about fair programs, you can read the full session descriptions on pp. 65, 68, and 76. To meet our exhibitors, see p. 99. You can also visit our website at [http://piper.asu.edu/conference/fair](http://piper.asu.edu/conference/fair).

**Please note**: ASU Open Door is expected to bring over 30,000 community members to campus on Saturday between 1:00 p.m. and 6:00 p.m. While it shouldn’t affect parking or interrupt the conference, be prepared for a crowd, and expect some extra foot traffic as you move in between sessions.
CITY STATE NATION

A poetry reading & conversation celebrating Poets Laureate of the Southwest with Rosemarie Dombrowski, Alberto Álvaro Ríos, Sareya Taylor, Laura Tohe, & TC Tolbert

Saturday, February 22, 2020, 5:30 p.m.
Carson Ballroom, Old Main, Arizona State University
400 E Tyler Mall, Tempe, Arizona, 85281

Presented as part of the Desert Nights, Rising Stars Writers Conference from the Virginia G. Piper Center for Creative Writing at Arizona State University. Open to the public & free. Learn more & RSVP at piper.asu.edu
The Desert Nights, Rising Stars Writers Conference features a number of opportunities to perform and to hear work from various members of community.

- **Mentoring Reading** on Friday from 11:30 a.m. to 12:15 p.m. in Carson Ballroom at Old Main
- **Veterans Reading** on Friday from 11:30 a.m. to 12:15 p.m. in Heritage at University Club
- **Community Reading** on Friday from 12:30 p.m. to 1:30 p.m. in Carson Ballroom at Old Main
- **MFA Student Reading** on Saturday from 11:30 a.m. to 12:15 p.m. in Carson Ballroom at Old Main

Sign ups for the Community Reading are first-come, first-served and will open at 12:15 p.m. Participants should prepare no more than five minutes of material to read.

**CONFERENCE FAREWELL**

**CITY, STATE, NATION: POETS LAUREATE OF THE SOUTHWEST**

**SATURDAY, 5:30 P.M - 6:30 P.M.**

**CARSON BALLROOM, OLD MAIN**

Alice Walker once said, “Poetry is the lifeblood of rebellion, revolution, and the raising of consciousness.” As the 2020 Desert Nights, Rising Stars Writers Conference draws to a close we hope that our attendees have shifted the ways in which they think about their writing and the power of their words. Whether you are a poet, a novelist, or are just beginning to choose a path, we want to send everyone off with a final celebration of writing as we hear from some of our most beloved Poets laureate of the Southwest: Alberto Álvaro Ríos, Rosemarie Dombrowski, Sareya Taylor, Laura Tohe, and TC Tolbert.
Whatever your dietary style or preference, there are numerous dining options on campus at the Memorial Union and on surrounding side streets like University Dr, College Ave, and Mill Ave.

This year, we’re proud to partner with the following restaurants to offer the following discounts and coupons for conference attendees:

- **Pick up a coupon at the information table to take $2 off at Chop Shop,** 222 E University Dr, Tempe, AZ 85281
  - Healthy smoothies, salads, & bowls

- **Mention the word “Writing” to get any classic pie and a fountain drink for $8.00 at My Pie,** 777 S college Ave, Tempe, AZ 85281
  - Customizable fast-bake pizza, gf and v options

- **Mention the Desert Nights, Rising Stars Writers Conference and take 10% off at Mellow Mushroom,** 740 S Mill Ave, Tempe, AZ 85281
  - Pizzas, snacks, and more with v and gf options

- **Show your conference badge to take $1 off a $6 purchase or more at Cafetal Coffee,** 777 S College Ave #101, Tempe, AZ 85281
  - Coffee and café (bagels, snacks, etc.)

- **Pick up a coupon at the information table to take $2 off at First Watch,** 111 W University Dr, Tempe, AZ 85281
  - Health-minded breakfast, brunch & lunch

- **Pick up a coupon at the information table to get free pancakes at Snooze,** 615 S College Ave #103, Tempe, AZ 85281
  - All day breakfast/brunch

For more dining options, visit our website at [http://piper.asu.edu/conference/dining](http://piper.asu.edu/conference/dining).
The Sundial is a digital publication showcasing some of the most forward-thinking public humanities work in the fields of premodern studies. The essays we publish highlight ways we can use our premodern pasts to engage with and interrogate our understanding of the world today. The Sundial provides a home for diverse voices and is committed to hosting conversations and promoting dialogues that point us to different, more inclusive, futures. As part of the Arizona Center for Medieval and Renaissance Studies, we work to promote the most expansive, creative and daring scholarship in medieval and renaissance studies.

medium.com/the-sundial-acmrs

Send us a pitch!

Thinking about pitching to The Sundial? Take a look at some of our published pieces online, and send us your pitch at acmrs.sundial@asu.edu.

As a digital, public-facing publication, we consider pitches for pieces of 1,000-1,500 words in length.

Learn more about pitching to The Sundial at medium.com/the-sundial-acmrs.
Barrett, The Honors College at Arizona State University values human creativity, great ideas, and compelling writing.

We promote these ideals and contribute to ASU’s community of writers through honors signature courses: The Human Event and The History of Ideas. We also support two student-led literary magazines, Lux and Normal Noise.

Barrett, The Honors College proudly supports the 2020 Desert Nights, Rising Stars Writers Conference and thanks The Virginia G. Piper Center for Creative Writing for an outstanding event.
Parking

The closest parking for the conference is the Fulton Center Parking Structure on the corner of College Ave and University Dr, just a short walk away. Parking is $3/hr or $15/day Monday through Sunday. For more information, you can view the map on p. 10 or visit our website at http://piper.asu.edu/getting-here.

Light Rail & Public Transportation

The conference is also accessible via public transportation. Our light rail stop is College Ave and Veterans Way. The Orbit shuttle, GRID Bike Share, and the bus are available, too. There’s also Lyft, Uber, or other ride-sharing services. Again: more information is available on our website at http://piper.asu.edu/getting-here.

Registration, Information & Check-In

The registration and information table is located in front of Old Main by the fountain. Once you arrive, check in during the following times:

- Friday from 7:00 a.m. to 4:00 p.m.
- Saturday from 8:00 a.m. to 12:00 p.m.

The registration and information table will have your name badge, conference program, and other conference materials. Registrations may be purchased on-site at any point during registration hours. If you need extra conference materials, have questions about the conference, or if there’s anything else you’d like to discuss, please feel free to drop by.

Name Badges

Your name badge is your official access to all conference venues and sessions. As there will be many community members coming to campus for the Literary Fair and ASU Open Door, it is extremely important that you wear your name badge at all times. If your name badge requires corrections or becomes lost, visit the registration and information table to obtain a replacement.

Conference Schedule, Session Descriptions, & Last-Minute Changes

In addition to the printed program, all conference schedules and session descriptions are available online at http://piper.asu.edu/conference/schedule. It can also be downloaded as a PDF. Any last-minute changes will be updated on the website and posted in the Facebook event and outside of affected rooms.
This collection of Bishop’s poems demonstrate her Sufi and Buddhist literary influences as well as her imaginative interest in transformational states invoked solely by a classic immersion in nature poetry.

In pursuit of the advancement of her work, she has invoked the sanctity of the muse and mythic lyrics of traditional lore on more than one occasion.

ISBN 978-1501059933
Paperback, 129 pages, $9.95

Available on Amazon
Light Reception & Keynote

Celebrate 16 years of the Desert Nights, Rising Stars Writers Conference with a **catered appetizer reception on Friday at 5:30 p.m**. in the Carson Ballroom of Old Main. Then, join us for the conference keynote from novelist Ingrid Rojas Contreras from 6:00 p.m. to 7:00 p.m. The appetizer reception and keynote are included in your registration.

Conference Farewell

Close this year’s Desert Nights, Rising Stars Writers Conference with a **light reception and special reading** with Alberto Álvaro Ríos, Rosemarie Dombrowski, Sareya Taylor, Laura Tohe, and TC Tolbert on **Saturday at 5:30 p.m.** in the Carson Ballroom of Old Main.

Photography

Throughout the conference, photographers will be taking pictures of sessions, the literary fair, and other activities for marketing and promotional purposes, which you may appear in as an attendee. If you are uncomfortable with appearing in photographs, please see a Piper Center staff member. For more information on photography, see the photography and recording release on p. 118.

Veterans Reading (Friday, Feb. 21, 11:30 a.m. to 12:15 p.m.)

Hear work from students and community members in our Veterans Writing Circle on Friday from 11:30 a.m. to 12:15 p.m. in the Heritage Room at Old Main

Community Reading (Friday, Feb 21, 12:30 p.m. to 1:30 p.m.)

Hear work from fellow conference attendees or read some yourself at an **open-mic style reading** during the lunch break on Friday from 12:30 p.m. to 1:30 p.m in the Carson Ballroom in Old Main. Please note: as space is limited, sign-ups for the open reading are first-come, first-served. Sign-up will open at 12:00 p.m. Participants should prepare to read no more than 5 minutes of material.

ASU MFA Student Reading (Saturday, Feb 22., 11:30 a.m. to 12:15 p.m.)

Hear work from the graduate students of ASU’s Creative Writing program during the lunch break on Saturday from 11:30 a.m. to 12:15 p.m. in the Carson Ballroom at Old Main.
Water, Coffee, & Other Beverages

If you get thirsty, water stations will be located in each building (on the 2nd floor of University Club and the 3rd floor of Old Main). Coffee will also be available throughout the day. If you’d like something else to drink, there are vending machines near Old Main. There are also plenty of options in the ASU Memorial Union or along College Ave.

Lunch Breaks

There will be a break for lunch on each day of the conference, Friday and Saturday between 11:30 a.m. and 1:45 p.m.

As lunch is on your own, you can find something to eat on campus at Memorial Union or visit any of the local restaurants along College Ave, University Dr, Mill Ave, and surrounding side streets. Otherwise, feel free to read, write, listen to readings and panels at the literary fair on Saturday, get to know your fellow attendees, enjoy a walk around campus, or otherwise spend your time as you see fit.

Please note: as conference events and activities end by 7:00 p.m. each day, there is no break for dinner.
Book Sales

Books from conference faculty are available for sale at the ASU Bookstore, located on the 3rd floor of Old Main outside of Carson Ballroom. The bookstore is open each day, Friday and Saturday, at the following times:

- Mornings from 9:00 a.m. to 12:00 p.m.
- Afternoons from 1:45 p.m. to 5:00 p.m.
- Evenings from 7:00 p.m. to 9:00 p.m.

Exhibitors may also be selling books from other authors at the literary fair.

Book Signings

There are no formal book signings at this year’s conference. As such, please feel free to approach individual faculty before or after their sessions if you’d like them to sign your books. (As faculty may have sessions to present or other commitments, please be understanding if they are unable to sign or need to find another time.)
Get Social

Share your conference experience and connect with other attendees on social media using the hashtags #piperwriters, #desertnightsrisingstars, and #DNRS2020. You can also tag or follow us on the following platforms:

- **Facebook**: /PiperCenter
- **Twitter**: @Piper_Center
- **Instagram**: @PiperCenter

Sustainability

Help us create a more sustainable conference by using a refillable water bottle, recycling as many materials as you can, and returning your name badge and lanyard to the Piper Center at the conference’s end.

Keep ASU Tobacco-Free

As ASU is a tobacco-free campus, smoking on campus is prohibited (including e-cigarettes and similar devices). If you’d like to smoke, feel free to take a short trip to the NW corner of University Drive and College Ave.
Write Now!

ANNUAL WORKSHOP AND CONFERENCE

The Desert Sleuths Chapter of Sisters in Crime

proudly presents:

Write Now! 2020

Annual Writers Conference.

Whether you’re a published author or an aspiring writer, no matter what genre, you will find what you’re looking for in our sensational line-up of best-selling authors, experienced editors, and qualified literary agents for an informative and exciting day, filled with presentations, panel discussions and workshops.

Past Guest Speakers Include:

Clive Cussler  Best-selling Author
Robin Burcell  Best-selling Author
Dana Kaye  Marketing Expert
Terri Bischoff  Acquisition Editor forCombined Lane Publishing
Jess Lourey  Best-selling Author
Catriona McPherson  Best-selling Author

Check out our website for more details!
desertsleuths.com

Follow us!
Access & Accessibility

All conference venues are accessible to individuals in terms of mobility, vision, or other differences in ability. All rooms have microphone and audio systems. Presentations may also be available in printed version upon request. If you encounter any challenges or require additional access, please find a Piper Center staff member or volunteer to discuss.

Creating a Shared Space

The Piper Center is committed to creating a safe and welcoming environment for all community members to enjoy our programming, learn from each other, and participate in creative writing and the literary arts. As such, we ask all individuals to be respectful of each others’ thoughts, opinions, ideas, and beliefs. Bullying, aggressive behavior, or other actions that deny the rights of individuals are unacceptable and will not be tolerated. Additionally, we would ask all audience members to be respectful and aware of authors’ time and personal space. If you experience or observe any behavior that violates this policy, please contact a Piper Center staff member immediately. Together, we can create a climate that’s safe for all. Thank you for your help!

Professional Development Credit

Are you an Arizona educator? The conference can count for professional development and continuing education units for educators and professionals. To learn more, send us an email at pipercenter.info@asu.edu.

Keep the Experience Going

While the Desert Nights, Rising Stars Writers Conference only happens once a year, there are plenty of classes, readings, talks, workshops, and other literary events and programs throughout the year. Just visit our information table, sign up for our mailing list, like the Piper Center on Facebook, or visit our website at http://piper.asu.edu/calendar.

Support our Work

Thanks to the kindness and generosity of various businesses, departments, and other organizations within and beyond ASU, we’re able to offer numerous sponsored scholarships to students, teachers, and other individuals for whom the value of this experience would simply be out of reach. To learn more, you can meet our sponsors on p. 8 or meet our sponsored scholars on p. 116.
Featuring new work from c. x. hua, tanner menard, alison powell, and more. Read work and purchase your issue today at haydensferryreview.com
The Poetry Center is proud to welcome CantoMundo to Tucson in Summer 2020!

Learn more about our partnership at www.cantomundo.org
THURSDAY  
FEBRUARY 20, 2020

**Advanced Workshops**   
Piper Writers House

Engage in deeper learning and closer feedback with select faculty and fellow attendees with three-hour advanced workshops before conference sessions officially begin! Please note: advanced workshops are not included in your conference registration. See p. 13 for more details.

**Morning Workshops**  
9:00 a.m. - 12:00 p.m.

**Character Therapy**   
Tracey Baptiste

**Discovering What Binds Us Together**   
Sherwin Bitsui

**Trans, Non-Binary, & Queer+ Poetry Wonder**   
TC Tolbert

**Afternoon Workshops**  
12:30 p.m. - 3:30 p.m.

**Cultivating Chaos**   
Cristina García

**The Transformational Image**   
Cathy Linh Che

**Off-Site Kick Off** (6:00 p.m. - 10:00 p.m., Changing Hands Phoenix)

Kick off the Desert Nights, Rising Stars Writers Conference at one of Phoenix’s favorite independent bookstores! Purchase a glass of wine or beer from First Draft Book Bar, meet fellow attendees and exchange feedback on each other’s work. See p. 15 for more details.
### FRIDAY
#### FEBRUARY 21, 2020

<table>
<thead>
<tr>
<th>Schedule Event</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Registration</strong></td>
<td>7:00 a.m. - 4:00 p.m.</td>
<td>Front Lawn, OM</td>
</tr>
<tr>
<td>Check in at the registration table to receive your name badge, tote bag, program, and more. See p. 21 for more details.</td>
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<td></td>
</tr>
<tr>
<td><strong>Welcome</strong></td>
<td>8:00 a.m. - 8:45 a.m.</td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Welcome to the 16th annual Desert Nights, Rising Stars Writers Conference with a brief recognition ceremony for our 2020 Fellows and a conversation about our creative writing goals and the role of community.</td>
<td></td>
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</tr>
<tr>
<td><strong>Headshots</strong></td>
<td>8:10 a.m. - 8:50 a.m.</td>
<td>Piper Writers House</td>
</tr>
<tr>
<td>Update your old author photos with some new headshots from Mimi Snow Photography! Please note: headshots are not included in your conference registration. See p. 14 for more details.</td>
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</tr>
<tr>
<td><strong>Morning Session A</strong></td>
<td>9:00 a.m. - 10:00 a.m.</td>
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</tr>
<tr>
<td><strong>Creative Writing is Queer</strong></td>
<td></td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Piper J. Daniels, Kay Ulanday Barrett, Raquel Gutiérrez</td>
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<tr>
<td><strong>Writing Nonfiction About Your Family</strong></td>
<td></td>
<td>Heritage, UC</td>
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<tr>
<td>Andrea Avery</td>
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<tr>
<td><strong>The Sensory as Inspiration for Story</strong></td>
<td></td>
<td>Traditions, UC</td>
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<tr>
<td>Jenny Irish</td>
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<tr>
<td><strong>Tiwanaku: Pluricultural Poetics</strong></td>
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<td>Thoren, UC</td>
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<tr>
<td>Ilana Luna, Judith Santopietro</td>
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<tr>
<td><strong>Magical Realism</strong></td>
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<td>Basha, OM</td>
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<tr>
<td>Alberto Álvaro Ríos</td>
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<tr>
<td><strong>Feminism and Romance</strong></td>
<td></td>
<td>Tooker, OM</td>
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<tr>
<td>Willow Sanders</td>
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</tr>
</tbody>
</table>
### Morning Session B 10:15 a.m. - 11:15 a.m.

