Dear Friends of the Writers House,

We are collectors and curators here. In two decades of programming, we’ve amassed nearly 1,000 signed books in our library, each a reminder of a talented writer’s visit. It would take a year to listen to all the recordings we’ve made, audio files and video footage of nearly every reader who has ever stood at our podium. Our Robinson Press archive houses hundreds of broadsides, commemorating a decade of collaborative printwork at the Common Press. We like to think that the experimental quality of the Writers House as an idea — now tested over time, across a number of student generations — nicely befits our mania for preserving evidence of what we do every day in multiple formats. Experiment, yes, and be sure to archive it. That is one of our mantras.

In celebrating the twentieth anniversary of the Kelly Writers House this year, we spent a great deal of time reviewing the fantastic materials mentioned above, and of course much more memorabilia in archival boxes, carefully preserved early magazines, “vintage” KWH t-shirts — and photos. Thousands and thousands of photos, taken by staff and friends and visitors throughout KWH history. Photos till baskets, scrapbooks, and collages in all our shared spaces. They help tell the stories of all the imaginative, intrepid people who have made the Writers House a home.

On May 13th and 14th of alumni weekend, we gathered several generations of these Writers House peoples to reminisce about KWH history and to celebrate twenty years of writing, radical thinking, poetic experiment, and home-cooked meals. It was a beautiful reminder of how this space is made by the people who spend time here, people who have left their mark in the way visitors are welcomed and stories are told.

We’re thankful for everyone who has helped make the Writers House possible along the way, including the Office of the Provost, alumni, students, faculty, Penn parents, Philadelphians, and Friends of the Writers House from all over the world. Our archive is full of expressions of gratitude to these people and entities — indeed every recording of every KWH event begins and ends with thanks. We are a venturesome but also always a grateful lot.

On behalf of the Writers House Planning Committee, thank you too for everything you have done to help build and sustain and preserve this community!

Al Filreis
Faculty Director
Kelly Professor of English

Jessica Lowenthal
Director
The Kelly Writers House was a pivotal part of my journey. This is a transformative, life-changing place.

A house is the necessary condition for all the things we cannot record.

KWH at 20
by Josh Schuster (C’98, GR’07)

Ratty couches, ragtag libraries, well-amplified screams, passing around the mic: that’s the poem. The fumbling that goes on before the fumbling at the lectern: that’s the poem. Shawn Walker tells Ben Friedlander, first House visitor, that all his poems are about war and love: that’s the poem. Because there is no other place on Earth like the Writers House: that’s the poem. Bickering over who takes out the garbage, volunteering to bake day in day out, haggling over the photocopier: that’s the poem.

Establish a literary utopia, Students for a Poetic Society: Steal This House! In the Bush years, Rachel Blau DuPlessis declares “We’ve lost the Republic.” Mei-Mei Berssenbrugge says nonchalantly: “Humans have had a good run. Maybe it’s time to give way.”

The leftover notes years later, the segmented audio, the half-remembered conversations: that’s the poem. The printed matter, the hand-stapled ephemera, the Philly Talks spilling from room to room: that’s the poem.

How long can this last? How long can any poem last? Like a Bob Dylan built out of bricks, how can this House reinvent itself year after year?

Here’s what I learned: Don’t Smoke! Put Down Yr Poetry Rag!

The poem is the House the electrically networked House the rows of chairs the radio dial the barely audible whispers of Cecilia Vicuna I can still hear in this room the hundreds of thousands of sound files only a computer could love the dropping leaflets of Jena Osman I still see on this floor.

Sitting with Kerry Sherin Wright next to Kenneth Koch, then Susan Sontag, then John Ashbery: that’s the poem. Al Filreis’s 88 class, forcing you to take sides on poetic history; Louis Cabri calls it a “dialectical machine”: that’s the poem. The leaky roof, the free lunches, the snooping around to see who’s in, the lingering in Jessica Lowenthal’s office, the way Kristen Gallagher sways when she listens to you: that’s the poem.

I’ve seen the best poets in America and some of my best friends stand in this room. The poem that exists only in notes, the poem you wanted to write but never wrote, the poem you only read once, the poem beneath the poem and above and beyond the poem, the mind and the senses after the poem: that’s the poem.

The time it took you to sit here and listen to 20 people reminisce just for fun: that’s the poem and that’s the house.

The Kelly Writers House was a pivotal part of my journey. This is a transformative, life-changing place.

You are heard and acknowledged and loved here. You are family.

Click out videos, photos, and more from the year’s 20th anniversary celebration at writing.upenn.edu/wh/archival/events/twenty

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WRITERS WITHOUT BORDERS: REINA MARIA RODRIGUEZ

We welcomed acclaimed Cuban poet Reina Maria Rodriguez, along with her long-time translator and collaborator, Kristin Dykstra, as part of our Writers Without Borders series, which is generously supported by the Seth Ginnis International Fund. Charles Bernstein introduced the pair, noting Rodriguez’s distinctively open, genre-defying poetry. To kick off the bilingual conversation and reading, Dykstra presented a slideshow of Rodriguez’s family and home in Cuba, where Rodriguez has cultivated a renowned literary space in her rooftop apartment. Rodriguez followed by reading poems, interspersed with anecdotes about her nationality and her poetry. “No matter what, I would still be a poet.”