**Worldbuilding**  
Tracey Baptiste  
Carson Ballroom, OM

**Lyrical Therapy: Poetry in Health/Self-Care**  
Rosemarie Dombrowski  
Heritage, UC

**On Making the Sad Funny**  
Natalie Lima  
Traditions, UC

**Making a Mystery**  
Shannon Baker, Dianne Freeman, Denise Ganley, Deborah J. Ledford, Sisters in Crime Desert Sleuths  
Thoren, UC

**Suspending Damage in Fiction**  
Rogelio Juárez  
Basha, OM

**Ripple Effect: One Idea, Many Iterations**  
Yi Shun Lai  
Tooker, OM

### Lunch Break 11:30 a.m. - 1:45 p.m.

Work on your writing, join us for a reading, or spend time connecting with fellow attendees as you grab some lunch at the Memorial Union or local restaurants around ASU Tempe. See p. 20 for more details.

**Mentoring Reading (11:30 a.m. - 12:15 p.m., Carson Ballroom, OM)**

Enjoy short readings of poetry and prose from undergraduate and graduate students in our creative writing mentoring program.

**Veterans Reading (11:30 a.m. - 12:15 p.m., Heritage, UC)**

Enjoy short readings of poetry and prose from students and community members in our monthly Veterans Writing Circle.
### Friday, February 21, 2020

**Massages** *(11:30 a.m. - 1:30 p.m., Piper Writers House)*

Relax with complimentary massages from BackFit Health and Spine! See p. 13 for more details.

**Headshots** *(11:30 a.m. - 1:30 p.m., Piper Writers House)*

Update your old author photos with some new headshots from Mimi Snow Photography! Please note: headshots are not included in your conference registration. See p. 14 for more details.

**Community Reading** *(12:30 p.m. - 1:30 p.m., Carson Ballroom, OM)*

Hear the work of fellow attendees or read your own at our open-mic community reading! Sign ups start at 12:15. See p. 17 for more details.

**Afternoon Session A** *(1:45 p.m. - 2:45 p.m.)*

<table>
<thead>
<tr>
<th>Topic</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td><strong>Fund Your Writing Passion</strong></td>
<td>Carson Ballroom, OM</td>
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<tr>
<td>Vanessa Hua</td>
<td></td>
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<tr>
<td><strong>Everything is in Motion</strong></td>
<td>Heritage, UC</td>
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<tr>
<td>Laura Tohe</td>
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<tr>
<td><strong>Trigger Warning: Writing Trauma</strong></td>
<td>Traditions, UC</td>
</tr>
<tr>
<td>Bill Konigsberg</td>
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<tr>
<td><strong>Tell the Truth: Writing Nonfiction for Kids</strong></td>
<td>Basha, OM</td>
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<tr>
<td>Lisa Crayton</td>
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<tr>
<td><strong>Writing and Publishing in the Kid-Lit Market</strong></td>
<td>Tooker, OM</td>
</tr>
<tr>
<td>Michael Hale, Sara Fujimura, Sharon Skinner, Society of Children’s Book Writers &amp; Illustrators Arizona</td>
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</tr>
</tbody>
</table>

OM = Old Main  UC = U Club  See pp. 46 - 77 for session descriptions
## Afternoon Session B
3:00 p.m. - 4:00 p.m.

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
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</thead>
<tbody>
<tr>
<td>Secrets from Agents and Editors</td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Rosemarie Dombrowski, Sally Ball, Kirby Kim, Kevin Mosby</td>
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</tr>
<tr>
<td>Aligning Structure on Ecopoetics</td>
<td>Heritage, UC</td>
</tr>
<tr>
<td>Sherwin Bitsui</td>
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<tr>
<td>Embodying the Ensemble</td>
<td>Traditions, UC</td>
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<tr>
<td>Matt Bell</td>
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<tr>
<td>Media (Mis)representation</td>
<td>Thoren, UC</td>
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<tr>
<td>Sean Avery</td>
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<tr>
<td>The Body as Hybrid Host</td>
<td>Basha, OM</td>
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<tr>
<td>Piper J. Daniels</td>
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<tr>
<td>PostBorder: Abandoning the Page</td>
<td>Tooker, OM</td>
</tr>
<tr>
<td>Anthony Cody</td>
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</tbody>
</table>

## Afternoon Session C
4:15 p.m. - 5:15 p.m.

<table>
<thead>
<tr>
<th>Title</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Hey, I Know You! Building Strong Characters</td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Michael A. Stackpole, Tracey Baptiste, HelenKay Dimon, Cristina García, Jonathan Danielson</td>
<td></td>
</tr>
<tr>
<td>The Fictional Realities of the Nonfictional “I”</td>
<td>Heritage, UC</td>
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<tr>
<td>Sarah Viren</td>
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<tr>
<td>Writing while Scared</td>
<td>Traditions, UC</td>
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<tr>
<td>Ivelisse Rodriguez</td>
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<td>Haunted Memoir</td>
<td>Thoren, UC</td>
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<td>Bruce Owens Grimm</td>
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</tr>
</tbody>
</table>
### Afternoon Session C 4:15 p.m. - 5:15 p.m.

**Writing through Food**
Susan Nguyen

*Basha, OM*

**Human/Nonhuman**
E. E. Hussey

*Tooker, OM*

### Reception (5:30 p.m. - 6:00 p.m. in Carson Ballroom, OM)

Enjoy light refreshments and get to know fellow attendees as we celebrate 16 years of the Desert Nights, Rising Stars Writers Conference

### Keynote (6:00 p.m. - 7:00 p.m. in Carson Ballroom, OM)

**The Third Way**
Ingrid Rojas Contreras
Registration (7:00 a.m. - 4:00 p.m., Front Lawn, OM)

Just arriving? Check in at the registration table to receive your name badge, tote bag, program, and more. You do not need to check in again if you have already checked in. See p. 21 for more details.

Headshots (8:10 a.m. - 8:50 a.m., Piper Writers House)

Update your old author photos with some new headshots from Mimi Snow Photography! Please note: headshots are not included in your conference registration. See p. 14 for more details.

### Morning Session A

<table>
<thead>
<tr>
<th>Session</th>
<th>Time</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>Where to Begin: The Art of Starting Your Story</td>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Matt Bell, Peter Twal, Sarah Viren, Justin Noga</td>
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</tr>
<tr>
<td>Landing and Working with an Agent</td>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Heritage, UC</td>
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<tr>
<td>Kirby Kim</td>
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<tr>
<td>Theater Poetics and Unpacking</td>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Traditions, UC</td>
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<tr>
<td>Kay Ulanday Barrett</td>
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<tr>
<td>The Art of Process</td>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Thoren, UC</td>
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<tr>
<td>Reyes Ramirez</td>
<td></td>
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<tr>
<td>Say It Plain</td>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Basha, OM</td>
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<tr>
<td>Solmaz Sharif</td>
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<tr>
<td>Writing Techniques For Visual Thinkers</td>
<td>9:00 a.m. - 10:00 a.m.</td>
<td>Tooker, OM</td>
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<tr>
<td>Chloë Boxer</td>
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</tbody>
</table>

Literary Fair (10:00 a.m. - 5:00 p.m., Front Lawn, OM)

Meet over 35 publishers, authors, and other organizations at the Literary Fair! See p. 16 for more information about the fair and p. 99 for exhibitor biographies.
SATURDAY
FEBRUARY 22, 2020

Morning Session B
10:15 a.m. - 11:15 a.m.

In Translation: Crossing Languages
Ryka Aoki, Alberto Álvaro Ríos, Laura Tohe, Ryan Greene, Claudia Nuñez de Ibieta
Carson Ballroom, OM

Balancing it All: Romance with Other Genres
HelenKay Dimon
Heritage, UC

Violence and Death on the U.S.-Mexico Border
Natalie Scenters Zapico
Traditions, UC

Narrative and Truth: Telling Our Story
Alejandro Nodarse
Thoren, UC

Interviews: Drawing on Familial Experience
Gionni Ponce
Basha, OM

Unarcheology: Anticolonial Queer Aesthetics
Fargo Tbakhi
Tooker, OM

Lunch Break
11:30 a.m. - 1:45 p.m.

Work on your writing, join us for a reading, or spend time connecting with fellow attendees as you grab some lunch at the Memorial Union or local restaurants around ASU Tempe. See p. 20 for more details.

Massages (11:30 a.m. - 1:30 p.m., Piper Writers House)
Relax with complimentary massages from BackFit Health and Spine! See p. 13 for more details.

Headshots (11:30 a.m. - 1:30 p.m., Piper Writers House)
Update your old author photos with some new headshots from Mimi Snow Photography! Please note: headshots are not included in your conference registration. See p. 14 for more details.

OM = OLD MAIN  UC = U CLUB  SEE PP. 46 - 77 FOR SESSION DESCRIPTIONS
**MFA Student Reading** (11:30 a.m. - 12:15 p.m., Carson Ballroom, OM)  
Enjoy short readings of poetry and prose from graduate students in ASU’s MFA in Creative Writing Program

<table>
<thead>
<tr>
<th>Literary Fair</th>
<th>Front Lawn, OM</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Beyond the Ripped Bodice: Romance Writing</strong></td>
<td>12:30 p.m. to 1:30 p.m.</td>
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<tr>
<td>Romance Writers of America Phoenix, HelenKay Dimon, Cathy McDavid, Deloris Nash, Willow Sanders, Kris Tualla</td>
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</tbody>
</table>

<table>
<thead>
<tr>
<th>Afternoon Session A</th>
<th>1:45 p.m. - 2:45 p.m.</th>
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</thead>
<tbody>
<tr>
<td><strong>The Political Landscape of Creative Writing</strong></td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Sherwin Bitsui, Saretta Morgan, Solmaz Sharif, tanner menard</td>
<td></td>
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<tr>
<td><strong>Exile and the Literary Imagination</strong></td>
<td>Heritage, UC</td>
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<tr>
<td>Cristina García</td>
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<tr>
<td><strong>Contributing to the Sonnet Conversation</strong></td>
<td>Traditions, UC</td>
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<tr>
<td>Peter Twal</td>
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<tr>
<td><strong>Just World Building</strong></td>
<td>Thoren, UC</td>
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<tr>
<td>Andrew Hudson</td>
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<tr>
<td><strong>When the Muse is Muscle and Memory</strong></td>
<td>Basha, OM</td>
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<tr>
<td>Peggy Robles-Alvarado</td>
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<tr>
<td><strong>Sounding Boards: A Writing Game</strong></td>
<td>Tooker, OM</td>
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<tr>
<td>Justin Noga</td>
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<tr>
<td>Time</td>
<td>Event</td>
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<tr>
<td>1:45 p.m. to 2:05 p.m.</td>
<td><strong>Children’s Storytime</strong>&lt;br&gt;Society of Children’s Book Writers &amp; Illustrators&lt;br&gt;Arizona, Michael Hale</td>
</tr>
<tr>
<td>2:15 p.m. to 2:45 p.m.</td>
<td><strong>Getting Published in Literary Journals</strong>&lt;br&gt;<em>Superstition Review, Hayden’s Ferry Review</em></td>
</tr>
<tr>
<td>3:00 p.m. to 4:00 p.m.</td>
<td><strong>Afternoon Session B</strong>&lt;br&gt;<strong>So, You Wrote Your First Book. Now What?</strong>&lt;br&gt;Ivelisse Rodriguez, Vanessa Hua, Andrea Avery, Cathy Linh Che, Justin Petropoulos</td>
</tr>
<tr>
<td>3:00 p.m. to 3:20 p.m.</td>
<td><strong>Cartonera Collective: A Bilingual Reading</strong>&lt;br&gt;Cardboard House Press</td>
</tr>
<tr>
<td>3:30 p.m. to 4:00 p.m.</td>
<td><strong>Pollentongue + Queer Poetry Salon</strong>&lt;br&gt;tanner menard, Jake Skeets, Elliot Winter</td>
</tr>
</tbody>
</table>
### SATURDAY
**FEBRUARY 22, 2020**

<table>
<thead>
<tr>
<th>Afternoon Session C</th>
<th>4:15 p.m. - 5:15 p.m.</th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Resilience, Revision, &amp; Critique</strong></td>
<td>Carson Ballroom, OM</td>
</tr>
<tr>
<td>Natalie Scenters-Zapico, Jenny Irish, Bill Konigsberg, Malik Toms</td>
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<tr>
<td><strong>The Personal and Political in Poetry</strong></td>
<td>Heritage, UC</td>
</tr>
<tr>
<td>Cathy Linh Che</td>
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<tr>
<td><strong>Unwriting: Alt-Nature &amp; Colonial Unspeakables</strong></td>
<td>Traditions, UC</td>
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<tr>
<td>Saretta Morgan</td>
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<td><strong>Making the Fantastical Real</strong></td>
<td>Thoren, UC</td>
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<td>Judith Starkston</td>
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<td><strong>Environmental Fiction</strong></td>
<td>Basha, OM</td>
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<td>Juhea Kim</td>
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<tr>
<td><strong>Do it Yourself: Self Publishing &amp; Small Presses</strong></td>
<td>Tooker, OM</td>
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<tr>
<td>Joy Young</td>
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<tr>
<td><strong>Literary Fair</strong></td>
<td>Front Lawn, OM</td>
</tr>
<tr>
<td><strong>Listen Here, Jackalope: Tolsun Books Reading</strong></td>
<td>4:15 to 5:15 p.m.</td>
</tr>
<tr>
<td>Sarah Abigail Adleman, Angela M. Brommel, Michael Buckius, Sarah Sala</td>
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<tr>
<td><strong>Reception &amp; Farewell</strong> (5:30 p.m. - 6:30 p.m., Carson Ballroom, OM)</td>
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<tr>
<td><strong>City, State, Nation: Poets Laureate of the Southwest</strong></td>
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<tr>
<td>Alberto Álvaro Ríos, Rosemarie Dombrowski, Sareya Taylor, Laura Tohe, TC Tolbert</td>
<td></td>
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</tbody>
</table>
Character Therapy (Piper Writers House)
Tracey Baptiste | Workshop | Fiction, Mixed Genre, Novels, Short Stories

Join New York Times bestselling author, Tracey Baptiste for an in-depth workshop designed to generate deeper characters, find their unique voice, discover what their motivations are within the story, and see how they interact with other story characters. Designed for writers who are having difficulty with a current draft, or connecting to their characters in a way that enhances the plot.

Discovering What Binds Us Together (Piper Writers House)
Sherwin Bitsui | Workshop | Poetry

In this generative poetry writing workshop, we will attempt to enter the creative space by removing ourselves from the written work, thus allowing the poetic image to speak for itself. In this way, we can get outside our drives for individual gain and into areas of articulation that may help us discover something that binds us together.

Trans, Non-binary, and Queer+ Poetry Wonder
TC Tolbert | Workshop | Experimental, Hybrid, LGBTQIA, Poetry

Instead of only turning to Trans, Non-binary, and Queer+ (TNBQ+) writing to learn something about being TNBQ+, in this generative, experiential workshop, we’ll push further to consider and practice a variety of craft choices while immersing ourselves in the vast brilliance of TNBQ+ poetry. Come to read, write, and build community. And expect to be challenged and filled with delight.
Cultivating Chaos
Cristina García | Workshop | Creative Practice, Mixed Genre, Writing Process

How can we encourage our work to unspool in unpredictable, organic ways? To welcome what surprises and disturbs us? To harness wildness without domesticating its energies? To embrace what we only dimly perceive? In Cultivating Chaos, we’ll discuss strategies for coaxing the strange, ineluctable, jagged-edged power of the wonderfully, dangerously unexpected into making a lasting, vivid difference in our writing.

The Transformational Image: A Poetry Workshop
Cathy Linh Che | Workshop | Poetry

What does an image do? How do images move or surprise us? In this writing workshop, we will examine how images shift, transform, and ultimately, move a reader. We will take our “go-to” images and explode them, looking at etymology, mythology, context and association. Finally, through writing prompts & workshop, we will read, write, and workshop poems that use recurring imagery to create tension and surprise.
Creative Writing is Queer (Carson Ballroom, OM)
Piper J. Daniels, Kay Ulanday Barrett, Raquel Gutiérrez | Panel | LGBTQIA, Mixed Genre, Sexuality

As Leslie Feinberg said, “Gender is the poetry each of us makes out of the language we are taught.” As writers and readers, how do we engage with writing as the queer practice of possibility, imagining, and un/remaking the world? Listen to panelists as they discuss questions of creation, the queerness of writing, and the way queerness subverts the known and expected, changing the literary landscape itself.

So You Want to Write Nonfiction About Your Family (Heritage, UC)
Andrea Avery | Generative Workshop, Presentation | Creative Nonfiction, Memoir

Join memoirist, educator, and writer, Andrea Avery in an exploration on the processes in which we write about our own family. As a participant, you will use writing exercises focused on empathy, point of view, and personal truth to tell your family stories from your own perspectives. What happens ‘after’ a creative nonfiction book about your family comes to life in a public realm? Learn from Avery’s own discovery as a writer as she went public with her own version of her family’s story via the publication of her memoir, Sonata. This session is geared toward memoirists and writers of creative nonfiction.