JOURNALISM PITCH NIGHT

In the fall, students in Sam Apple’s Creative Ventures-sponsored Entrepreneurial Journalism class dreamed up ideas for journalism-based startups. At the end of the semester, they pitched their projects before a panel of expert judges, who had to select one for the grand prize: $7,500 in seed funding. A number of the students focused on how journalism can facilitate social and political engagement. One student designed a platform that would make it possible to search a database of police videos filmed by citizens. Another student proposed a site on which citizens could track the official positions of political candidates running for local office in districts where they live. The judges spent thirty minutes agonizing before settling on the project — Julia is the third-ever director of Creative Writing at Penn — and Julia’s colleagues, friends, and admirers, including current and former students, crowded into the Arts Café to congratulate and welcome her. When she took her place at the podium to read from her newly published, California-inflected poem, “Forever,” she was met with dozens of images of Des Pres as a teacher, writer, and friend. “No matter what, I would still be a poet.”

FORTIETH ANNIVERSARY OF THE SURVIVOR

We gathered on a beautiful evening in September to celebrate Julia Bloch (GR’11) as the new director of Penn’s Creative Writing Program. It was a momentous occasion — Julia is the third-ever director of Creative Writing at Penn — and Julia’s colleagues, friends, and admirers, including current and former students, crowded into the Arts Café to congratulate and welcome her.

On the 300th anniversary of Benjamin Franklin’s birth, we launched a letterpress studio with partners in Penn Libraries and the School of Design. Ten years later, The Common Press, as it has come to be known, houses two Vandercook presses, an 1847 Hoe Washington Hand Press, and many trays of moveable type. The studio introduces students to the traditional art of letterpress and encourages them to collaborate with printmakers, artists, and other writers interested in getting ink on paper. The Common Press is about “more than printing,” as founding press member David Comberg put it during a symposium in April that marked the tenth anniversary of the project. “It’s about research and learning through making, improvisation, and collaboration — it’s slow, messy, and unpredictable, requiring patience, experimentation, and a let’s see what happens’ approach.” This “let’s see what happens’ approach has been central to KWH work at the Common Press, particularly for student-driven projects created through The Robinson Press, our Common Press imprint, named by Penn alumna Nina Robinson Vitow (C’70, W'76) in honor of her parents. This year our letterpress team, led by Andrew Beal, experimented with metal type and its constraints. To create a visual element for a winter-themed poster, Juan Cabrera (C’17) made “snow” out of falling Fs and Os, which the student proposed a site on which citizens could track the official positions of political candidates running for local office in districts across the county. After the pitches were complete, the judges spent thirty minutes agonizing before settling on Sound Check, an innovative platform designed by Nina Carrino (C’18) that encourages concertgoers to review and share media from live performances, so that music lovers can decide which bands are worth paying to see.

CELEBRATION OF JULIA BLOCH

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BILLY HOLIDAY IN PHILADELPHIA

Billie Holiday didn't live in Philadelphia long, but "Lady Day" left her mark here. Organized by Alli Katz, this year's Bernheimer Symposium considered Holiday's time in this city, with help from two of her eminent biographers: John Szwed, who wrote Billie Holiday: The Musician and the Myth, and Farah Jasmine Griffin, author of If You Can't Be Free, Be a Mystery: In Search of Billie Holiday. On a rainy, cool night, perfect for recreating the intimate atmosphere that Griffin said "feels right for her," the two former Penn professors shared Philadelphia stories about the legendary musician. Griffin, a Philadelphia native, recounted hearing about Holiday's exploits from her parents. Szwed described a local club that hosted Holiday regularly, though the owner lamented that "every time she appeared there was a fight." Both offered their perspectives on the singer's skill and legacy. Szwed commented on Holiday's remarkable musicality, down to the structure and rhythm of her voice, and Griffin praised Holiday as a codensing force that brought extraordinary musicians together.

BRODSKY GALLERY

In November the Brodsky Gallery opened "The Luminer," a show of works by Sinéad Cahill. Cahill is a Philadelphia-based artist and PAFA graduate who uses stone lithography and fabric to construct pillow sculptures, badges, and quilts. Curated by Connie Yu (C'17), the show included idiosyncratic Girl Scout-style badges for true-to-life post-college achievements (clearing a drain, using the last drop of shampoo, and getting along with challenging roommates). Cahill's presentation about the evolution of her work, such as the transformation of simple line drawings into other, more complicated forms, gave us insight into her process. Her "simple" drawings are, as she put it, "not about what they are but instead about what they become." The Brodsky Gallery, which is managed by chief curator Lily Applebaum (C'12) and supported by a generous gift from Michael Brodsky (W'88) and Heidi Hookman Brodsky (C'89), also exhibited a collection of works responding to the mandate from the Black Power movement to "organize your own" community against racism, curated by Daniel Tucker, and an interactive, student-led presentation of found texts and images, organized by Gina DeCagna (C'16) as part of her extraordinary Symbiosis Project, an ongoing set of experiments undertaken by artists and writers working in collaboration.

BEASTS OF NO NATION

Nigerian-born novelist and medical doctor Uzodinma Iweala visited KWH for our Writers Without Borders series to discuss his first book, Beasts of No Nation, the story of a child soldier in an unnamed African country. Iweala's reading led audience members through a brutal battle between prisoners of war and rebel forces. Told from the perspective of a child who finds himself "just standing there shaking, shaking, crying, and looking, looking," the novel, through its first-person perspective and vivid language, moves toward Iweala's goal: to "close down the space between the person reading, the character, and the events happening." Iweala's visit to KWH was made possible by the Seth Ginns Fund for International Writers, and the Wharton Social Impact Initiative.
Fiction writers in the House

This year’s Cheryl J. Family Fiction winner Julia Elliott specializes in the weird, the creepy, and the morbid. At KWH she read from her debut novel about a biologically enhanced city-dweller. Azali Solomon told us she had the title for Displaced before she had a pilot. In the novel, protagonist Kenya Curtis grows up about a mile west of KWH. Her story is a compelling compendium of age-old tales about race, family, and the city of brotherly love.

Jay Kirk introduced Daniel Torasdy as an “insanely good” teacher and masterful storyteller. Torasdy talked about his writing process, and also about publishing practices, revealing, for instance, that The New Yorker fact-checks its fiction.

Our 2014 Arlitedge resident Naomi Jackson returned to KWH to read from the work she spent her residency writing, The Star Side of Red Hill, a novel about two sisters transplanted from Brooklyn to Barbados. Acclaimed Philadelphia author Robin Black joined us for a lunchtime program focused on social justice and progressive causes. They spoke about the inimitable Natalie Merchant, was the brainchild of sophomore Hannah Schweitzer, who introduced him. The performance was followed by a warm and open discussion with Torasdy about the trajectory of his career.

POVICH PROGRAM: MATT BAI & DICK POLMAN

Two seasoned political journalists — Matt Bai, national political columnist for Yahoo! News, and Dick Polman, Povich Writer-in-Residence at CPCW and political columnist for WHYY/Newsworks — joined us for a luncheon conversation about old and new media platforms, political journalism, and the current presidential election. Bai was forthcoming about his recent transition from writing longform journalism to the New York Times Magazine to writing columns online for Yahoo! News. He described the welcome expansion of audiences, perspectives, and news sources enabled by new media and suggested that only older print publications are fixated on the supremacy of print. “There isn’t a whole lot of difference anymore between the old platforms and the new,” he said. When the two politics junkies discussed the upcoming presidential election, they made a pitch for journalists to pursue alternative election stories. Bai advised young journalists to “start with a question, not an answer,” and to “look away from where everyone is looking.”

BLUTT SYMPOSIUM: NATALIE MERCHANT

Singer-songwriter Natalie Merchant began the ninth annual Blutt Singer-Songwriter Symposium with a sparse and stirring rendition of “Motherland,” accompanied by guitarist Erik Della Penna. “Where in hell can you go,” she sang, unamplified and undisturbed, “far from the things that you know.” The intimate performance was followed by a warm and open conversation with Merchant, moderated by the inimitable Anthony DeCurtis. They spoke about her early influences, her process, and her goals as a songwriter and performer. “We were gapers,” she said of her early years singing and writing with 10,000 Maniacs, “working class kids in a small rust-belt town.” Her music was pulled from the things she saw around her: even the title of her first album, Human, Conflict Number Five, was taken from a book she found in a thrift store. “That intimate exchange that an artist can have with a viewer or a listener is profound. So I think I want to move people in some way, make them more aware of their humanity and their connection to each other.”

FEMINISM/S: WOMEN IN ROCK AND POP

“For a long time, there wasn’t the visibility of women in music,” said Cynthia Schramm, moderator of Shifting the Gaze, a panel discussion of women in rock and pop. As moderator, the managing editor of She Shreds magazine didn’t hold back on her hard-hitting questions about the experiences of female musicians. Panelists described encountering misogyny in the industry and the merits (and shortcomings) of women-only spaces. They also traded notes about how the music industry has changed. The stellar group represented different aspects of music performance and production: Camae Ayewa, performer of gender-bending music under the name Moor Mother; Fran Blanche, founder of Fratnoise Electronics; Diane Foglizzo, program director of Girls Rock Philly and member of the band Trophy Wife; and Maria Raha, author of Cinderella Big Score: Women of the Punk and Indie Underground. The event, supported by our Fund for Feminist Projects, was the brainchild of soprano Amanda Silberling (C’18), who was inspired by her own forays into Philly’s musical community as a journalist and photographer.

EDITING A CAMPUS NEWSPAPER

For this year’s Applebaum Editors and Publishers program, faculty member Dick Polman convened a group of college newspaper editors for a discussion of campus journalism. Panelists included Lauren Feiner (C’17) of The Daily Pennsylvanian (Penn), Anna Mazarakis of The Daily Princetonian (Princeton), Justin Roczniak of The Triangle (Drexel), and Shannon Sweaney of The Daily Collegian (Penn State). Polman confessed that he learned most of what he knows about journalism as a campus editor many years ago. The panelists agreed that their current experiences are invaluable: college newspapers are incubators where students learn to balance competing interests and concerns, such as the potential conflicts between an independent press and university administration. The student editors also suggested that the most exciting (and trickiest) change since Polman’s campus journalism days was the shift from print to online publishing. Feiner noted that online publishing expands the audience to include alumni and university donors, which can raise the stakes for campus-specific news coverage. The news cycle is quicker, too: The Daily Collegian even developed an app to send push notifications to students’ phones. But even with these changes, Mazarakis said, a student editor’s biggest challenge is likely the same as it was thirty years ago: churning out a fresh paper every day.