The Sensory as Inspiration for Story (Traditions, UC)
Jenny Irish | Generative Workshop, Workshop | Fiction, Short Stories

The experience of fiction as truth, as a representation of Truth (with a capital T!), is its singularly most impressive goal. To achieve this, an author must convince through the senses, says Flannery O’Connor in her essay, “Writing Short Fiction.” Sensory details are at the core of writer’s ability to show versus tell. O’Connor suggests that acquiring the skill of showing versus telling comes from first learning to observe and then recognizing that literal events and physical objects carry thematic (or symbolic) associations that the author may fit into a network of relationships to create greater meaning. All writers have, through their own life experiences, access to unique, specific sensory details. In this generative session, participants will be asked to draw on sensory experiences as a starting place for creative work. All genres are welcome in this session.
Magical Realism (Basha, OM)
Alberto Álvaro Ríos | Craft Talk, Presentation | Mixed Genre

The term for magical realism in Spanish is “lo real maravilloso,” or the marvelous real. The emphasis in this phrasing is on the real, though when hearing the expression in English we immediately jump to the magical. In this talk, I’ll address magical realism generally, as well as the culture and writers who have defined it, along with the magical, the marvelous, the real, and the imaginary. I will welcome participants’ experiences and questions about this largely misunderstood literary and arts effort. We'll talk about García Márquez, Borges, Rulfo, Cortázar, Fuentes, and others, sorting out where they all fit into the field.

Poetry and its Translation: Tiawanaku’s Approach to Pluricultural Poetics (Thoren, UC)
Ilana Luna, Judith Santopietro | Conversation, Panel, Presentation, Reading | Feminism, Latin American, Latinx, Poetry, Translation, World Literature

This panel will center on the poetic work of Mexican Poet Judith Santopietro, highlighting her political commitment to including indigenous languages in European language texts and contexts. We will discuss both the original Spanish and the poetic translation in English, by Professor Ilana Luna (ASU) of Santopietro’s most recent book Tiawanaku: Poemas de la madre coqa / Poems from the Mother Coqa (Orca Libros, 2019). This panel will include bilingual reading from the book, a discussion of the ethical considerations of translation and publication, the dissemination of women writers from Latin America, as well as a reflection on the creative process itself by the author and translator.

Feminism and Romance: A Match Made in Fiction (Tooker, OM)
Willow Sanders | Presentation | Fiction, Romance

What industry generates over a billion dollars a year and is run for women by women? Would you be surprised to learn that it’s the romance industry? This session examines preconceived ideas about romance writing and seeks to illustrate how opinions on the romance industry have been misshaped by the patriarchy, are rooted in puritanical shame, and have been propagated throughout the centuries as dirty and shame-filled. Come with your inquiries and learn how this thriving and important genre defies preconceived notions, and how this exciting industry might be right for you!
FRIDAY, FEBRUARY 21
MORNING SESSION B: 10:15 A.M. - 11:15 A.M.

Worldbuilding (Carson Ballroom, OM)
Tracey Baptiste | Craft Talk, Presentation, Seminar | Fantasy, Fiction, Genre Fiction, Mixed Genre, Science Fiction

In this session, we’ll discuss the importance of worldbuilding in various formats and genres. We’ll examine several key aspects of effective worldbuilding as well as techniques for revealing your created world to your readers.

Lyrical Therapy: Clinical and Nonclinical Applications of Poetry in Healthcare/Self-Care (Heritage, UC)
Rosemarie Dombrowski | Craft Talk, Presentation | Poetry, Social Practice, Therapeutic Practice

This session will explore the current applications of poetry in medical settings via the body of work produced by healthcare providers and patients. Additionally, we’ll explore the value of poetic therapy, from its American inceptions to its modern-day appropriation by medical schools, clinical facilities, and holistic healing practitioners, as well as the methodologies available to anyone interested in self-care and healing.

On Making the Sad Funny (Traditions, UC)
Natalie Lima | Craft Talk, Generative Workshop, Presentation, Workshop | Creative Nonfiction, Essays, Fiction, Humor, Memoir, Personal Essays

When we write about ourselves, in memoir and autofiction, it is easy to weigh down the reader with the darkness and drama in our lives. Humor is a way to create balance in tone. In this generative session, join essayist and short story writer, Natalie Lima, on an exploration of ways to use humor in our stories, particularly when writing about tough subject matter. This group will use prompts and short readings from contemporary funny writers to see the diversity of ways to add levity to our work.
Making a Mystery (Thoren, UC)
Shannon Baker, Dianne Freeman, Denise Ganley, Deborah J. Ledford, Sisters in Crime Desert Sleuths | Panel | Crime Fiction, Fiction, Mixed Genre, Mystery

What makes for a good mystery? How can perspective and character be used to create suspenseful scenes and great reveals? What can lyric essays, poetry, and literary fiction learn from the plot structures of crime fiction and noir? In this panel, join authors from the Sisters in Crime Desert Sleuths for a practical discussion on the craft of mysteries.

Suspending Damage in Fiction (Basha, OM)
Rogelio Juárez | Conversation, Craft Talk, Discussion, Presentation | Fiction, Race, Sexuality

Does the white gaze cause us to compromise or be less thorough in investigations of character and narrative? Do we curate ourselves when writing about suffering or trauma? As readers, do we come to marginalized or underrepresented literature with expectations? This session will bring Identity and Race into Watkins' investigation of audience, power, and white heteronormative supremacy. Toni Morrison’s Playing in the Dark, David Mura's A Stranger's Journey, and Eve Tuck’s “Suspending Damage: A Letter to Communities” provide the foundation for a dialogue about how tokenization, inclusivity and diversity interact with our constructions in fiction.

Ripple Effect: One Idea, Many Iterations (Tooker, OM)
Yi Shun Lai | Lecture, Presentation, Seminar | Business of Writing, Creative Practice, Professional Development

This session will demonstrate new methods of looking at the ideas you generate: Where you had one idea, your time here will allow you to expand it into several viable forms. The techniques you'll learn in this session will help you to generate everything from article ideas to essays; panel proposals to teaching ideas, from the one or two things that might be currently rattling around in your brainpan.
Fund Your Writing Passion (Carson Ballroom, OM)
Vanessa Hua | Presentation | Business of Writing, Professional Development

This session will provide an overview of funding sources for your writing, including excerpts of successful project proposals and personal statements for artist funding opportunities and suggestions of how to make the most of your time during and after your fellowship/writers residency/or other creative space, whether it’s one week or one year.

Everything is in Motion (Heritage, UC)
Laura Tohe | Craft Talk, Presentation | American Indian, Creative Nonfiction, Indigenous, Poetry

In the Indigenous Nation and the Navajo/Dine worldview, everything is in motion and is reflected in language that is verb-based and imagistic. This session focuses on images that speak for themselves and that open up to poetic interpretations on urgent environmental issues. How can poetic images convey the urgency of the issues that confront you on a level that comes from personal self-reflection and how does it resonate to other beings that inhabit the earth?

Trigger Warning: Writing Trauma (Traditions, UC)
Bill Konigsberg | Conversation, Discussion, Generative Workshop, Presentation, Workshop | Creative Practice, Mixed Genre, Therapeutic Practice, Writing Practice, Writing Process

How do we mine our darkest moments for story, and how do we sit in that place and get the story onto the page while maintaining our mental health? In this session, we will talk about how we as writers explore our own traumas in ways that allow us to be vulnerable and open, share the experience so that others can feel what we felt, and still keep ourselves separate enough to function in real life.
Tell the Truth: Writing Nonfiction for Kids (Basha, OM)
Lisa Crayton | Presentation | Business of Writing, Children’s Books, Creative Nonfiction, Marketing, Memoir, Middle Grade, Publishing, Young Adult Literature

Fiction is not the only literary kid on the block. Rather, children and teens need—and want—nonfiction material too. And thanks to curriculum standards, opportunities abound for writing nonfiction for them. Discover keys to unlocking success in a genre with increasing market and income opportunities. This session will cover idea generation to publication, including market needs, pitching tips, and current opportunities (including social media pitch contests). We will spotlight writing for magazines, and writing books for trade and educational publishers.

From Bed-Time Stories to Flashlights Under the Covers: Writing and Publishing in the Kid-Lit Market (Tooker, OM)
Michael Hale, Sara Fujimura, Sharon Skinner | Panel | Children’s Books, Marketing, Middle Grade, Publishing, Submitting, Young Adult Literature

Three successful KidLit professionals share their many years of experience in children’s publishing, from the start of a story, through the ups and downs of revision and submission, and ultimately to publishing and marketing.
Secrets from Agents and Editors: Here’s What to Know in Today’s Publishing World (Carson, OM)
Rosemarie Dombrowski, Sally Ball, Kirby Kim, Kevin Mosby | Panel | Agents, Business of Writing, Editing, Publishing, Submitting

Join literary agent Kirby Kim, founder of rinky dink press and The Revolution (Relaunch), Rosemarie Dombrowski, and Associate Director of Four Way Books, Sally Ball, in a discussion about the intricate dimensions of publishing including acquiring an agent, working with small presses, and what to expect once your manuscript has been selected for publication. Panelists will demystify the submission process, advise on how to best research what types of writing and manuscripts publishers are looking for, and how to submit to local presses or presses with specific genre focuses.

Aligning Structure on Ecopoetics (Heritage, UC)
Sherwin Bitsui | Generative Workshop, Presentation, Workshop | Experimental, Nature Writing, Poetry

Ecopoetry incorporates aspects of ecology into poetic practice. In particular, through both content and form, ecopoetry often examines the relationship between built and natural environments. In this experimental session, participants will explore the idea of eco-architecture as it applies to a poem’s form and shape. The discussion will especially consider how an attentive experience of place and space affects our sense of that place, and explore how that sense can be recreated in poetry.

Matrices, Diagrams, and Embodying the Ensemble (Traditions, UC)
Matt Bell, Leah Newsom | Craft Talk, Presentation | Fiction, Mixed Genre

In this session, we will examine poems by people of color that directly speak back to/are in conversation with previous poets of the dominant culture. By exploring poems by Robert Frost and Thylias Moss, Allen Ginsberg and Craig Santos Perez, Maggie Smith and Natalie Scenters-Zapico, we will seek to discover why poets of color often feel the impulse to remix/revise/clap back at older canonized poems. This lecture will suggest that a type of agency and authority is achieved by remixing older verses in order to make something new that includes peoples, ideologies, and cultures that have too often been omitted, removed, forgotten, and/or misunderstood.
Media (Mis)representation (Thoren, UC)
Sean Avery | Generative Workshop, Workshop | Poetry

This session investigates or states the effects of having one’s social identity (mis)represented by a popular media franchise. Poets like Morgan Parker are in conversation with media franchises, expressing how these popular icons influence one’s social identity. Her collection, There Are Things More Beautiful Than Beyoncé, explores her complicated feelings towards Beyoncé as a symbol of Black women’s strength and objectification. Using narrative, metaphor, imagery and performance, writers will explore a specific detail of a media franchise important to their childhood and either celebrate or critique an icon essential to their upbringing.

The Body as Hybrid Host (Basha, OM)
Piper J. Daniels | Generative Workshop, Presentation, Workshop | Experimental, Fiction, Hybrid, Mixed Genre, Short Stories

Throughout literary history, the notion of story has been communicated through linear narrative carried to fruition by a traditional arc. Contemporary hybrid texts reject the idea that this formula is necessary to organize story and communicate meaning. When linear narrative is stripped away, what holds the story together? In this session, we’ll explore the universality of the body and its sensory perceptions as an organizational mechanism to organize story and orient and impact the reader.

PostBorder: Abandoning the Page, the Self Beyond 8.5x11 (Tooker, OM)
Anthony Cody | Generative Workshop, Presentation, Workshop | Experimental, Poetry

In this generative session, we will examine how the constraints and limitations of the page affect form and content to produce work that expands beyond traditional scale and presentation. The session provides poets the chance to experiment with form and scale in order to generate work that centers their own narrative and desire for the freedom of movement that we’re allowed once we stretch beyond the page and physically enter and reclaim space. The session will also provide poets with examples of contemporary work currently in conversation with the session.
Hey, I Know You! Building Strong Characters (Carson Ballroom, OM)
Michael A. Stackpole, Tracey Baptiste, Cristina García, Jonathan Danielson | Panel | Creative Nonfiction, Fiction, Mixed Genre

We’ve all heard the advice, Know your character better than yourself. How do we build characters who are strong or fragile, bold or shy, fully round, fully complex, and well-developed instead of flat, two-dimensional representations? How do we use our imaginations to the fullest in creating relatable, strange, interesting, and compelling characters? In this panel, writers representing a range of speculative fiction will share tips and tricks for creating and building characters we all want to know, read, and have a conversation with.

The Fictional Realities of the Nonfictional “I” (Heritage, UC)
Sarah Viren | Craft Talk, Presentation | Creative Nonfiction, Fiction, Memoir, Poetry

First-time memoirists and essayists often assume a direct translation between the person they are in real life and the life they make for themselves on the page. But an under-discussed truth about personal narrative is that our “I” must be invented each time, much in the same way that we recreate ourselves for different ages or situations: the classroom, the bedroom, parenthood, sleep. In this craft talk, we will discuss the gap between the “I” we feel we are in the real life and her shadow-self we bring to life on the page, using what we learn in this investigation to explore larger questions regarding narration and characterization--primarily in creative nonfiction, but also in poetry and fiction as well.

Writing while Scared (Traditions, UC)
Ivelisse Rodriguez | Generative Workshop, Presentation, Workshop | Creative Practice, Writing Life, Writing Practice, Writing Process

Much writing guidance advises us to just sit down and write. But that sage advice doesn’t always deal with the reality of what prevents us from writing. It’s often not as simple as a butt not being in the chair. Rather, the anxiety that permeates us when we sit down to write is what prevents us from approaching the blank page. In this session, we will focus on writing through our fear and the negative emotions that too often thwart us. We will utilize goal-setting, journaling, and outlining, among other strategies, to write in spite of the dread that shows up at our writing desk.
Haunted Memoir: What Ghosts Reveal about Life (Thoren, UC)
Bruce Owens Grimm | Generative Workshop, Presentation, Workshop | Creative Nonfiction, Essays, Horror, Memoir, Personal Essays

Ghosts have been inescapable in our lives, whether they be reminders of trauma or versions of our lives that are now long gone. How do we ask questions about these ghosts in our writing? This session will look at how memoirists construct ghosts on the page and how they connect the concept of haunting to their lives and experiences. We will then discuss how participants might be haunted and how to bring their ghosts to life on the page.

Writing through Food (Basha, OM)
Susan Nguyen | Generative Workshop, Presentation, Workshop | Creative Nonfiction, Fiction, Memoir, Mixed Genre, Poetry, Short Stories

From our dinner plates to Netflix specials like Ugly Delicious, food is everywhere. We care about food not only because it nourishes our bodies, but also because it allows us to access intimate parts of our lives and memories: our childhood, family, culture, community, and politics. Food is an important part of storytelling and vital to how we understand ourselves and our communities—that’s why shows like Anthony Bourdain: Parts Unknown are so popular. In this session, attendees will explore memories associated with food and will leave with ideas to write about those significant experiences in a compelling way.

Human/Nonhuman (Tooker, OM)
E. E. Hussey | Generative Workshop, Presentation, Workshop | Mixed Genre, Nature Writing, Science Fiction

This session will explore the intersections between the human, nonhuman, and the environment in a changing landscape. We’ll discuss the weird history of our engagement with nature, science, climate, and the nonhuman as well as the proximity of this engagement to cultural and historical sites. This session will also provide generative exercises for discovering connections between the human/nonhuman and the environment.
The Third Way (Carson Ballroom, OM)
Ingrid Rojas Contreras | Keynote, Reception, Talk | Feminism, Gender, Mixed Genre, Women’s Studies

Novelist Ingrid Rojas Contreras comes from a lineage of curanderos—healers who used herbs, dreams, stories, and exorcisms to treat illness and suffering. Women were not allowed into this lineage, until Rojas Contreras’ mother created a space for herself in this male-dominated tradition. Join Rojas Contreras as she presents the keynote on the enforced silence of women, memory, and the power of story in recasting the world around us.
Tell Your Story

Are you a romance writer, or dream of becoming one? Join a group of committed and supportive writers in your community dedicated to honing the craft of story telling and the business of writing. We meet monthly with locations in the East and West Valley, and can’t wait to meet you! Find your location below. Non-Members can attend two meetings for free before needing to join.

Desert Rose and Valley of the Sun are both chapters of Romance Writers of America, a non-profit organization committed to advancing the interests of career focused romance writers.

Find Your East Valley Tribe at:
The Newton Phoenix
300 W. Camelback Rd. | Phoenix
Meetings Occur the Last Tuesday of Every Month
5:30p - 8:00p

desertroserwa.org

Find Your West Valley Tribe at:
Iron Works Restaurant
17233 N 45th Ave. | Glendale
Meetings Occur the Second Tuesday of Every Month
5:00p - 8:00p

valleyofthesunrw.com
Get busy. Your 50,000 readers are waiting.

ASU’s online literary magazine publishes two issues a year, showcasing work by established and emerging artists: art, fiction, interviews, nonfiction and poetry.

Submissions are open in January and August. New issues launch May 1 and December 1. superstitionreview.asu.edu

Founded in 2008 in ASU’s College of Integrative Sciences and Arts, Superstition Review has featured more than 1,100 artists and authors, mentored 300+ students in magazine publishing, and has grown into a national media outlet with 50,000 readers over its many networks.