RealArt@Penn

Rolling Stone editor and Creative Writing faculty member Anthony DeCurtis connected Penn students to the world of art and culture beyond Penn through a series of special guests including Rahimeh Asdabalian, Ada Calhoun, Ursula Cary, Alex Koppelman (C’05), Kevin Powell, and Julia Rubin.

Mapping with Light

Using animations of light moving through space, Tess Pauletto (C’16) created images of the otherwise “unseeable” Omega Centauri, a globular cluster of stars 17,000 light years away.

Song Poet

Musician Andrew Whitman (of the popular Canadian band Broken Social Scene) and filmmaker Adrienne Amato used a sampling workstation and found materials to create an immersive audio-visual performance.

Thursdays Under the Dome

Morgan Library curator Julia Rubin spoke about the role of libraries in preserving historic materials and making them accessible. Of preparing Thursdays’ bicentennial exhibition, she said, “Here I am putting under glass things that shouldn’t be under glass.”

Student Publications

Students produced remarkable publications, including Stamped, an adventurous travel magazine combining journalism and travelogue; Syntaxis, a project pairing visual artists with writers to produce multidisciplinary work; and Impact, a publication focused on social justice and progressive causes.

TV Writing

Arielle Port (C’16) led production on the TV show Classless, a raucous Penn-based send-up of campus culture. Dylan Leahy (C’16) convened a group to discuss the idea of the “real” in TV, including Maya Arthur (C’16), who spoke about the nuances of reality cooking competitions, and professor Ruthi Melkonian, who presented on The Office as a neoliberal workplace.

City Planning Poetics

For the inaugural program in Davy Knittel’s City Planning Poetics series — a project that matches poets and city planners — poet Jenna Osman and PennDesign professor Amy Hillier spoke about the role of mapping in their work.
Internships teach students about careers and foster connections with professionals, but when students can’t afford to take an unpaid internship, they lose out on those advantages. We are trying to remedy that flaw in the internship system.

The RealArts@Penn Internship Prize program — newly established this year — helps level the playing field by offering assistance to talented and ambitious students who have secured unpaid but worthwhile internship opportunities. Thanks to this new program, RealArts supported student internships at 266 W 25 Gallery, Broadway Video, Guernica Magazine, Hebrew Union College-Jewish Institute of Religion, Logo TV, Mom + Pop Music, Oscilloscope Productions, Vintage League Music / GroundUP Music, and Rhino Records.

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With the help of Penn alumni, parents, and faculty — and the extraordinary work of R.J. Bernocca (G’12) and Mingo Reynolds of the Center for Programs in Contemporary Writing — RealArts@Penn provides professional guidance, networking opportunities, and real-world job experience for students interested in pursuing arts-related careers. Through mentorships, apprenticeships, and support for internships, RealArts connects students to the resources they need to begin their professional lives.

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<th>ALUMNI MENTORS: THE ROAD TO LA.</th>
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The RealArts@Penn Mentorship Program helps students explore potential post-graduation careers by matching undergraduates seeking guidance with Penn alumni who work in creative and arts-related fields. Important mentoring relationships develop through informal lunches, small gatherings at the Writers House, Skype sessions, and one-on-one conversations.

As a special initiative this year, RealArts@Penn project directors R.J. Bernocca (G’12) and Mingo Reynolds introduced a mentorship series called the Road to L.A. designed specifically for seniors who plan to work in the entertainment industry in Los Angeles after graduation. Throughout the spring semester, enthusiastic students met with Penn alumni and parents working as writers, directors, producers, agents, and management professionals. These generous mentors — including filmmaker Jon Avnet (C’71), TV writer and producer Lew Schneider (C’83), and talent agents Alan Berger and Adam Friedman (C’11) — offered advice and guidance about everything from landing a first job to navigating the notoriously complicated L.A. freeways. The Road to L.A. program put students in touch with a vibrant L.A. alumni community, and also with each other, helping to build the networks they’ll need for future success.

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"When we connect, we just soared," said Rahimeh Andahlajian during the discussion of her hauntingly beautiful memoir about family and loss, This Rose Hotel. Andahlajian, a psychoanalyst and writer born in Iran now living in midtown Manhattan, spoke with Hannah (C’18) and Kaitlin Moore (C’17) apprenticed with poet and scholar Rachel Zolf. The team met weekly, along with KWH outreach assistant Camara Brown (C’17), to develop creative writing workshops for underserved Philadelphia communities, including LGBTQ youth, children in foster care, and incarcerated women.

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In studio production often allows individual students of KWH Faculty Director Kephart to pursue personal projects during studio internships. And poet Ken Kephart, with his background in video and theatrical production, collaborated with his improv comedy troupe. 