The College of Integrative Sciences and Arts also offers online and on-ground graduate programs that can help you live your passion for story and for perfecting communication with humans. cisa.asu.edu/graduate-degrees

- Narrative Studies, MA
  Advance your writing or teaching career or prepare for doctoral studies

- Technical Communication, MS and
  Technical Communication (User Experience), MS
  Gain the credentials for in-demand roles in technical communication and user experience
Where to Begin: The Art of Starting Your Story (Carson Ballroom, OM)
Matt Bell, Peter Twal, Sarah Viren, Justin Noga | Panel | Fiction, Novels, Short Stories, Writing Process

The ominous beginning; the leap that starts it all; the moment of breath before your characters hit the page. Sometimes the start is the hardest of all. How does a writer dive into a beginning? Some writers outline the story arc, each character’s decision plotted to a point, down to the detailed minutiae, while others meet the empty page with zest and vigor knowing they can and will fill in the gaps later. Writers often doubt their beginnings, no matter how advanced they are in their craft. Hear from published authors about how they got started and kept their momentum going on their first book, and what happened after.

Landing and Working with an Agent (Heritage, UC)
Kirby Kim | Presentation | Agents, Business of Writing, Editing, Publishing

For industry newcomers, the process of getting your book agented and working with that agent to get it edited and picked up can be mysterious and daunting. What are agents looking for and what do they want from a client? What do you want from your agent, once you get one? And what should your working relationship look like? In this session, participants explore the process of landing an agent and working with them once you have an agent.

Theater Poetics and Unpacking (Traditions, UC)
Kay Ulanday Barrett | Discussion, Generative Workshop, Presentation, Workshop | Disability, Gender, Gender Studies, LGBTQIA, Mixed Genre, Race, Social Justice

Poet and playwright Sharon Bridgforth says of her work, “like most things that I do, it started inside of my own bone marrow and blood memories.” In what ways do we write our memories as People of Color and Queer people? How do we survive in literary traditions and forms beyond those, like the literary canon, embedded in heteronormativity and white supremacy? This session will explore how we disrupt and transform narratives of “normal” in our writing to include narratives and experiences of disability, race, gender, and/or class.
The Art of Process: Writing About Another Process (Thoren, UC)
Reyes Ramirez | Craft Talk, Generative Workshop, Presentation, Workshop | Mixed Genre

Writing often describes work other than the work of writing to build narratives, images, and/or metaphors. For example, what do the chapters dedicated to whaling in Moby-Dick do? The making of chutney in Midnight’s Children? The preparation of lengua in Laurie Ann Guerrero’s “Preparing the Tongue”, the cutting of greens in Lucille Clifton “cutting greens,” the building of a Ford engine in Middlesex? Writing can document the process of other forms for creative purposes, certainly, but how far can this go and to what end? This session will explore instances when literature has used processes to develop, enhance, and/or establish literary modes. Then, we will write our own creative interpretations of processes to inform our own writing.

Say It Plain (Basha, OM)
Solmaz Sharif | Craft Talk, Presentation, Workshop | Creative Practice, Poetry, Social Justice

We are told “show, don’t tell.” And while this is a useful adage, just where does it come from? What does it prevent us from saying? What political inquiry is shut down as a result? In this session, we will look at the power of statement in poetry.

A Story like a Painting, A Story like a Bowl, A Story like a Piece of Cheese: Practical Writing Techniques For Visual Thinkers (Tooker, OM)
Chloé Boxer | Craft Talk, Generative Workshop, Presentation | Creative Practice, Visual Art, Writing Process

Writing is an act that takes place in the dark cave of the imagination. We have to fight for what we can see. So how can we take the abstract and make it visualizable? How might we think of the drafting process as say, shaping a bowl on a pottery wheel? This talk offers up a selection of artistic principles and practical techniques from painters, photographers, potters, cooks, and sewers for the writer to borrow or steal.
In Translation: The Craft of Crossing Languages (Carson Ballroom, OM)
Ryka Aoki, Alberto Álvaro Ríos, Laura Tohe, Ryan Greene, Claudia Nuñez de Ibieta | Panel | Translation, World Literature

What is lost and what is gained in translating creative work on the page? How do we keep the spirit of the original written work even as the words change and the nuance is sometimes lost between cultures? Authors and translators Alberto Ríos, Laura Tohe, and Ryka Aoki speak to the intricacies of working with multiple languages as a translative art form.

Balancing it All: Combining Romance with Other Genres (Heritage, UC)
HelenKay Dimon | Craft Talk, Discussion, Presentation | Creative Nonfiction, Fiction, Mixed Genre, Romance

Romance is a great mix with paranormal, suspense, thrillers and mysteries. You see it in movies and on television. But making it happen on the page? Not that easy. Your job is to make the mix believable and seamless, keep the pacing tight but give room for the romance to breathe. We’ll discuss strategies on how to make that happen.

Narcocorridos, Narcocultura, Necropolitics, and the Border’s Undead: Writing Violence and Death on the U.S.-Mexico Border (Traditions, UC)
Natalie Scenters-Zapico | Presentation | Latinx, Mixed Genre, Social Justice

Framed around three stories of violence and death on the border, we will look at the various ways a story can be told—as a song, a poem, an oral history, a video, or a short story. In this way we will not only question how genre bending can influence how we write violence, but how the modes we choose as writers can serve to ask poignant questions or to fetishize.

Narrative and Truth: Telling Our Story (Thoren, UC)
Alejandro Nodarse | Craft Talk, Generative Workshop, Lecture, Workshop | Autobiography, Creative Nonfiction, Memoir, Personal Essays

This session explores broad approaches to identifying and developing new writing projects based on our personal histories. Which moments are rife with raw material and exploding with potential? How does one excavate facts, details, and meaning from everyday experiences? A blend of lecture and generative exercises, this session will help writers identify which personal experiences might tell a good story while structuring the events for maximum clarity and emotional impact.
Interviews: Drawing on Familial Experience to Inspire Your Writing (Basha, OM)
Gionni Ponce | Generative Workshop, Seminar, Workshop | Creative Nonfiction, Family History, Journalism, Memoir, Mixed Genre, Personal Essays, Research

Writing is not only deeply personal but cultural. What better place to discover the nuances of cultural experience than within your own family? Our parents, grandparents, aunts, and cousins are great sources of knowledge. In this generative seminar, we'll explore the complications of and uses for conducting family interviews to enrich your writing as well as contemplate when we should expand on a familial experience to craft more compelling stories. We'll brainstorm potential interviewees and questions we may put to them.

Unarcheology: Anticolonial Queer Aesthetics, Re-Purposing, and Putting Things Back in the Ground (Tooker, OM)
Fargo Tbakhii | Generative Workshop, Performative Workshop, Workshop | Creative Practice, Experimental, Hybrid, LGBTQIA, Mixed Genre, Race, Research, Social Justice

Unarcheology is a queer, anticolonial orientation that asks us to examine how texts, objects, artifacts, bodies, and histories have been dug up and narrated in service of particular, oppressive ideologies—what we might understand as a form of archeology. Informed by queer, anticolonial aesthetic practices like collage and autoethnography, unarcheology asks that we intentionally engage our poetics in service of putting back, or reburying, restoring complexity and dignity to those texts and subverting those oppressive ideologies. In this workshop, we will think through unarcheology’s parameters and possibilities; examine poems, performances, and other texts which are using this method; and use research-based exercises to vision possible unarcheologies ourselves.
SATURDAY, FEBRUARY 22
LITERARY FAIR: FRONT LAWN, OLD MAIN

Beyond the Ripped Bodice: Romance Writing in the 21st Century
(12:30 p.m. to 1:30 p.m.)
Romance Writers of America Phoenix, HelenKay Dimon, Cathy McDavid, Deloris Nash, Willow Sanders, Kris Tualla | Panel, Reading, Talk | Romance

While romance of yesteryear may have conjured images of Fabio-like men with muscles and flowing hair, and breathless women suffocating in constricting bodices, the new millennia has heralded in a new age of romance. From sweet to heat and everything in between, romance has something for everyone! Discuss, love, romance, smooching, and more with the Romance Writers of America Phoenix. Featuring national best-selling and local authors Andie J. Christopher, Cathy McDavid, Deloris Nash, Willow Sanders, and Kris Tualla.

Children’s Storytime (1:45 p.m. to 2:05 p.m.)
Society of Children’s Book Writers and Illustrators Arizona, Michael Hale | Reading | Children’s Books

Something for the whole family. Take a moment to sit down with the kids in an interactive storytime with local author and illustrator Michael Hale from the Society of Children’s Book Writers and Illustrators! In addition to reading from some of his picture books, Michael will also be available to answer questions about reading and writing children’s literature for interested adults. While ages 5 - 8 are recommended, children and adults of all ages are welcome.

Getting Published in Literary Journals (2:15 p.m. to 2:45 p.m.)
Superstition Review, Hayden’s Ferry Review | Panel | Business of Writing, Editing, Publishing, Submitting

What do editors truly want to discover and publish? Learn the do’s and don’t’s of submitting to literary journals with editors from Superstition Review and Hayden’s Ferry Review, two nationally-recognized literary journals based at ASU. Editors Rachel Hagerman, Tess Prendergast, Lucas Selby and Scott Daughtridge DeMer will talk shop and share advice about breaking into the publishing world, with opportunities for questions and individual follow-up at the panel’s close.
SATURDAY, FEBRUARY 22
AFTERNOON SESSION A: 1:45 P.M. - 2:45 P.M.

The Political Landscape of Creative Writing (Carson Ballroom, OM)
Sherwin Bitsui, Saretta Morgan, Solmaz Sharif, Tanner Menard | Panel | Mixed Genre

What does it mean to write about the body, land, culture, or socioeconomic infrastructure in today’s social and political landscapes? When does writing become politicized? Is there ever a time when writing about our bodies or land can be separated from the political? This panel focuses on questions around writing as a political act and expression.

Exile and the Literary Imagination (Heritage, UC)
Cristina García | Craft Talk, Talk | Human Rights, Mixed Genre

This talk is about the dislocations of exile(s) and immigration, the fresh eyes on culture it produces, and how it informs and, ultimately, changes both exiles and culture.

Contributing to the Sonnet Conversation (Traditions, UC)
Peter Twal | Workshop | Poetry

The sonnet is a poetic form that writers have turned to for centuries, and it endures thanks to its incredible malleability. In this session, we will talk about the sonnet not as experts, but as writers who are attempting to contribute to the “sonnet conversation” that poets have attempted to weigh in on for so long, focusing specifically on the vehicle of the American Sonnet in our work.

Just World Building (Thoren, UC)
Andrew Hudson | Craft Talk, Generative Workshop, Presentation, Workshop | Fiction, Novels, Science Fiction, Short Stories, Social Justice

What would it mean to carry out justice in our fiction, given the realities of our unjust world? How do fictional villains differ from real-life ones? Should the hero’s journey be a blueprint for stories when saving the climate requires movements and communities? Can we use the tools of speculative world building to prefigure a truly just and sustainable future? Touching on imaginative greats like Ursula K. Le Guin and new genre formulations like solarpunk, this session examines the tangle of questions that arise when we decide to make our stories into tools for fighting oppression, exploitation, inequality and other forms of injustice.
When the Muse is Muscle and Memory (Basha, OM)
Peggy Robles-Alvarado | Generative Workshop, Workshop | Mixed Genre

Our bodies are vessels for storytelling. Our eyes whisper truth, our lungs scream sorrow, our feet voyage between the past and the present. This generative writing session, led by Peggy Robles-Alvarado and open to all genres and writing levels, pulls at the memories we carry in our bodies and calls on the muse that lives in our muscles, freckles, bones, and scars. Through visual and written prompts as well as excerpts from mentor texts and performance poetry, that blemish on your chin, the stretchmark on your hip, the beauty mark over your belly button become personified and insist on telling their side of the story.

Sounding Boards: A Writing Game Where Everybody Does Everything All The Time But Also Nothing None of the Time (Tooker, OM)
Justin Noga | Collaboration, Conversation, Discussion, Generative Workshop, Workshop | Community, Creative Practice, Experimental, Fiction, Hybrid, Writing Process

Wherever we write, more often than not we’re stuck in our own head. How do we get unstuck? How can we find a good person to talk to about writing? How can we be that good person to talk to? That’s exactly is why we have developed a board game to give us some practice. Based in part on the renga—a Japanese form of collaborative poetry—this game places writers into groups in guided cross-pollinating writing activities. Alongside discussions on the ins and outs of collaborative writing, as well as critiquing techniques, we’ll hopefully find new paths to keep the energy up, and to build stronger writing communities. (Fiction, but poets welcome.)
SATURDAY, FEBRUARY 22
LITERARY FAIR: FRONT LAWN, OLD MAIN

Cartonera Collective: A Bilingual Reading (3:00 p.m. to 3:20 p.m.)
Cardboard House Press | Performance, Reading, Talk | Book Arts, Community, Poetry, Translation, World Literature

The Cartonera Collective is a team of book makers devoted to the production of bilingual book art and hand-made books of poetry from Latin American authors. In this dynamic bilingual talk and reading, local Cartonera Collective members will discuss the history of the project, provide context on the Cartonera Movement, and read selected poems from recently published Cardboard House Press titles that were produced locally by the Collective, including:

- *Koan Underwater* by Ecuadorian poet Juan José Rodinás, translated by Ilana Dann Luna;
- *Spinning Mill* by Legna Rodríguez Iglesias, translated from the Spanish by Katerina Gonzalez Seligmann; and
- *Kilimanjaro* by Maricela Guerrero, translated from the Spanish by Stalina Villarreal.

After the reading, Cartonera Collective members will invite questions from the audience and discuss ways to get involved. The Phoenix chapter of the collective meets at Palabras Bilingual Bookstore and is open to new members -- no experience necessary! Join us!

Pollentongue + Queer Poetry Salon (3:30 p.m. to 4:00 p.m.)
tanner menard, Jake Skeets, Elliot Winter | Conversation, Panel, Reading, Talk | Community, Creative Practice, Indigenous, LGBTQIA, Poetry, Social Justice

Pollentongue (organized by Jake Skeets) is a poetry salon and reading series based in the American Southwest that invites established and emerging Native writers to read on or near tribal homelands and reservations. Queer poetry salons (organized by tanner menard and Elliot Winter through local non-profit Equality Arizona) are safe spaces for queer writers to share ideas, present new work, and mobilize for full LGBTQ inclusion in the social, economic, and civil mechanisms of society. Drawing from their experiences as writers, organizers, educators, and students, Jake Skeets, tanner menard, and Elliot Winter will explore how they use their work to create opportunities for others, center diverse voices, uplift individuals, and build community. Individuals of all orientations and identities are welcome and encouraged to attend.
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So, You Wrote Your First Book. Now What? (Carson Ballroom, OM)
Ivelisse Rodriguez, Vanessa Hua, Andrea Avery, Cathy Linh Che, Justin Petropoulos | Panel | Business of Writing, Publishing

You’ve written your first manuscript. Read it. Read it a hundred more times. Probably reread it until your eyes ache and the words blur on the page. You know every page by heart. Now what? Join authors Ivelisse Rodriguez, Vanessa Hua, and Andrea Avery as they talk about what to do with your first book, what to expect in looking for a publisher, and how to get started on your second manuscript.

Winning with Serial Fiction (Heritage, UC)
Michael A. Stackpole | Craft Talk, Presentation, Workshop | Fiction, Mixed Genre, Novels, Publishing, Short Stories

E-readers and increased time demands have shifted how many readers consume stories. Shorter fiction (from flash fiction to novellas) is more manageable for writers and readers, quicker to publication and often more profitable than longer works. New York Times bestselling author Michael A. Stackpole has written in many series, and produced works of all lengths. In this session, he’ll show you how to plot a series, provide some basic structures to use, and point out ways that your shorter fiction can create a new audience for your longer-form fiction.

A Question of Dialect (Traditions, UC)
Ryka Aoki | Craft Talk, Presentation, Workshop | Mixed Genre

Writing in dialect or vernacular can be tricky. At its best, is can give one’s writing an organic sense of place and perspective. When mishandled, however, dialect can offend readers, seem reductive, and cover lazy storytelling. This workshop covers dialect—why and how one might choose to incorporate it, the choices one has to make when using it, and how to self-check against exploitation and stereotyping.
For Us By Us But How (Thoren, UC)
Brian Lin | Conversation, Craft Talk, Discussion, Generative Workshop, Presentation, Workshop | Criticism, Gender, LGBTQIA, Race, Sexuality, Short Stories, Social Justice

The more specific the story, the more universal its reach, or so the adage goes. As queer people of color, however, the people we write for and about are rarely in the workshop or on the masthead. How do we write the stories only we can tell when educational and editorial spaces do not reflect us? In this session, participants will discuss notions of audience that nourish our work; craft decisions that de-center a white straight gaze; and strategies for navigating feedback from people we’re not legible to, especially when they hold power. We will draw on craft essays, fiction, and interviews with writers of color and will walk away with frameworks, tools, and coping mechanisms that strengthen our work.

Locating the Magic Within the Autobiographical (Tooker, OM)
Joel Salcido | Discussion, Generative Workshop, Presentation, Workshop | Autobiography, Creative Nonfiction, Memoir, Poetry

In this generative session, we will pinpoint the places where magic resides in autobiographical poetry. Through personal exploration and group discussion, we will find places where truth and magic touch, will discover how magic renders truth truer, begets an attentiveness in the reader, and locates moments more deeply in the experiential. All this opens narrative poetics to new possibilities of phantasmagoria and wonder. We will briefly examine contemporary poems containing some of these elements. Attendees will be asked to bring in a short piece of their own narrative/biographical writing as well as its backstory. We will mine each story to enhance the magics contained in the writing in order to open them to new imaginings.
Around the Genre Bend (Basha, OM)
Sally Ball | Craft Talk, Presentation | Experimental, Hybrid, Mixed Genre, Poetry

Don Mee Choi’s Hardly War (Wave Books, 2016) is an intense embodiment of some of the most challenging values in contemporary American poetry: she uses archival photographs of the wars in Korea and Vietnam (many taken by her father, a photojournalist and a central figure in the book), her own childhood drawings, Korean words in ideograms, Korean words in transliterated English spellings (to mean what they mean in Korean and/or what their transliterations mean in English), nursery rhymes, librettos with stage directions, advertisements, newsreel voiceovers, and more. The poems sometimes partake of what we’ve come to call documentary poetics and other times they make use of strategies from L-A-N-G-U-A-G-E poetry; sometimes they are absurdist word machines; sometimes they offer gloriously complex metaphorical explorations or sudden lyric intimacies. This session will identify what the risks are that Choi takes, and also what are the rewards her book offers in its theater of history and flowers? How can your own poems benefit from a long immersion in the wild strategic imagination of this brainy—sometimes childlike, sometimes darkly comic—poet?
**Wading through the Noise: Resilience and the Role Critique Plays in Revision (Carson Ballroom, OM)**
Natalie Scenters-Zapico, Jenny Irish, Bill Konigsberg, Malik Toms | Panel | Criticism, Mixed Genre, Revision

Everyone’s a critic. In this digital age, criticism can be loud, painful, or downright vicious. It is imperative that writers exercise resilience when taking on critique. How do you know what’s helpful and what’s harmful? What critiques should catch our eyes and ears when it comes to revision of the manuscript, versus those we can cast aside as not helpful? Panelists will talk about how to cut through the noise of trolls and remain centered on genuine improvement in your work.

**The Intersection of the Personal and the Political in Poetry (Heritage, UC)**
Cathy Linh Che | Generative Workshop, Presentation, Workshop | Poetry, Social Justice

How do we make our poetry personal? How do we make it political? What techniques can we use to make our poetry bridge the gap between these modes? In this session, participants will explore the intersection between the two, examining how poetry can bear witness to history, document our time, and imagine new futures. We will explore how to use mythology and the speculative, the recurring image, the collective voice, and the intersection between image and text to make our poems both intimate and politically powerful.

**Unwriting: Alt-Nature & Colonial Unspeakables (Traditions, UC)**
Saretta Morgan | Discussion, Generative Workshop, Presentation, Workshop | Mixed Genre

Beginning with the acknowledgment that the concept of “nature” itself establishes hierarchical relationships assuming human supremacy over other forms of being, this session will consider the logical extensions of that egocentrism through urban development practices in the United States and their relationships to colonial nationalism and environmental terrorism. Where do we find the language to begin undoing our current relationships to land? This session will include close-readings, a writing exercise and group feedback.
Making the Fantastical Real (Thoren, UC)
Judith Starkston | Craft Talk, Generative Workshop, Presentation, Workshop | Fantasy, Fiction, Genre Fiction, Historical Fiction, History, Mixed Genre, Novels, Short Stories, Speculative Fiction

The challenge for writers who incorporate fantastical elements in their fiction is to sustain readers believability and emotional engagement amidst the unreal, the magical, supernatural, mythical, or surreal. Embedding fantasy in richly historical world-building is one of the most canonical solutions, whether the author pulls the historical details from one historical period/place or weaves from multiple traditions. Using passages from J.R.R. Tolkien, Ursula K. Le Guin, N.K. Jemisin and George R.R. Martin, this session will break down how to build convincing and immersive fantasy by using history. In an exercise designed to ground fantasy in historical detail, participants will apply these models to their own writing.

Writing to Prevent the World from Destroying Itself: Environmental Fiction (Basha, OM)
Juhea Kim | Conversation, Craft Talk, Discussion, Generative Workshop, Presentation, Workshop | Climate Fiction, Fiction, Mixed Genre, Nature Writing

Camus once said, “the purpose of a writer is to keep civilization from destroying itself.” Over sixty years later, we would not be remiss in thinking of ourselves as tasked with the same momentous duty. So how do we defend humanity with the might of our pens? In this session, participants will examine how to write environmental fiction that is emotionally compelling and ethically consequential in an interactive format that includes a guided meditation, small-group discussions, a writing prompt, and readings of diverse styles of environmental fiction beyond the grim-dystopian (2 American, 2 international). We will become aware of how our style and tone can be used to make an ethical claim.

Do it Yourself: Self Publishing and Small Presses (Tooker, OM)
Joy Young | Presentation | Book Arts, Book Design, Publishing

Explore the possibilities of self publishing or starting your own small press. What does DIY look like? What resources are available to someone looking to make a zine, chapbook, or more traditional book? Let’s talk software, art, and the benefits of choosing to take total control of your work!
Listen Here, Jackalope: A Tolsun Books Reading (4:15 p.m. to 5:15 p.m.)
Sarah Abigail Adleman, Angela M. Brommel, Michael Buckius, Sarah Sala |
Reading | Hybrid, Memoir, Mixed Genre, Poetry

Based in Arizona and Nevada, Tolsun Books is an independent, non-profit press publishing poetry, comics-poetry, short stories, hybrids, memoirs, photo stories, and other cool artistic book-type things. They’re not fancy or formal. Their books look rad. See why they’re putting the Southwest on the map with readings from Sarah Abigail Adleman, Angela M. Brommel, Michael Buckius, and Sarah Sala.
City, State, Nation: Poets Laureate of the Southwest
Alberto Álvaro Ríos, Rosemarie Dombrowski, Sareya Taylor, Laura Tohe, TC Tolbert | Conversation, Panel, Q&A, Reading | Poetry

Alice Walker once said “Poetry is the lifeblood of rebellion, revolution, and the raising of consciousness.” As the 2020 Desert Nights, Rising Stars Writer’s Conference draws to a close we hope that our attendees have shifted the ways in which they think about their writing and the power of their words. Whether you are a poet, a novelist, or are just beginning to choose a path, we want to send everyone off with a final celebration of writing as we hear from some of our most beloved poets laureates of the Southwest.
Alberto Álvaro Ríos Arizona’s inaugural poet laureate and a chancellor of the Academy of American Poets, is the author of eleven books and chapbooks of poetry, including *The Theater of Night*—winner of the 2007 PEN/Beyond Margins Award—three collections of short stories, and a memoir about growing up on the border, *Capirotada*. His book *The Smallest Muscle in the Human Body* was a finalist for the National Book Award. Ríos is the recipient of numerous accolades and his work is included in over 300 national and international literary anthologies. He is also the host of the PBS program *Books & Co*. His work is regularly taught and translated, and has been adapted to dance and both classical and popular music. Ríos is a University Professor of Letters, Regents’ Professor, and the Katharine C. Turner Chair in English at Arizona State University. His most recent book is *A Small Story About the Sky*.

Ryka Aoki is the author of *Seasonal Velocities, He Mele a Hilo* and *Why Dust Shall Never Settle Upon This Soul*. She has appeared in *Vogue, Elle, Publisher's Weekly*, and the *Huffington Post*, and was honored by the California State Senate for “extraordinary commitment to the visibility and wellbeing of Transgender people.” She worked with the American Association of Hiroshima Nagasaki A-Bomb Survivors, and two of her compositions were adopted as the organization’s official “songs of peace.” Aoki is also a former national judo champion and the founder of the International Transgender Martial Arts Alliance. She has an MFA in Creative Writing from Cornell University and is professor of English at Santa Monica College.
Biographies

FACULTY
A - B

Andrea Avery is the author of Sonata: A Memoir of Pain and the Piano, which describes her experiences growing up as an aspiring pianist even after a diagnosis of rheumatoid arthritis at age 12. Her writing has been published in Ploughshares, Real Simple, The Oxford American, and The Politics of Women’s Bodies: Sexuality, Appearance, and Behavior. She was the winner of Real Simple’s 2010 essay contest and a finalist in Glamour magazine’s essay contest. She holds a BA in music, an MFA in Creative Writing, and a doctorate in education from Arizona State University. She teaches English at Phoenix Country Day School and is an active volunteer with the Arthritis Foundation.

Sally Ball is the author of three books: Hold Sway (2019), Wreck Me (2013), and Annus Mirabilis (2005), all from Barrow Street. Her poems have recently appeared in American Poetry Review, Bennington Review, Boston Review (Forum 3), Ploughshares, Scoundrel Time, Tin House, and elsewhere, and her essays in Lit Hub, NOR, The Volta, and other places. She’s an associate professor of English at Arizona State University and an associate director of Four Way Books.

Tracey Baptiste is the New York Times bestselling author of Minecraft: The Crash. She is also the author of the popular Jumbies series including The Jumbies, Rise of the Jumbies, and The Jumbies God’s Revenge. She has written several other fiction and nonfiction books for children.
BIOGRAPHIES

FACULTY
B - C

Matt Bell is the author of the novels *Scrapper* and *In the House upon the Dirt between the Lake and the Woods*, as well as the short story collection *A Tree or a Person or a Wall*, a non-fiction book about the classic video game Baldur’s Gate II, and several other titles. His writing has appeared in *The New York Times*, *Tin House*, *Conjunctions*, *Fairy Tale Review*, *American Short Fiction*, and many other publications. A native of Michigan, he teaches in the Creative Writing Program at Arizona State University.

Sherwin Bitsui is the author of three collections of poetry, *Dissolve*, *Flood Song*, and *Shapeshift*. He is the recipient of a Whiting Award, an American Book Award, and the PEN Book Award. His poems have appeared in *Narrative*, *Black Renaissance Noir*, *American Poet*, *The Iowa Review*, *LIT*, and elsewhere. He is Diné of the Todích’ii’nii (Bitter Water Clan), born for the Tlizí laaní (Many Goats Clan), and has received fellowships from the Lannan Foundation and the Native Arts & Culture Foundation.

Cathy Linh Che is the author of *Split* (Alice James Books), winner of the Kundiman Poetry Prize, the Norma Farber First Book Award from the Poetry Society of America, and the Best Poetry Book Award from the Association of Asian American Studies. She has received awards from Poets & Writers, The Fine Arts Work Center at Provincetown, and Artist Trust, among other places. She has taught at the New York University, Fordham University, and Sierra Nevada College, and she serves as executive director at Kundiman.
BIOGRAPHIES

Piper J. Daniels, (she/her) is a Michigan native and queer intersectional feminist currently living in the American Southwest. She received a BA from Columbia College Chicago and an MFA from University of Washington. Her debut essay collection, Ladies Lazarus, won the Tarpaulin Sky Book Award, was longlisted for the PEN Diamonstein-Spielvogel Award For the Art of the Essay, and was a finalist for the Lambda Literary Award in LGBTQ Nonfiction. Entropy named Ladies Lazarus one of their favorite books of 2018. Daniels’s work appears in Hotel Amerika, The Rumpus, Tarpaulin Sky, Entropy, Longreads, and elsewhere. She works as a full-time writer and manuscript consultant to the curious and the brave.

HelenKay Dimon is a divorce lawyer turned full-time author of over forty romance novels and novellas. Her award-winning books have been showcased in numerous venues, including The Washington Post and the Chicago Tribune, and her books have twice been named “Red-Hot Reads” and excerpted in Cosmopolitan magazine. She is an RT Reviewer’s Choice Award winner and RITA® Award winner in romantic suspense. She has taught romance writing and fiction writing at UCSD extension and MiraCosta College.

Rosemarie Dombrowski is the inaugural Poet Laureate of Phoenix, AZ, the founding editor of both rinky dink press and The Revolution (Relaunch), a creative revisioning of the weekly women’s rights newspaper founded by Elizabeth Cady Stanton in 1868. Her collections include The Book of Emergencies (2014), The Philosophy of Unclean Things (2017), and The Cleavage Planes of Southwest Minerals [A Love Story], winner of the 2017 Split Rock Review chapbook competition. She’s the recipient of a 2017 Arts Hero Award, the Carrie McCray Award in Nonfiction (2017), a fellowship from the Lincoln Center for Applied Ethics, five Pushcart nominations, and a Whiting Fellowship nomination (2019).
Cristina García is the author of seven novels: *Here in Berlin; King of Cuba; The Lady Matador’s Hotel; A Handbook to Luck; Monkey Hunting; The Agüero Sisters*, winner of the Janet Heidiger Kafka Prize; and *Dreaming in Cuban*, finalist for the National Book Award. Garcia has edited two anthologies, *Bordering Fires: The Vintage Book of Contemporary Mexican and Chicano/a Literature* and *Cubaní simo: The Vintage Book of Contemporary Cuban Literature*. She is also the author of three works for young readers, *Dreams of Significant Girls; The Dog Who Loved the Moon; and I Wanna Be Your Shoebox*. A collection of poetry, *The Lesser Tragedy of Death*, was published in 2010.

Vanessa Hua is a columnist for the *San Francisco Chronicle* and the author of a novel, *A River of Stars*, a national bestseller and best books pick by NPR and the *Washington Post*, and a short story collection, *Deceit and Other Possibilities*. For two decades, she has been writing about Asia and the diaspora. She has received a Rona Jaffe Foundation Writers’ Award, the Asian/Pacific American Award for Literature, a Steinbeck Fellowship in Creative Writing, as well as honors from the Society of Professional Journalists and the Asian American Journalists’ Association. Her work has appeared in *The New York Times, The Atlantic*, and elsewhere. A Bay Area native, she works and teaches at the San Francisco Writers’ Grotto.

Jenny Irish lives in Tempe, Arizona, where she is an assistant professor in the Creative Writing Program at Arizona State University. Her work has appeared in *Alaska Quarterly Review, Blackbird, Catapult, Colorado Review, Epoch, The Georgia Review*, and *Ploughshares*. She is the author of the hybrid collection, *Common Ancestor*, and the story collection, *I am Faithful*. 
A native of Los Angeles, California, Kirby Kim attended Pomona College and got his JD at UC Hastings College of the Law. Kim got his first job in publishing working for Charlotte Sheedy Literary, at that time an affiliate of Sterling Lord Literistic, then moved to Vigliano Associates and WME before joining Janklow & Nesbit Associates. Kim represents both literary and commercial authors. He’s most interested in receiving manuscripts that straddle the fence a bit, with upmarket expression combined with a genre element or plot device. When it comes to straight literary work, he’s alternatively drawn to rich, sweeping stories that try to encompass a time or a place or tightly written, narratively innovative stories or voices with award potential. His commercial interests include thrillers and mysteries, speculative fiction, and young adult. He also represents a range of nonfiction working with leaders and journalists in the areas of science, culture and current affairs. Kim is currently a board member of the Asian American Writers Workshop. He lives in Phoenix, Arizona with his wife and two kids.

Bill Konigsberg is the award-winning author of five young adult novels, including The Porcupine of Truth, which won the PEN Center USA Literary Award and the Stonewall Book Award in 2016, and Openly Straight, which won the Sid Fleischman Award for Humor, and was a finalist for the Amelia Elizabeth Walden Award and Lambda Literary Award in 2014 and has been translated into five languages. In 2018, The National Council of Teachers of English (NCTE)’s Assembly on Literature for Adolescents (ALAN) established the Bill Konigsberg Award for Acts and Activism for Equity and Inclusion through Young Adult Literature. He lives in Chandler, Arizona, with his husband, Chuck, and their Australian Labradoodles, Mabel and Buford.
Saretta Morgan is a writer and artist who uses text and objects to consider relationships between privacy and narrative forms. She is the author of the chapbooks, *Feeling Upon Arrival* (Ugly Duckling Presse, 2018) and *room for a counter interior* (Portable Press @ Yo-Yo Labs, 2017) as well as a forthcoming full length collection *Plan Upon Arrival* (Selva Oscura/Three Count Pour). She was a 2016-2017 Lower Manhattan Cultural Council Workspace Resident and has created interactive text-based projects for art institutions such as the Whitney Museum of American Art and Dia Beacon. Her work has received support from the Jerome Foundation, Arizona Commission on the Arts and the Jack Kerouac School of Disembodied Poetics, among others. Saretta received a B.A. in writing from Columbia University and an MFA from Pratt Institute. She teaches creative writing at Arizona State University.

Leah Newsom is a fiction writer born and raised in Arizona. She holds an MFA in Creative Writing from Arizona State University and is the Founding Editor of *Spilled Milk Magazine*. Her work has appeared or is forthcoming in *PANK, Juked, Passages North*, and more.

Ivelisse Rodriguez’s debut short story collection is *Love War Stories* (Feminist Press, 2018), a 2019 PEN/Faulkner finalist and a 2018 Foreword Reviews INDIES finalist. She is the founder and editor of an interview series focused on contemporary Puerto Rican writers. She earned an MFA in creative writing from Emerson College and a Ph.D. in English-Creative Writing from the University of Illinois at Chicago. She currently lives in NC with her beloved Lhasa Apso, Chocolatte Rodriguez. To learn more about Rodriguez, visit: www.ivelisserodriguez.com.
Ingrid Rojas Contreras was born and raised in Bogotá, Colombia. Her novel *Fruit of the Drunken Tree* is the silver medal winner in First Fiction from the California Book Awards. *Fruit of the Drunken Tree* was an Indie Next selection, a Barnes & Noble Discover Great New Writers selection, and a New York Times editor’s choice. Her writing has appeared in the *New York Times Magazine*, *The Believer*, *Buzzfeed*, *Nylon*, *Guernica*, and elsewhere. She has received fellowships from Bread Loaf Writer’s Conference, the Camargo Foundation, the National Association of Latino Arts and Cultures, and the Writer’s Grotto. She is working on a family memoir about her grandfather, a curandero from Colombia who it was said had the power to move clouds.