MODPO

ModPo staff members to claim projects that match their own interests. Katrine Moore (C'18), a Shakespeare performer, worked with emeritus Penn professor John Richetti to record a selection of dramatic Shakespearean readings. Adelaide Powell (C'19), a contributing writer to PoemTalk's conversation blog The Penn Magazine, helped record and edit the Mooviegoer podcast hosted by Brad Pettigrew (C'17) and Nikhil Venkatesa (C'17). Nick Seymour (C'19), with his background in video and theatrical production, filmed and edited two-dramatic testimonials for the 2015 RealArts@Penn internships. And poet Carlos Price-Sanchez (C'19) edited a series of MoDPo videos in which he also participated as a teaching assistant. 

In 2005, professors Al Filreis and Charles Bernstein co-founded PennSound with a single goal in mind: to provide a free, online poetry archive, whose contents would be openly available to anybody for educational and noncommercial use. Eleven years later, Al and Charles, along with Michael Hennessey, Steve McLaughlin (C'08), and Chris Mustazza (GEN'07, LPS'15, GR'19), have transformed the free archive into an international resource. As the world's largest free online collection of poetry recordings, PennSound has become a touchstone in the field of digital humanities. PennSound's success lies in the fact that it remains faithful to its original mission: whether they were made on wax cylinders or aluminum plates in the 1930s, or on someone's iPhone in 2016, PennSound's recordings are all available for free in MP3 format. From Helen Adam to Louis Zukofsky, PennSound's collection includes more than 44,000 audio and video files, accessed by over one million visitors, with six million downloads or streams every year.

Digital Projects

Now in its second year of operation, the Wexler Studio serves as a focal point of creativity at the Writers House, a place for student-produced audio experiences. PennSound recordings, new and ongoing podcasts, interviews with writers, new music by budding singer-songwriters, and more. Potential uses for the studio are nearly unlimited.

Wexler Studio Coordinator Zach Carduner (C'13) and his team engineer, mix, and master all of the studio’s new content, which this year included an entirely analog production of Black Ice by Lorena Cary (C’78, G78), readings by students of Kenneth Goldsmith and Beth Kephart (C’82), and a series of videos for ModPO, the massive open online course on modern and contemporary American poetry, led by KWH Faculty Director Al Filreis.

The Wexler staff gain practical experience working with professional-grade recording equipment and software, and the wide variety in studio production often allows individual
The Kelly Writers House Fellows Program enables Penn students to interact with some of the greatest living authors of our time in the intimate setting of our cozy house. Supported generously since 1999 by Paul Kelly (C’62, WG’64), the Fellows program invites three eminent authors for intensive, two-day visits in the spring semester: heady discussions in the Arts Café, conversation-based public events, and special meals lovingly prepared and hosted by students in the associated Kelly Writers House Fellows Seminar. This year’s Fellows were speculative fiction writer Samuel R. Delany, experimental poet and memoirist Eileen Myles, and Emmy-winning Mad Men creator Matthew Weiner.

It’s a tradition for Fellows Seminar students to scour each Fellow’s work for food references and then serve the writers their own words:

For Samuel Delany: Spam and mayo sandwiches, served on bread with hand-cut holes, are based on his own childhood experiences, including a painful scene focused on the death of Sally’s grandfather Gene, who, like Weiner’s own grandfather Max Hoffman, died in a candy store.

For Eileen Myles: Pizza, from the poem “Triangles of Power”: “Got a slice / burned the roof / of my mouth. / Knew I would / it was / delicious.”

For Matthew Weiner: Hershey’s chocolate bars, to recall Don Draper’s feverish ad pitch — a momentous event in the series, signaling Don’s decline and emotional unraveling.

To prep for intense class visits with our visiting Fellows, students in the Kelly Writers House Fellows Seminar, led by KWH Faculty Director Al Filreis, read thousands of pages by Samuel Delany and Eileen Myles, including Delany’s massive 800-page novel Dhalgren and every word of Eileen Myles’s book of new and selected poems, I Must Be Living Twice. They watched all seven seasons (over seventy-two hours!) of Matthew Weiner’s Mad Men. And they completed individual research projects to add historical, literary, and personal contexts to the assigned course materials. Gabriel Ojeda-Sague (C’16) presented on the 1969 Stonewall Riots to help make sense of the violence in Delany’s Hogg; Sammy Krouse (C’18) went deep into The Sopranos, reporting to the group about connections between Weiner’s two most memorable shows; and Meg Pendoley (C’16) looked into the history of the St. Mark’s Poetry Project, where Myles worked as artistic director in the 1980s. Three students in the seminar — Amanda Silberling (C’18), Kaitlin Moore (C’18), and Becca Lambright (C’19) — were selected to write formal introductions, which distilled the work of the class into personal, reflective essays that helped frame each Fellow’s public reading at KWH.

“It’s a tradition for Fellows Seminar students to scour each Fellow’s work for food references and then serve the writers their own words: For Samuel Delany: Spam and mayo sandwiches, served on bread with hand-cut holes, derived from a surreal scene in Delany’s Dhalgren, the labyrinthine novel about navigating apocalyptic and urban ruin. For Eileen Myles: Pizza, from the poem “Triangles of Power”: “Got a slice / burned the roof / of my mouth. / Knew I would / it was / delicious.” For Matthew Weiner: Hershey’s chocolate bars, to recall Don Draper’s feverish ad pitch — a momentous event in the series, signaling Don’s decline and emotional unraveling.”

The largest, most highly anticipated components of the Fellows program are the events packed readings on Monday nights, followed by interview-style conversations on Tuesday mornings. Our small space, stuffed as full as possible with rickety wooden chairs, draws our Fellows to speak candidly, from one writer to many others. The feel of space also encourages the Fellows to open up about their writing processes, personal histories, and everyday lives.

“Does anyone want to talk about anything?” Samuel Delany asked, after reading a revised excerpt from Dark Reflections. Then he invited his Temple University colleague Jena Osman to comment on his revisions, giving her credit for their origin. The writerly exchange confirmed Delany’s generosity toward his readers and colleagues — and also delighted the assembled fans who were given a close-up glimpse of Delany’s revision process.

Al Filreis and Eileen Myles opened their conversation about her work with a discussion of trauma and repetition, about the ways in which a fundamental traumatic experience can affect a writer’s narrative choices. Myles described the recurrence of her father’s death, for example: “At various points I would think: oh, no, I am going to write about that again!” but she nevertheless repeat the story “again and again and again.” The conversation touched upon formal repetition as well. “Certain words like ‘girl’ and ‘lady’ I sort of love to use because I hate them so much,” Myles said. “It makes sense, ultimately, to keep repeating them.”

Matthew Weiner joined collaborative close readings of several scenes from Mad Men, touching on the complex topics explored in the award-winning series, including masculinity, parenting, mortality, and grief. Weiner revealed that more than a few iconic Mad Men scenes are based on his own childhood experiences, including a painful scene focused on the death of Sally’s grandfather Gene, who, like Weiner’s own grandfather Max Hoffman, died in a candy store. Weiner fielded audience questions — about Don Draper’s relationship with women, about the show’s representation of black people and the death of Martin Luther King Jr. — with candid assessment of TV’s role in representing history and culture.

Don has a hand on each of their heads as they sleep. He looks up to the window where Betty now leans in her pajamas, smiling at the scene of cosmetic bibles. Don looks away to the window. He follows his gaze as we...

---Does anyone want to talk about anything?---

"Does anyone want to talk about anything?" Samuel Delany asked, after reading a revised excerpt from Dark Reflections.
RECRUITING PROMISING WRITERS TO PENN

PCPW’s associate director for recruitment, Jamie-Lee Josselyn (C’19), led our efforts this year to find the next generation of community members. She visited schools and organizations across the country in search of promising writers, met with prospective students on campus, reached out to award-winning high schools and their teachers by email, and coordinated teams of Penn students and alumni volunteers who assisted in this work.

Current Penn students eagerly joined Jamie-Lee in her efforts. Recruitment assistants Peter LaBerge (C’17) and Lauren Shapiro (C’16) kept meticulous spreadsheets, corresponded with prospective students, and showed off KWH to visiting families. Other KWH volunteers, including Maya Arthur (C’18), Cole Bauer (C’19), Camara Brown (C’17), Lauren Feiner (C’17), James Fisher (C’19), Alina Grabowski (C’16), Ebecca Lambright (C’19), and Darby Levin (C’19), helped out during Quaker Days, when scores of prospective Penn students flocked to KWH. Izzy Lopez (C’19) and Becca Lambright (C’19) even accompanied Jamie-Lee on recruitment visits to high schools in Massachusetts and Ohio.

Alumni did their part as well. Ninth-grade teacher Allyson Evon (C’13) traveled to KWH with her students all the way from Brownsville, TX, to give them an early glimpse of a college writing life. Mark Maas (C’73) kept his eye out for promising young writers in New York City. As did Kristen Martin (C’11) and Sarah Arkebauer (C’14), who represented KWH at a School of the Arts open house. Victoria Ford (C’15) joined Jamie-Lee for a recruitment visit to her alma mater, the South Carolina Governor’s School for the Arts and Humanities. And Lindsay Palmer (EVS) coordinated a visit for Jamie-Lee to New Experiential Science, Technology, and Mathematics (NEST+M).

City College New York (CCNY) chair Dan Spinelli (C’73) kept his eye out for promising young writers in New York City. Out for promising young writers in New York City.

We want great writing students to come to Penn. Our goal is to locate and recruit the most promising writers we can, including students who would not otherwise consider Penn, due to their socioeconomic status, their lack of familial support or college guidance, or other complicating factors. We are deeply grateful to everyone in our community who has rallied in support of this effort.

OUTREACH

Spotlight: Writing a Life

One Friday morning each month, the first floor of Kith Writers House fills with people seeking a path or belonging through the written word. They’re all patients of Penn’s award-winning Abramson Cancer Center, and whether they’re in remission or undergoing active treatment, they find camaraderie and compassion in Writing A Life, a workshop collaboration between KWH and the Abramson Center. Participants gather in the Arts Café for therapeutic creative writing exercises led by faculty member Deborah Burnham (G’76, GR’89), with help also from Arielle Brousse (C’07, SPP’12) and Rachel Zolf. Workshop members share their writing and experiences with one another, building a network of shared support. One participant, Ginger Brodie, described the power of the program in an interview with the Philadelphia Inquirer: “I saw pieces of myself in other people’s words. And began to gather myself together, somehow stronger.”