Natalie Scenters-Zapico is the author of *Lima :: Limón* (Copper Canyon Press 2019) and *The Verging Cities* (Center for Literary Publishing 2015). She has won fellowships from the Lannan Foundation, CantoMundo, and was a 2018 Poetry Foundation Ruth Lilly and Dorothy Sargent Rosenberg Fellow. Originally from the sister cities of El Paso, Texas and Ciudad Juárez, Chihuahua, she teaches Latina/o Studies and Creative Writing at the University of Puget Sound in Tacoma Washington.

Born in Istanbul to Iranian parents, Solmaz Sharif holds degrees from U.C. Berkeley, where she studied and taught with June Jordan’s Poetry for the People, and New York University. Her work has appeared in *The New Republic*, *Poetry*, *The Kenyon Review*, *Granta*, and others. The former managing director of the Asian American Writers’ Workshop, her work has been recognized with a “Discovery”/Boston Review Poetry Prize, Rona Jaffe Foundation Writers’ Award, and an NEA fellowship. She was most recently selected to receive a 2016 Lannan Literary Fellowship and the Holmes National Poetry Prize from Princeton University. Her first poetry collection, *LOOK*, published by Graywolf Press in 2016, was a finalist for the National Book Award.
Michael A. Stackpole is an award-winning novelist, game designer, computer game designer, graphic novelist, screenwriter and podcaster. He’s had over fifty novels published, including the New York Times Bestselling I, Jedi and Rogue Squadron.

Laura Tohe is Diné of the Sleepy Rock People clan and is the current Navajo Nation Poet Laureate for 2017-2019. A librettist and an award-winning poet, her books include No Parole Today, Making Friends with Water, Sister Nations, Tséyi, Deep in the Rock, and Code Talker Stories. Her commissioned librettos are Enemy Slayer, A Navajo Oratorio, for the Phoenix Symphony on the Naxos Classical Music label and Nahasdzáán in the Glittering World for Opera de Rouen made its world premiere in 2019 in France. She writes essays, stories, and a children’s play that have appeared in the U.S., Canada, and Europe with French, Dutch and Italian translations. She is the recipient of the 2019 American Indian Festival of Writers’s Award, Joy Harjo & the Lila Wallace Reader’s Digest Fund Award, the Dan Schilling Public Scholar Award and was twice nominated for the Pushcart Award.

TC Tolbert identifies as a trans and genderqueer feminist, collaborator, mover, and poet. And, s/he’s a human in love with humans doing human things. S/he is author of Gephyromania (Ahsahta Press 2014), five chapbooks, and co-editor of Troubling the Line: Trans and Genderqueer Poetry and Poetics (Nightboat Books 2013). TC was recently awarded an Academy of American Poets’ Laureate Fellowship for his work with trans, non-binary, and queer folks as Tucson’s Poet Laureate. S/he will be Writer in Residence at Pratt Institute, 2019-2020. www.tctolbert.com
**BIOGRAPHIES**

**FACULTY**

**Peter Twal** is a Jordanian American, an electrical engineer, and the author of *Our Earliest Tattoos*, winner of the Etel Adnan Poetry Prize (University of Arkansas Press). His poems have appeared in *The Believer, Poem-a-Day, Best New Poets, Kenyon Review Online, West Branch Wired, Gulf Coast, Ninth Letter Online, DIAGRAM*, and elsewhere. Twal earned his MFA at the University of Notre Dame, where he was awarded the Samuel and Mary Anne Hazo Poetry Award for his work. He lives in Phoenix, AZ with his wife and son.

**Kay Ulanday Barrett** aka @brownroundboi, is a poet, performer, and educator, navigating life as a disabled pilipinx amerikan transgender queer in the U.S. K. has featured globally; Princeton University, UC Berkeley, The Lincoln Center, Queens Museum, The Chicago Historical Society, NY Poetry Festival, Dodge Poetry Foundation, The Hemispheric Institute, & National Queer Arts Festival. They are a 3x Pushcart Prize nominee and has received fellowships from Lambda Literary Review, VONA/Voices, The Home School, and Drunken Boat. Their contributions are found in *Asian American Literary Review, PBS News Hour, NYLON, The Margins, RaceForward, Foglifter, The Deaf Poets Society, Poor Magazine, Fusion.net, Trans Bodies/Trans Selves, Winter Tangerine, Apogee, Entropy, Colorlines, Everyday Feminism, Them., The Advocate, and Bitch Magazine*. They have contributions in the anthologies, *Subject To Change* (Sibling Rivalry Press), *Outside the XY: Queer Black & Brown Masculinity* (Magnus Books), and *Writing the Walls Down: A Convergence of LGBTQ Voices* (Trans-genre Press). They are currently a guest editor at Nat.Brut, 2018 Lambda Literary Review, Writer-In-Residence in Poetry, and 2018 guest faculty for The Poetry Foundation & Crescendo Literary. *When The Chant Comes* (Topside Press, 2016) is their first collection of poetry. kaybarrett.net
Sarah Viren is a queer writer and translator from Florida by way of Missouri and Texas. Her essay collection, *Mine*, won the River Teeth Book Prize, was a finalist for a Lambda Literary Award and was long-listed for PEN America’s 2019 PEN/Diamonstein-Spielvogel Award for the Art of the Essay. Her translation of *Córdoba Skies*, a novella by the Argentine author Federico Falco, was published by Ploughshares Solos in 2016. With Lina Ferreira, she is co-editor of *The Great American Essay*, an anthology of the essay in the Americas that is forthcoming from Mad Creek Books. An assistant professor at Arizona State University, she has work published or forthcoming from the *New York Times Magazine*, the *Oxford American*, *Texas Monthly*, and elsewhere.

Joy Young is a poet, storyteller and creator of zines and books based in Phoenix Arizona. Their performance work has been featured on Button Poetry and Everyday Feminism as well as on stages and in colleges and classrooms across the country. They are the cofounder and editor of Prickly Pear Printing, a project dedicated to highlighting written and visual work with a focus on growth, beauty, and the celebration of bodies and narratives often silenced. Whether creating storytelling curriculum for restorative justice and community engagement projects, running workshops that explore identity and what it means to be human, or performing their own poetry and prose, Joy’s work seeks to cultivate strong personal narratives within a larger social justice context, which is why they were selected as the recipient of the 2018 Phoenix Mayor’s Arts Award for literary artist of the year. Joy is also the host of The Storyline Slam at Changing Hands and was recently named the best storyteller in Phoenix of 2019 by the Phoenix New Times.
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Write the Land

NAU’s Environmental Narrative Certificate invites students to write literary fiction and nonfiction that incorporates scientific inquiry and place-based narratives in order to publish work that speaks to a wide audience interested in ecology, sustainability, and climate change and solutions. Students may work in a wide range of genres, including realism, speculative fiction, nature writing, longform nonfiction, and lyric, braided, and poetic forms.

Faculty include Sherwin Bitsui, Ann Cummins, Andrea Francis, Chelsey Johnson, Lawrence Lenhart, Kara Thompson, and Nicole Walker.
Sean Avery (he/they) is a rapper, poet, and teaching artist from Avondale, Arizona. Their work integrates Hip-Hop music, poetry, and theater to explore how Black masculinity is projected onto their body. They strive for an authentic performance of self, in hopes that they will inspire others to examine their own identities. Avery is an alum of the University of Wisconsin-Madison with a BA in English Creative Writing, where they received the nation’s only full-tuition Hip-Hop & Spoken Word scholarship, First Wave. They’ve been on stage with performers such as Saul Williams, Lemon Anderson, and J. Ivy. Avery’s work has been featured in Afropunk, Blavity, the Wisconsin Film Festival and the Chicago Hip-Hop Theater Festival. Their songs & poems can also be found on their website, superseanavery.com. Currently, Avery teaches rap, poetry, and theater throughout the Valley while performing their Hip-Hop album and play titled skinnyblk.

Anthony Cody is the author of Borderland Apocrypha (forthcoming from Omnidawn, 2020), winner of the 2018 Omnidawn Open Book Contest selected by Mei-mei Berrsenbrugge. He is a CantoMundo fellow from Fresno, California whose poetry has appeared or is forthcoming in Gulf Coast, Ninth Letter, Prairie Schooner, TriQuarterly, The Boiler, ctrl + v journal, Tinderbox, among other journals. Cody is a member of the Hmong American Writers’ Circle where he co-edited How Do I Begin?: A Hmong American Literary Anthology. As an MFA candidate at Fresno State, he serves as a fellow in the Laureate Lab Visual Wordist Studio created by Juan Felipe Herrera. In 2018, he received the Galway Kinnell Scholarship to attend the Community of Writers and nominations for a Best of the Net and a Best New Poets 2018 via The Boiler. He is the communications manager for CantoMundo, as well as an associate poetry editor for Noemi Press.
**Lisa Crayton** specializes in writing nonfiction and writes material for adults, children and teens. A former corporate publication editor, she is an author, children’s book author (14) and co-author (6), award-winning freelance writer, and freelance editor and ghostwriter whose clients include authors and publishers. Her upcoming children’s books include: *Wangari Maathai: Get to Know the Woman Who Planted Trees to Bring Change*. Her recent YA titles include: *Beating Bullying as a Teen with a Disability*, *Everything You Need to Know About Cultural Appropriation*, and *Everything You Need to Know About Confronting Racist Behavior*. A popular conference speaker, she has years of experience mentoring writers and has taught writing webinars online, and writing workshops in CA, CO, IL, MD, NC, NJ, PA, TX, VA, and Ontario, Canada. She earned her MFA from National University, and a dual degree in public relations and journalism (cum laude) from Utica College. Her professional memberships include the American Society of Journalists & Authors, and the Society of Children Book Writers & Illustrators. Visit her at https://lisacrayton.wordpress.com.

**Andrew Hudson** is an award-winning speculative fiction writer. His fiction won the Imagination and Climate Futures Climate Fiction Contest, was runner up in the Writing the Future health sci-fi contest, and has appeared in *Terraform*, *Little Blue Marble* with work forthcoming in *Slate Future Tense* and *LIGHTSPEED* magazine. He studies sustainability at ASU and is a fellow in the Imaginary College at the Center for Science and the Imagination. His nonfiction writing has appeared in *Slate*, among others. He serves as associate editor of *Oasis*, a Phoenix-based journal of anticapitalist thought.
BIOGRAPHIES

FELLOWS

H - K

E. E. Hussey was born in the Philippines. She was raised in Japan and Italy and has lived in several U.S. cities. She holds degrees from the University of Texas at Austin and Johns Hopkins University. Her writing has appeared in PANK, Hayden’s Ferry Review, and elsewhere. She is a 2019 Tin House Scholar in short fiction and has also received support from the Vermont Studio Center. E.E. is currently an MFA student at the University of Alabama. You can find her online at www.eehussey.com or @eehussey.

Rogelio Juárez is a Phoenix-based writer, a graduate of the VONA/Voices of Our Nation and Tin House workshops, a grandson of Braceros and son of an immigrant and a marine. His writing can be found in J Journal: New Writing on Justice, The James Franco Review, and Zócalo Public Square.

Juhea Kim was born in In Cheon, Korea, and moved to Portland, Oregon, at age nine. She graduated from Princeton University with a degree in Art and Archaeology and a certificate in French. Her fiction has been published or is forthcoming in Granta, Slice, Zyzzyva, and Catapult. Her translation of Lee Sang Award-winning author Choi In-Ho was published in Granta. She is the founder and editor of Peaceful Dumpling, an online magazine covering sustainable lifestyle and ecological literature, and has freelanced for Vogue, Sierra Magazine, Huffington Post, and MarthaStewart.com. She has received fellowships from Bread Loaf Environmental Writers’ Conference, and Regional Arts & Culture Council. She is represented by Brandt & Hochman Literary Agency.
BIOGRAPHIES

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L - N

Natalie Lima is a 2016 PEN America Emerging Voices Fellow and a VONA/Voices alum. She is 2019 alum of the winter Tin House Workshops and will be attending the summer workshop in July. She is a first-generation college graduate of Northwestern University and an MFA candidate in creative nonfiction at the University of Arizona, where she teaches introduction to fiction writing and freshman composition. Her essays and fiction have been published or are forthcoming in Longreads, Catapult, Brevity, The Offing, and elsewhere. She is currently writing a dark humor memoir-in-essays about the absurdities of living in a body.

Brian Lin is a Ph.D. student in the creative writing and literature program at USC. He has participated in the Tin House Summer Workshop and the Napa Valley Writers’ Conference. Fiction editor for Apogee Journal and community outreach coordinator for The Offing, Lin is also working on a novel and a short story collection.

Susan Nguyen hails from Virginia but currently lives and writes in Arizona. She received her MFA in poetry from Arizona State University. She is the recipient of fellowships from the Virginia G. Piper Center for Creative Writing and the Aleida Rodriguez Memorial Award. In 2018, she was featured on PBS NewsHour as “one of three women poets to watch” and she was a finalist for the Pablo Neruda Prize for Poetry. Her work has appeared in Tin House, DIAGRAM, and others. You can find her at www.girlpoet.co.
Alejandro Nodarse holds an MFA from the University of Miami. An alum and former staff member of the VONA Writers Conference, he was recently the Fiction Artist in Residence at The Deering Estate in Miami and a 2019 CINTAS Foundation Fellowship Finalist. His work has appeared in The Acentos Review, Burrow Press, and other publications. A former independent bookseller, he now teaches creative writing at the University of Nebraska and works as an apprentice arborist.

Bruce Owens Grimm writes haunted queer essays and memoir. His work has appeared in The Rumpus, Kenyon Review Online, Ninth Letter, AWP’s Writer’s Notebook, Iron Horse Literary Review, Older Queer Voices, and elsewhere. He is co-editing Fat & Queer, an anthology inspired by his Fat and Queer series for Queen Mob’s Tea House. More can be found at www.bruceowensgrimm.com.

Gionni Ponce is a Macondista prose writer currently based in Tempe, Arizona. She aims to create literary space for traditionally marginalized stories in her writing as well as in her work. She is the former associate director of the IU Writers’ Conference. Her work is published in Kenyon Review Online, CRED Philly, The MFA Years, TakePart, and La Vida Magazine. To learn more, follow her on Twitter: @GPisMe

Reyes Ramirez is a Houstonian. Ramirez won the 2019 YES Contemporary Art Writer’s Grant, 2017 Blue Mesa Review Nonfiction Contest, 2014 riverSedge Poetry Prize and has poems, stories, essays, and reviews (and/or forthcoming) in: Cosmonauts Avenue, The Latinx Archive, december magazine, Houston Noir, Gulf Coast Journal, The Acentos Review, Cimarron Review, and elsewhere. Ramirez has been awarded grants from the Houston Arts Alliance and The Warhol Foundation’s Idea Fund. You can read more of his work at: reyesvramirez.com.
Peggy Robles-Alvarado is Pushcart Prize nominee, a CantoMundo fellow, Academy for Teachers and Home School fellow and a five-time International Latino Book Award winner. This tenured educator, with M.A.Ed. degrees in elementary and bilingual education and an MFA in Performance Studies is the author of Conversations with My Skin (2011) and Homage to the Warrior Women (2012). Through Robleswrites Productions, she curated The Abuela Stories Project (2016) and Mujeres, The Magic, The Movement and The Muse (2017). As an initiated priestess in the Lukumi and Palo spiritual systems, this BRIO award-winning performance poet uses rhythmic, raw-truth energy to celebrate womanhood and honor cultural rituals. She’s been featured on HBO Habla Women, Lincoln Center Out of Doors, The Black Spirit Solstice Summit, Poets & Writers, and The BADD!ASS Women Festival. Robles-Alvarado also directed sold-out performances of her latest anthology and the poetic play Live Big Girl. For more information visit Robleswrites.com.

Joel Salcido was born in the San Fernando Valley and raised in West Phoenix. He is the son of Mexican immigrants, a first-generation college graduate, a husband, and father of three sons. Salcido characterizes his work as hood magical realism—a navigation between the grief & ecstasy of place & experience. His poetry and prose are not simply written to or about his culture and community—but from it. His work has been featured or is forthcoming in [PANK] Magazine, Winter Tangerine, YesPoetry, PidgeonHoles, Write On: Downtown, Public Pool, and Acentos Review among others. He is the recipient of a Virginia G. Piper Creative Research Fellowship and a Winter Tangerine workshop alum. Salcido holds an MFA in Poetry from Arizona State University.
A marketer by day, and author by night, Willow Sanders writes sweet with heat Contemporary Romance and Romantic Suspense. Her debut novel, Dirty Little Secret won Breakout Author of the Year in 2012 from AuthorsDatabase.com and was the Book Buzz PR - Romance Novel of the year. She has been a municipal liaison for National Novel Writing Month (NaNoWriMo) since 2004, both in Chicago and in Phoenix, is the Publicity Chair for Valley of the Sun RWA, the President of Desert Rose RWA, and also was named a 40 Under 40 Marketer by Connect Association last year. When not writing you can find her torn between her loyalty to the Fighting Illini and her husband’s loyalty to Michigan State, bemoaning traffic, feeding her caffeine addiction at the Green Mermaid (otherwise known as Starbucks) and trying to find the connection between her and the Gilmore Girls—because she is certain she is a long-lost family member.