First contact with KWH! I connected with Writers House alumna Caroline Rothstein (C’20), a fellow Chicago native and spoken word poet.

What do you write? I write poetry. I am member of Penn’s premier performance poetry group, The Excelsior Project.

How have you changed as a writer? My writing has become more sound-based, less risk-averse, and more willing to scare, instead of comfort, my readers.

Favorite KWH experience Autolaric Music by Terrence Hayes was the first book of poetry I ever read all the way through. My copy is covered with notes, underlines, and small poems along the pages. When Hayes came to the Writers House and read from How To Be Deared, I sat in the third row and was more engaged than I had ever been in any class. I lived every moment of his reading.

First contact with KWH! Jamie-Lee emailed me because of two national-level Scholarships Art & Writing Awards I received in my junior year of high school.

What do you write? I write predominantly poetry, but also fiction and nonfiction. I am also the founder and editor-in-chief of The Adroit Journal, as well as the director of the annual Adroit Journal Summer Mentorship Program.

How have you changed as a writer? I never thought I would see two poetry books of mine acquired by the Library of Congress and on bookshelves before I graduated. Also, through advising from members of the KWH community and alumni network, I have grown The Adroit Journal’s recognition and reputation by leaps and bounds.

Favorite KWH experience It’s a tie between hosting a reading celebrating The Adroit Journal in the Arts Café (as a freshman) and giving Terrance Hayes a high five.

First contact with KWH! I learned about the Writers House on the campus Arts & Culture tour and Jamie-Lee enrolled high school during the fall of my senior year.

What do you write? I focus on poetry and creative nonfiction, and I am poetry editor for the magazine Symptomatic and I write for the all-female comedy group, Blacksheep.

How have you changed as a writer? I’ve become so self-aware in my writing since coming to Penn. The writing community here is so talented and knowledgeable that I find myself constantly looking for ways to better my own writing and writing process because I’m surrounded by such amazing work and people.

Favorite KWH experience One of my favorite poets, Eileen Myles, came to visit the Writers House Fellows seminar and at one point my professor, Ali Essex, volunteered me to ask her a question. I got so nervous that I blurted out “I think I’m in love with you!”

First contact with KWH! The second semester of my junior year, Jamie-Lee presented at WireGeL, an extracurricular program I was involved in.

What do you write? I’ve mostly been involved in The Daily Pennsylvanian, the campus newspaper, as well as IMPACT, the social justice magazine.

How have you changed as a writer? I’ve become more disciplined in the way that I write. In college, especially with my major, I’ve had to write a ton of essays and that’s really affected how I write creatively in the same that my pieces are more structured than what were before.

Favorite KWH experience It’s definitely been the SpeakEasy. They’re a nice break from all the business of college life. It’s a time where everyone can gather around and be creative without worrying about anything else.

OUTREACH WRITING

Our writing outreach efforts received a boost this year when poet Rachel Zolf started in January as our Community Partnerships Developer. She immediately joined forces with Camara Brown (C’17), our Levin Outreach Coordinator, to support our existing writing outreach projects and build new ones.

Rachel and Camara worked with Write On, our undergraduate-led creative writing program for Henry C. Levy Elementary students, to help strengthen the curriculum and our partnership with the school. They also worked with Business Apprentices Maya Arthur (C’18) and Divya Ramesh (C’16) to research and develop writing workshops for specific communities in Philadelphia. As a result, we are excited to be starting a creative writing workshop for trans and gender-nonconforming youth in the fall. Camara and Rachel will also co-facilitate a creative writing workshop for women in the Federal Detention Center in downtown Philly.

Our outreach team supported and strengthened Writing a Life, our partnership with Penn’s Abramson Cancer Center through which cancer survivors come to KWH to write and share their stories in a safe space facilitated by faculty member Deb Burnham (G’76, GR’89). We sent Penn students to work with Mentor for Philly, Mighty Writers, and the Patey Greene Program to tutor high school students and build their writing skills on their college application essays. Camara even rounded up some of her colleagues in Exceleno, Penn’s fabulous spoken word group, to lead a workshop on the theme of courage for the Young Men’s Initiative at Philadelphia Futures, an organization that supports first-generation college-bound students.