Judith Starkston writes historical fantasy set in the Bronze Age world of Hittites and Greeks. She holds degrees in Classics, from University of California, Santa Cruz (BA) and Cornell University (MA). She taught high-school English, Latin and humanities. Her debut novel, Hand of Fire, was a semi-finalist for the prestigious M.M. Bennett’s Award for Historical Fiction. Her second novel, Priestess of Ishana won the San Diego State University Conference Choice Award. She is represented by Richard Curtis.

Fargo Tbakhi (he/him) is a queer Palestinian-American writer and performer from Phoenix, Arizona. He is the winner of the 2018 Ghassan Kanafani Resistance Arts Scholarship and the 2017 Kristin Valentine Scholarship in Performance Studies. He is a Pushcart nominee, and his work can be found in Cotton Xenomorph, Mizna, Cosmonauts Avenue, Glass: a Journal of Poetry, Peach Mag, and elsewhere.
Chloë Boxer is a third year fiction student in the MFA at ASU. Her stories have appeared in the Michigan Quarterly Review, Gemini Magazine, and Moment. She received a Global Residency Fellowship from the Virginia G. Piper Center for Creative Writing and was awarded a spot at the TENT: Creative Writing Residency at the Yiddish Book Center. Before moving to Arizona she worked as a writer and producer of true crime television.

Justin Noga is a fiction writer from Akron, Ohio, and is a second-year MFA student at Arizona State University. He teaches composition and creative writing at ASU, taught for the Piper Writers Studio at the Virginia G Piper Center for Creative Writing in Summer 2018, and was the recipient of the 2018 Virginia G. Piper Global Teaching Fellowship for the National University of Singapore. His work has been published in Conjunctions. He lives with a whippet/terrier with a Napoleon complex.
Sara Fujimura writes for teens and the young at heart. She is the American half of her Japanese-American family and spends about a month each summer in rural Japan with her children. So it’s no surprise she’s written about Japanese culture and raising bicultural kids for such magazines as *Learning through History* and *Mothering*, as well as, writing travel-related articles for the book *To Japan with Love*. Her award-winning YA contemporary novel *Tanabata Wish* is set in Nagoya, Japan. Her second book *Breathe* is YA historical fiction set in 1918 Philadelphia against the Spanish Flu pandemic. *Every Reason We Shouldn’t*, also YA contemporary, launches March 2020 with Tor Teen is for fans of *The Cutting Edge* and *Yuri on Ice*. Sara is a creative writing teacher, a literacy advocate, and is excited to support the next generation of authors. [www.sarafujimura.com](http://www.sarafujimura.com)

Michael Hale has over 30 years of experience as a Creative Director, entrepreneur, writer and Illustrator. He has illustrated many picture books and written two himself. His book, *Bad Monkey Business* was awarded a Spark Honor by SCBWI in 2018. He also serves as the Illustrator Coordinator for SCBWI’s Arizona Region. When he is not writing or illustrating, he devotes his time to coaching others looking to forge their own path in children’s publishing. You can see more of his work by visiting [www.michaelhale.me](http://www.michaelhale.me)
Ilana Luna is Associate professor of Latin American Studies and Spanish at Arizona State University. She holds a Ph.D. in Hispanic Languages and Literature from the University of California, Santa Barbara, with an emphasis in literary translation (2011). (M.A. University of California, Santa Barbara, 2006; B.A. Bryn Mawr College, 2001). At ASU she teaches on Latin American film, literature in Spanish and in translation, and Latin America Cultural Studies. She author of the book Adapting Gender: Mexican Feminisms from Literature to Film (SUNY Press, 2018) that considers the subversive potential of film adaptation of literary texts that intersect with feminist discourses in a neoliberal Mexico. She is the Director of Programming for the international film Femme Revolution Film Fest in Mexico City, and a writer and translator of poetry and prose. You can find some of her work in the journals Jacket2, Hostos Review, Askew, Four Chambers Press, Oomph!, Barzakh, Hektoen International, Vice Versa, and Contrapuntos. She has translated Juan José Rodinás's Koan: Underwater (Cardboard House Press, 2018), Judith Santopietro's Tiawanaku: Poems from the Madre Coqa (Orca Libros) and Giancarlo Huapaya's Sub Verse Workshop (Lavender Ink/Diálogos)

Judith Santopietro was born in Córdoba (Veracruz, México) in 1983, though she was also raised between Ixhuatlán del Café and Boca del Monte, native communities in the Altas Montañas to which her family belongs. There she first heard stories about nahuales, chaneques, flying women, and other extraordinary beings from the Mesoamerican world. Her mother tongue is Spanish; nevertheless, she has learned Nahuatl for political reasons and to honor her foremothers who dreamed and lived in that language. Judith holds a Master’s degree from the University of Texas at Austin and has carried out research residencies in the Sierra de Zongolica and Tecomate (Veracruz), the Teresa Lozano Long Institute of Latin American Studies (Texas), and the University of Leiden (Netherlands), as well as in New...
York and Bolivia. She directed the project Iguanazul: Literature in Indigenous Languages, and has published the books *Palabras de Agua* (Instituto Veracruzano de Cultura-Praxis, 2010) and *Tiawanaku. Poemas de la Madre Coqa* (Hanan Harawi Editores, 2017)–the first version in Spanish–as well as the essay “Migrantes nahuas celebran a Santiago Apóstol: un ejercicio de comunalidad en Nueva York” (Universidad Autónoma de Chiapas, 2017/ Leiden University Press, 2016). She was awarded the Lázara Meldiú National Poetry Prize in 2014 and was a finalist for the International Literary Prize “Aura Estrada” in 2017. She has published in the *Anuario de Poesía Mexicana* 2006 (Fondo de Cultura Económica), *Rio Grande Review*, *La Jornada* and *The Brooklyn Rail*, and has also participated in numerous festivals, including PEN America’s World Voices Festival in Nueva York, 2018. Her updated re-edition of *Poemas De La Madre Coqa* was published in bilingual format (trans. Ilana Luna) at Orca Libros.

**Sharon Skinner** holds a GPC, a BA in English, an MA in Creative Writing, and a poetic license. She currently writes for all ages. Her published works include picture books, middle grade, ya, and adult novels. Her rhyming picture book, *Rocket Shoes*, was selected for the 2018 Leaping Lizard Club Top Ten Read Aloud list. Sharon is an active member of SCBWI (Society of Children’s Book Writers and Illustrators) and serves as the Regional Advisor for SCBWI AZ. You can find out more about Sharon online at www.sharonskinner.com

Denise Ganley is a graduate of the Your Novel Year program from Arizona State University’s Piper Center for Creative Writing and has a Certificate in Creative Writing from Phoenix College. Her supernatural short story “The Relic Expert” placed as a semifinalist in the 2011 Faulkner Wisdom Contest and with Honorable Mention in the *Writer’s Digest* 80th Annual Writing Competition (Mainstream/Literary Category). Denise writes inclusive, cross-genre stories. She is the host of The Heart-Shaped Books Podcast and the 2020 Board President of Sisters in Crime Desert Sleuths Chapter. Find her at DeniseGanley.com

Dianne Freeman is the acclaimed author of the Countess of Harleigh Mystery series. She is an Agatha Award and Lefty Award winner, as well as a finalist for the prestigious Mary Higgins Clark Award from Mystery Writers of America. She spent thirty years working in corporate accounting and finance and now indulges her love of writing, history, and mystery. Born and raised in Michigan, she and her husband split their time between Michigan and Arizona. Her second novel in the series, *A Lady’s Guide to Gossip and Murder*, released in June 2019. Visit her at www.DiFreeman.com.
Yi Shun Lai is co-owner and fiction editor of the Tahoma Literary Review, a thrice-annual literary magazine. Her column on writing and publishing, “From the Front Lines,” appears monthly in The Writer magazine. Her debut novel Not a Self-Help Book: The Misadventures of Marty Wu, was a semi-finalist for 2017’s Thurber Prize in American Humor. She teaches in the MFA programs at Southern New Hampshire University and Bay Path University.

Deborah J. Ledford is the Award-Winning author of the Inola Walela and Steven Hawk psychological suspense thriller series including Causing Chaos, Crescendo, Snare, and Staccato. Also a screenwriter, she is president of IOF Productions Ltd and producer of Causing Chaos and Crescendo, the 2016 and 2014 Anthony Award Nominees for Best Audiobook. As well, an Agatha Award Winner, and three-time nominee for the Pushcart Prize. Part Eastern Band Cherokee, Deborah spent her summers growing up in the Great Smoky Mountains of North Carolina where her novels are set. She lives in Phoenix with her husband and two awesome Aussies. www.DeborahJLedford.com
Jonathan Danielson is an Instructor with Writing Programs and Affiliate Faculty member with Creative Writing. In 2017 he was named Writer-at-Large (“Desert Correspondent”) for Feathertale Review, and his work has appeared in Gulf Coast, Juked, Superstition Review, Gravel, Able Muse, The Saturday Evening Post, and elsewhere. His story “Borders” was the recipient of the 2016 Editor’s Prize from Switchback. Along with his full-time teaching duties at ASU, Jonathan is pursing a doctorate in English literature with a creative emphasis. He received his MFA from the University of San Francisco.

Ryan Greene is a translator, poet, and bookmaker from Phoenix, Arizona. He has translated work by Claudina Domingo, Ana Belén López, and Giancarlo Huapaya, and his translations have found a home in places like Asymptote, Hayden’s Ferry Review, and Angel City Review. His translations of selected poems by Ana Belén López appear in the bilingual chapbook, rojo si pudiera ser rojo // red if it could be red (Anomalous Press, 2019). He currently facilitates the Cardboard House Press Cartonera Collective bookmaking workshops at Palabras Bilingual Bookstore in Phoenix, Arizona.

Raquel Gutiérrez is an essayist, arts critic/writer, and poet. An adult child of Mexican and Salvadoran immigrants, Raquel was born and raised in Los Angeles and currently lives in Tucson, Arizona where she/they just completed two MFAs in Poetry and Non-Fiction from the University of Arizona. Raquel is a 2017 recipient of the Creative Capital | Andy Warhol Foundation Arts Writers Grant. Raquel also runs the tiny press, Econo Textual Objects (est. 2014), which publishes intimate works by QTPOC poets. Her/Their poetry and essays have appeared in ArtNet Los Angeles Review of Books, Open Space, The New Inquiry, Zocaló Public Square, Entropy, FENCE, Huizache, Río Grande Review, The VOLTA, Foglifter, and Hayden’s Ferry Review. Raquel's
BIOGRAPHIES

MODERATORS

G - M


tanner menard is a Q2S, non-binary poet & composer whose work embodies their Creole/Acadian/NDN lineage. Poems are their method of survival, a linguistic medicine of ambiguity which is certain that love prevails. As a composer of experimental music, menard has been published & anthologized internationally on labels such as Full Spectrum Records, Rural Colours, Tokyo Droning, Install, Slow Flow Rec, H.L.M., Archaic Horizon, Kafua Records & Milieu Music. Their recent album/chapbook collaboration with Andrew Weathers was published on Full Spectrum Records. menard’s poetry & essays have been published in *The Squawkback, Rabbit & Rose, Cloudthroat, The U of A Poetry Center Blog, Red Ink Magazine, The Mockingheart Review, American Indian Culture and Research Journal* at UCLA & *The Wire Magazine*. Forthcoming poems will appear in *Hunger Mountain, Beestung, Wend Poetry & Hayden’s Ferry Review*. Their poems ‘see eye my memory my’ & ‘Excerpts from Preludes & Flux’ were nominated for a Pushcart Prize by *Cloudthroat & Hayden’s Ferry Review*. menard is a member of the Atakapa-Ishak Nation of Southwest Louisiana & Southeast Texas & resides in Tempe, AZ. They work as a community organizer for Equality Arizona.

Originally from the San Francisco Bay Area, Kevin Mosby is an instructor and MFA candidate in creative nonfiction at the University of Arizona. A poet and essayist, Kevin is Editor-in-Chief of *Sonora Review*, and is the former Editor of *Westwind*: UCLA’s Journal of the Arts. With Ander Monson he is editor of the forthcoming anthology *Best of the West: 40 Years of Sonora Review*, to be published in 2021 by the University of Arizona Press.
Claudia Nuñez de Ibieta translates, interprets, and occasionally still teaches Spanish and English, in Tempe, Arizona. A student of history (B.A. ASU), translation of historiography is a favorite, with published translations for the Academy of American Franciscan History. Also a bookseller at her local independent bookstore in Tempe for over 10 years and founding member of the bookstore’s fifteen-year-old Spanish language literary bookgroup, “La Tertulia”, Claudia very much enjoys reading in both languages, as well as making bilingual books of poetry with Phoenix’s Cartonera Collective since 2018. This has led to developing her own project of poetic translation, with aspirations to publish, and to small incursions in sharing her writing, with pieces in inaugural issues of City of Tempe’s Orbit Playlist, little somethings press, and Palabrona Zine, vol.1.

Justin Petropoulos is the author of two collections of poetry, Eminent Domain (Marsh Hawk Press 2011), selected by Anne Waldman for the 2010 Marsh Hawk Press Poetry Prize and <legend> </legend> (Jaded Ibis Press 2013), a collaborative work with multimedia artist, Carla Gannis. His poems have appeared in American Letters & Commentary, Columbia Poetry Review, Mandorla, among others, and have been included in the anthologies Devouring the Green: Fear of a Human Planet (Jaded Ibis Press 2015) and The &NOW Awards 3 (Lake Forest College Press 2015). He is currently the program manager for Arizona State University’s Creative Writing Program.
Affiliated with the National Federation of Press Women, Arizona Professional Writers is a nonprofit organization of women and men welcoming those who are experienced professionals in the communications field, both active and retired, those who are new to their careers, and students. We work as print and electronic journalists, writers, editors, novelists, graphic artists, photographers, film producers, public relations specialists, and more. We own our own businesses. We work for companies both large and small, for schools, the government and non-profits. We sharpen career skills, network with top professionals and enjoy the camaraderie of peers. We have an annual communications contest and first place winners can enter in the NFPW national competition. We host professional development workshops/seminars. Activities often feature speakers who are published writers or experts in other areas of professional communications. APW also offers grant and scholarship opportunities.

The conduit that connects the creative poetic voice, Arizona State Poetry Society has been a home for poets for more than 50 years. With branches in Scottsdale, East Valley, Sun Cities and Tucson, and members all over Arizona and in the US, we seek to bring poets together to share, create, and shape our poetry. We welcome visitors to all of our branches. We are also a member of the National Federation of State Poetry Societies, linking us from coast to coast.

Established in 1988, Barrett, the Honors College at Arizona State University is a selective four-year residential college offering special honors courses, study abroad, research opportunities, and merit scholarships to academically outstanding undergraduates at all four ASU campuses. In 2015, The New York Times called Barrett “the gold standard” among honors colleges in the nation. In 2005, Readers’ Digest named Barrett “Best Honors College” in the nation. USA Today named ASU one of the 100 Best Value Colleges for 2010 and specifically cited Barrett as a factor in the recognition, identifying the honors college as “outstanding.” Barrett students benefit from the vast resources and opportunities at ASU, the nation’s largest Research I institution in the fifth largest metropolitan area in the United States with more than 70,000 students studying in over 277 fields of academic inquiry. Now in its 30th year, Barrett has more than 7,000 students living and learning at ASU’s Tempe, Downtown, Polytechnic and West campuses. More information at https://barretthonors.asu.edu/
Elizabeth Martina Bishop writes prose poems, prose, essays and short stories and is currently undergoing the acquisition of a second doctorate in women and spirituality at CIIS/San Francisco. She also blogs for Patheos.com, a religion and spirituality site. Previous to that, she acquired her third MFA at CIIS under the tutelage of Carolyn Cooke. She also appeared in the San Francisco Litquake in 2012. Bishop has her books on sale at Amazon.com and sells direct at various fairs around the country. Interested in developing poems for the stage and developing her skills as a playwright, she has produced several verse plays and monologues. In addition, she has published more than sixty collections of poetry. Please visit her website at www.ElizabethMartinaBishop.com to view a recent selection of her work as well as the “Poem a Day” selection.

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Headquartered in Mesa, AZ, Brick Cave Media publishes books in digital ebook, audio book, paperback & hard cover print formats. We feature the works of authors such as Sharon Skinner, J.A. Giunta, Scott Woods and Bruce Davis. We feature science fiction, fantasy and poetry among our genres.

Cardboard House Press is a 501c3 nonprofit organization devoted to the creation of spaces and media for cultural, artistic, and literary development through the publication and circulation of writing, art, and contemporary thought from Latin America and Spain and through bilingual events, community projects and workshops. Our work serves as a platform to exchange ideas and highlight meanings that stimulate diverse human connections and social actions. All of our publications are bilingual - English and Spanish. To date we have published authors from Argentina, Colombia, Cuba, Chile, Spain, Guatemala, Mexico, Peru, Puerto Rico and Uruguay. We are based in Phoenix, Arizona.

The Desert Botanical Garden has a rich history, dating back to 1939 when a group of cactus enthusiasts found beauty in desert plants and wanted to preserve them. The Garden is continuing that work today through education, research, exhibition and conservation not only on location but around the world. Visitors to the Garden can enjoy the beauty of the Sonoran desert, fun events, and educational classes for children and adults.
Exhibitors

H - L

Founded in 1986, Hayden's Ferry Review is internationally recognized as one of the leading literary journals in the field. Pieces have been featured in prestigious collections like Best American Short Stories, Best American Essays, and the Pushcart Prize Anthology. Previous contributors include George Saunders, Haruki Murakami, Rita Dove, Joseph Heller, Peggy Shumaker, Raymond Carver, John Updike, TC Boyle, Lydia Davis, and more.

Holum Press is an independent publisher in Phoenix, Arizona organized by a group of anti-capitalists. We believe in the emancipatory potential of art and the imagination, and in that spirit we strive to realize healthier futures without pernicious inequality, discrimination, and objectification. We publish critical essays, fiction, poetry, works of art, and personal reflections that engage us in this struggle against a perverse political economy.

Hoot n Waddle is a publishing and digital audio company run by Jared Duran and Janell Hughes. Started in 2016, HnW began as a platform for Phoenix, AZ-based arts and culture podcasts. In March of 2018, the company entered the publishing world. To-date, we have published work by Andrea Scarpino, Ann Stewart McBee, Christopher Danowski, David Chorlton, Jack Evans, Ron Riekki, and Christine Sloan Stoddard, with work forthcoming from Clottee Hammons, klipschutz, Mike Chin, and Rob Carney.

Karen Shiffman Lateiner, M.Ed. is the author of Timeless Dance: A Story of Change and Loss, a memoir about gender change and loss. Her attendance in a Desert Nights Rising Stars Conference served as a catalyst for telling her story. Since publishing her memoir years later, she has been invited to speak in a variety of venues about current issues relating to gender diversity. To encourage other writers to enjoy nature and to write their stories, she created and facilitates a Hike and Write Program in Phoenix. Learn more about her at www.kslateiner.com.

Little somethings press: a collection of small writings aims to highlight the growing wave of micro-literature, while navigating the space between literary journals and zines. The bi-annual hand-bound journal will be published in July and February in the spirit of DIY, while showcasing high-quality flash and micropoetry from around the globe.
Jeffrey Marshall is a writer and retired journalist and the author of four books, including the suspense novel *Undetected* and *Little Miss Sure Shot*, a historical novel about the life of Annie Oakley. He moved to Arizona in 2008 from New Jersey after spending 35 years as a writer and editor, much of that in financial journalism, and was editor-in-chief of two national business magazines. During his career, he was a winner or co-winner of numerous magazine awards for writing and design, and was part of an investigative team nominated for a Pulitzer Prize for stories about municipal corruption in New Jersey. Marshall has also freelanced widely to publications, including *The New York Times, New Jersey Monthly* and *High Country News*, and continues to write for environmental and fishing publications. He is an active environmentalist and currently serves on two national boards of Trout Unlimited. Marshall also recently completed a six-year stint on the board of the Desert Foothills Land Trust in Carefree, AZ. He has a bachelor’s degree from Princeton and a master’s in journalism from Northwestern. He lives in Scottsdale, AZ, with his wife, Judy, and their dogs Maggie and Blaze.

Jessica McCann is a published novelist and has worked as a professional freelance writer and editor for magazines, universities, corporations and nonprofits for 30 years. Her creative nonfiction and reporting has appeared in *Business Week, The Writer, Phoenix, ASU Research* and more than 50 other publications. She also is a frequent speaker/presenter at writers’ conferences and book-related events. Her debut historical novel, *All Different Kinds of Free*, won the Freedom in Fiction Prize from The Mackinac Center for Public Policy. Her second novel, *Peculiar Savage Beauty*, was named 2018 Book of the Year by the Arizona Authors Association. McCann lives with her family in Phoenix and draws inspiration for her writing by spending time enjoying nature and the outdoors. Visit her website to learn more about McCann’s novels and writing journey. [www.jessicamccann.com](http://www.jessicamccann.com)

Northern Arizona University’s MFA in Creative Writing offers workshop courses in poetry, nonfiction, and fiction with award winning faculty, Sherwin Bitsui, Ann Cummins, Chelsey Johnson, Lawrence Lenhart, and KT Thompson. Our new Environmental Narrative Certificate prepares students to write effectively about environmental concerns, crises, and solutions.

Palabras is Arizona’s only bilingual bookstore with a carefully curated selection of titles in Spanish and English that hosts a variety of community events and workshops focused on cultural representation and diversity.
Poets and Muses is a weekly poetry podcast where the Host and Executive Producer, Imogen Arate (herself a prolific poet), chats with poets about their inspirations. During each episode, two poems serve as the doorway into an exploration of diverse human experiences. While we feature poets with a range artistic history, the podcast is mainly a platform for emergent poetic voices from a variety of social-economic backgrounds. Since launching in December of 2018, Imogen has interviewed nearly 50 poets throughout the Valley, from those in their teens to octogenarians. In addition to showcasing an array of representative voices, Poets and Muses also aims to dispel misgivings and apprehension the listening public has toward poetry, as well as to inspire people to adopt poetry as a mode of self expression. While Poets and Muses is mainly conducted in English, our podcast also features poems written in other languages.

The Poisoned Pen Bookstore, founded in 1989 by Barbara G. Peters, is an independent bookstore specializing in fiction. Discover with us current and classic works of mystery, thrillers, historical and literary fiction, and literature of the American Southwest, much of it offered in Autographed First Editions and imports. Our Book Clubs bring exciting new work right to your door. Located in Old Town Scottsdale’s Art District, The Pen is celebrated for its schedule of author and literary events and its global outreach through webcasts and worldwide shipping. In 1997 Peters and her husband Robert Rosenwald founded Poisoned Pen Press, a separate corporation dedicated to publishing excellence in mystery. The Poisoned Pen hosted the Left Coast Crime Conference in 1995, and most years hosts a themed mystery conference of its own in Scottsdale.

Queer Poetry Salon is a safe space for queer writers organized by Equality Arizona to share ideas & poetry while providing opportunities to mobilize for the community. Any LGBTQIA writer can share two short selections during an open mic period before the featured readers. This is a test lab for queer literature wherein we share new work & grow our queer community. Any LGBTQIA writer can share two short selections during an open mic period before the featured readers. This is a test lab for queer literature wherein we share new work & grow our queer community. Equality Arizona is proud to build a cultural institution in Phoenix for queer voices. Equality Arizona is a non-profit organization, made up of both a 501c3 (Equality Arizona) and 501c4 (Equality Arizona Action) tax exempt organizations. We use a variety of strategies to build the political and cultural power of LGBTQ Arizona. Our mission is to build a strong and resilient LGBTQ social movement and culture in Arizona by increasing access to safety, well-being, and inclusion in society.
Read Better Be Better (RBBB) is a nonprofit that helps children improve literacy skills and become better learners. We are the only nonprofit that inspires and equips youth to help solve Arizona’s literacy crisis. RBBB pairs trained 8th-graders with struggling 3rd-graders. Together, they work through our reading comprehension curriculum, followed by fun group activities; all of which are proven to develop literacy skills for broader academic success. Unlike other after-school programs in Arizona, RBBB benefits two groups of children at significant developmental milestones. 3rd-graders significantly improve reading comprehension and develop an enjoyment of reading. Middle schoolers show increased civic responsibility and begin to read to siblings at home— the best solution for sustained change.

Dorothy Rice is the author of two published memoirs, *Gray is the New Black* (Otis Books, June 2019) and *The Reluctant Artist* (Shanti Arts, 2015). Her personal essays and fiction have been published in dozens of journals and magazines, including The Rumpus, Brain, Child Magazine, The Saturday Evening Post, Hippocampus and Brevity. An essay about her mother’s descent into Alzheimer’s was awarded second place in the 2018 Kalanithi Awards (honoring Paul Kalanithi, author of *When Breath Becomes Air*) and her work has been nominated for a Pushcart and Best of the Net. After raising five children and retiring from a career managing statewide environmental protection programs, Rice earned an MFA in Creative Writing from UC Riverside, Palm Desert, at 60. She is also a certified Amherst Writers & Artists Method creative writing workshop facilitator and works for 916 Ink, a youth literacy nonprofit. You can find Dorothy at dorothyriceauthor.com, and on twitter at @dorothyrowena.

rinky dink press — a Phoenix-based publisher of micropoetry in microzine form — is on a mission to get poetry back in the hands of the people. Each of our single author collections can fit in your pocket, but we never sacrifice craft, and despite the tiny format, we refuse to sacrifice style. In short, we believe in marrying a DIY attitude with skilled poetics and fine-art aesthetics, creating accessible micro-books for $1 each that are unlike anything on the market.

Cinthia Ritchie is the award-winning author of *Dolls Behaving Badly* (Hachette Book Group) and *Malnourished: A Memoir of Sisterhood and Hunger* (Raised Voice Press). She’s recipient of the 2019 Tucson Festival of Books prose award; the Woman’s National Book Association Nonfiction Award; Brenda Ueland Prose Prize Winner; National PEN Women Creative Nonfiction Award; Sport Literate Essay Award plus fellowships at Hedgebrook

Romance Writers of America is a national non-profit genre writers association that provides networking and support to individuals seriously pursuing a career in romance fiction.

Sandra Marinella, MA and MEd, is an award-winning writing teacher and author. She has taught thousands of workshops and speaks at community venues on the power of story. Her articles have appeared in The English Journal, Seventeen, Well Being Journal, and Psychology Today’s blog. While working with patients and veterans at Mayo Clinic, she wrote The Story You Need to Tell. It has been lauded as a transformational guide to writing our personal stories. Learn more at www.storyyoutell.com.

Sisters in Crime Desert Sleuths is an organization for writers, readers, and fans of crime fiction and mystery. Our Chapter is a proud member of Sisters in Crime, an international organization that promotes the ongoing advancement, recognition and professional development of women crime writers to achieve equality in the industry, raising professionalism, serving as the voice for excellence and achieving diversity in crime writing. The Sisters in Crime Desert Sleuths Chapter is located in the Phoenix Metropolitan area and serves members throughout the State of Arizona. Our members include bestselling, award-winning authors as well as emerging writers, fans of mysteries and crime stories, and other genres. We are an inclusive organization - whatever your gender, level of experience, or genre, you are welcome to join us.

The Society of Children’s Book Writers and Illustrators (SCBWI) is a nonprofit 501(c)3 organization, and the only professional organization specifically for individuals who write and illustrate for children and young adults. Our mission is to support the creation and availability of quality children’s books in every region of the world. Membership in SCBWI is open to anyone with an active interest in children’s literature, from picture books to young adult novels. We welcome aspiring and published writers and illustrators, as well as librarians, educators, translators, artists, students, dramatists, musicians,
filmmakers, and others. A passion for children’s literature is our number one criterion. SCBWI Arizona, the local region of the organization, is led by Regional Advisor Sharon Skinner, who manages the Arizona Regional Team and local Planning Committee.

Sonora Review is among the oldest student-run literary journals in the country, and has been devoted since its founding in 1980 to offering a venue for exciting new and emerging authors, as well as prominent southwestern writers and artists. In previous issues we have featured work by Aimee Bender, Joy Harjo, and Maggie Nelson, and our editors have included Antonya Nelson, Richard Russo, and David Foster Wallace. Work originally printed in Sonora Review has appeared in Best of the West and Best American Poetry, and has won O. Henry Awards and Pushcart Prizes.

Superstition Review is the online literary magazine produced by creative writing and web design students at Arizona State University. Founded by Patricia Colleen Murphy in 2008 in ASU’s College of Integrative Sciences and Arts, the mission of the journal is to promote contemporary art and literature by providing a free, easy-to-navigate, high quality online publication that features work by established and emerging artists and authors from all over the world. We publish two issues a year with art, fiction, interviews, nonfiction and poetry.

Tanline Printing is a Tucson-based print shop that creates unique handcrafted items using screenprinting, letterpress, risograph, and other techniques. Headed by co-owners Jeik Ficker and Amanda Beekhuizen, we are a community of artists working together, and we specialize in making unique printed clothing and paper goods. We believe in the power of printmaking and self-publishing. We do various things here in our shop and around the community: custom printing; classes in screen printing, letterpress, and bookmaking; live printing at events; collaboration with artists to publish their work as prints and books; and exhibiting works in our Tucson gallery space and retail store, Tiny Town Surplus.

Tolsun Books, LLC is a small press based out of Tolleson, Arizona and Las Vegas, Nevada. Tolsun Books believes in the cosmic power of strong relationships with authors, artists, partners, and the community. They make daring, energetic books that use separate parts to construct a whole: poetry, short stories, comics poetry, hybrids, photo stories, flash memoir. At Tolsun, the importance of aesthetic and design is paramount: A Tolsun Book will look beautiful on a bookshelf, coffee table, or nightstand. Go ahead, judge our books by their covers!
The University of Arizona Press is the premier publisher of academic, regional, and literary works in the state of Arizona. We disseminate ideas and knowledge of lasting value that enrich understanding, inspire curiosity, and enlighten readers. We advance the University of Arizona’s mission by connecting scholarship and creative expression to readers worldwide.

Warner House Press (WHP) is a publisher that exists to support authors who have something important to say. We provide the best combination of digital technology and craft available. As Warner House Press, we aim to facilitate the publishing process all the way from concept to finished product. Our goal is to offer a realistic and accessible platform for local and national writers who would otherwise, for whatever reason, find it difficult to engage with a larger publishing house.

Founded in 2007, Write On, Downtown (WOD) is the journal of student and community writing produced on Arizona State University’s Downtown Phoenix campus (DPC). For years, the journal’s mission was simply to showcase the creative and investigative work of students on the DPC. However, in our most recent issues (2017 & 2018), we have proudly debuted a broader range of voices, perspectives, and styles, all of which are essential to the (re)birthing of our city as an intercultural, intergenerational, collegial, and communal space of collaboration. Thus, we now feature evocative work with a “Downtown ethos” produced by DPC students, students from the Osher Lifelong Learning Institute, as well as community members. WOD wants to be the university journal that breaks the mold, and we’re committed to collapsing old paradigms and arbitrary boundaries in the process, building bridges between university and community.
Each year, the Virginia G. Piper Center for Creative Writing offers a number of scholarship opportunities for individuals to attend the Desert Nights, Rising Stars Writers Conference, which are made possible through the generous support of our sponsors, donors, and the Virginia G. Piper Charitable Trust. Please join us in taking a moment to recognize and celebrate this year’s scholars.

**Arizona Educator Scholarships**

- Taylor Cleland
- Carrie Deahl
- Karen Randle
- Beverly Smith-Dawson
- Julia Stevenson

**Arizona High School Student Scholarships**

- Akhila Bandlora
- Heather Jensen

**ASU Creative Writing Program**

- Steven Abell
- Jade Cho
- Julian Delacruz
- David Joseph
- Tucker Leighty-Phillips
- Charlee Moseley
- Steffi Sin
- Elliot Winter

**Barrett, the Honors College**

- Camden Cook
- Katelyn Corning
- Danielle Du
- Fiona Flaherty
- Yaritza Flores Bustos
- Ahanna Onyenso
- Kate Ourada

**College of Liberal Arts & Sciences, Humanities Division**

- Gunnar Anderson
- Vivian Balasu
- Amelia Barbee
- Rachel Bunning
- Brenna Camping
- Amy Caylor
- Nicole Collingwood
- Taylor Dance
- Austin Davis
- Rachel Donalson
- Aaron Feller
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- Amy Keegan
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- Emilie Lu
- Allie Mahai
- Humberto Nieto
- Jakob Pierre
- Alexandrea Robinson
- Thomas Roselius
- Devon Ross
- Karson Samons
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- Quinlyn Shaughnessy
- Shawn Sonies
- Balasu Vivian
THANK YOU

SCHOLARSHIPS

College Student Scholarships

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Julie Maurer
Autumn Rose

Sisters in Crime Desert Sleuths

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Rachel Hagerman
Kelsey Kerley
Catherine Prendergast
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If you’re interested in applying for a scholarship for next year’s conference, visit our website at http://piper.asu.edu/conference/scholarships. If you’re interested in sponsoring a scholarship, you can learn more about our sponsorship program on p. 8 or contact Associate Director, Angie Dell at 480.727.0815 or amdell@asu.edu.
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In our own lives here in the world, we all have an opportunity to do good things on a daily basis for others, and to do them in an unselfish manner; to provide our world and its people, through giving, an improved, beautiful culture and place to live, work, and grow healthy families.

—Virginia G. Piper

In 2003, the Virginia G. Piper Charitable Trust established the Virginia G. Piper Center for Creative Writing to serve as the artistic and intellectual heart of a vibrant, thriving literary community. Ever since, we’ve strived to fulfill that vision with humility, honor, and heart.

On this 15th anniversary of the Desert Nights, Rising Stars Writers Conference, all of us at the Piper Center thank you for joining us as we take some bold steps forward. For the 2019 conference, we’ve worked to increase our sponsored scholarship and fellowship offerings, engage our community in new ways through an on-site literary fair, and incorporate a range of reduced-cost and free conference activities to ensure everyone can participate in this community gathering without barriers to access.

By donating to the Virginia G. Piper Center for Creative Writing, you help us create scholarships for students, educators, and community members, develop new programs, and better serve our community. To learn more about how you can make a difference, please see the back of this page or visit our website at http://piper.asu.edu/giving.

With your help and support, we will continue to deepen our impact, open new doors, and expand our reach throughout Arizona and beyond. We’re so grateful for your participation in this conference and your partnership in this mission. We look forward to seeing you next year.
To make your donation, simply hand this completed form to a Piper Center staff member or mail it to us at the address below. All information is confidential and secure. All funds will be deposited with the ASU Foundation for A New American University, a nonprofit organization that exists to support Arizona State University (ASU). Gifts in support of ASU are subject to foundation policies and fees. Your gift may be considered a charitable contribution. Please consult your tax advisor regarding the deductibility of charitable contributions. Thank you so much for all of your generosity and support. We look forward to connecting with you soon.

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