Other writing outreach initiatives undertaken by KWHers included a mentoring project organized by Dan Spinelli (C’18) at Samuel Powell Elementary, and a series of workshops about the college application process facilitated by Jamie-Lee Josselyn (C’15) in partnership with Iry in Your Backyard, the Penn Early Exploration Program, Philadelphia Futures, Steppingstone Scholars, Emmaau High School, and the Alabama School of Fine Arts.
The Eisler Fund made it possible for 2016, the Eisler Fund made it possible for specific learning opportunities. In summer or modestly paid) internships at cultural institutions, so that students, regardless of (but unpaid) internships at cultural institutions. Thanks to strong partnerships cultivated by Mingo Reynolds and R.J. Bernocco (C’12) with alumni and friends at 20th Century Fox, Pitchfork Media, Focus Features, Viacom, The Jewish Museum, and elsewhere, RealArts@Penn sponsored twenty-three interns during the summer of 2016. Supported by the RealArts Internship Fund with gifts from Dick Wittenborn (C’72), Marc Wolpow (W’80) and Robin Wolpow, and the Cape Branch Foundation; the Paul and Ossi Burger RealArts@ Penn Internship Fund, established by Paul Burger (W’80) and Robin Wolpow, and the Bernstein Family Endowed Internship Fund

Kate Levin Community Outreach Internship Fund This fund permanently endows our Outreach Coordinator Internship, through which a student organizes ongoing community service efforts. Two students shared this role in 2015–16: Camara Brown (C’17), who worked closely with Community Partnerships Developer Rachel Zolf to develop new writing outreach workshops for underserved communities, and Dan Spinelli (C’18), who organized a mentoring project at a local elementary school. Endowed by Kate Levin (GR’96). The Parker Prize celebrates excellence in student nonfiction writing, especially longform journalism. Dan Spinelli (C’18) won this year’s prize for “Maintenance Issue,” a thoroughly researched four-part investigative series about ongoing building maintenance issues at Penn. “It’s not a sexy issue,” wrote judge Molly Eichel “but the writer really looks at every angle of this issue and how it affects the students who live on campus.” Endowed by Beth (C’96) and Katharine Parker.

The Kerry Sherin Wright Prize Fund The Kerry Prize, established to honor the literary communitarianism of our first director, Kerry Sherin Wright, is awarded annually to a Hub member who proposes a project aligned with Kerry’s capacious vision. Maya Arthur (C’18) won this year’s prize for “Maintenance Issue,” a thoroughly researched four-part investigative series about ongoing building maintenance issues at Penn. “It’s not a sexy issue,” wrote judge Molly Eichel “but the writer really looks at every angle of this issue and how it affects the students who live on campus.” Endowed by Beth (C’96) and Katharine Parker.

Bassini Apprenticeship Fund The Bassini Apprenticeship Fund enables us to pay awards to students for competitive (but unpaid or modestly paid) internships at cultural institutions, so that students, regardless of financial circumstance, can pursue career-specific learning opportunities. In summer 2016, the Eisler Fund made it possible for Hannah Judd (C’17) to intern at the Morgan Library and Museum in New York. Endowed by Bonnie Eisler (C’79) and Cliff Eisler (C’79). Kate Levin Community Outreach Internship Fund This fund permanently endows our Outreach Coordinator Internship, through which a student organizes ongoing community service efforts. Two students shared this role in 2015–16: Camara Brown (C’17), who worked closely with Community Partnerships Developer Rachel Zolf to develop new writing outreach workshops for underserved communities, and Dan Spinelli (C’18), who organized a mentoring project at a local elementary school. Endowed by Kate Levin (GR’96).
Kane-Wallace Kitchen Fund

The Kane-Wallace Kitchen Fund honors the centrality of our kitchen, which is a place for ridiculously good food, late-night conversations fueled by abundant coffee, and study sessions around the old green table. It’s a true working kitchen, where students experiment with new recipes or remind themselves of home by recreating family favorites. And like most kitchens, it’s the heart of our house, where people gather to share in the warmth of community. Endowed by Ed Kane (C’71, Trustee 1996–2000) and Marty Wallace.

Faculty Director’s Discretionary Fund

This fund enables Faculty Director Al Filreis to seek out, encourage, and invest in talent and ideas. This year Al helped fund several student summer internships, including Chloe Shakin, who accepted a Digital Communications Internship in the Philadelphia Mayor’s office. The fund also supported ModPo’s Teaching Resource Center and contributed to the film Driving Not Knowing produced by Dylan Hansen-Fliedner (C’14) and Dane Mainella (C’14), among many other endeavors Supported by Matt Abeles (C’08) and Taylor Abres, Jon Arnett (C’71) and Barbara Arnett, Alexis Brunswick (C’04), Rebekah Daniels (W’91), Anthony DeCurtis, Charles Goldman (C’79, W’80), Caroline Sue Hyun Kim (in honor of Veronica Chambers), Robert Shepard (C’83 G’89) and Bob Nummerz (CGC’83), LSU Ryder (C’92) and Caryn Karmatz Rudy (C’92), Marcy Schneider (C’90, W’90), and Cathy Shakin.

Faculty Director’s Discretionary Fund

Supported by Gordon Lane Bond (C’06), Robert Barbour, Paul Brown, Jill Braufman (C’95), and David Howey; Franklin Dines and Lynn Arost; Heidi Croft; Susan Croll and Paul Monasevitch; Mary Collins; Blayney Cohen; Wendy Shiekman Cohen; Gail Spiegel Bellon; Evelyn Bender; Mary Kay Benz (in memory of her granddaughter Ella Grinshpan); Susan Begun; Craig Behrenfeld; Alonna Anspach (in memory of Michael Unglo); Alonna Anspach; Max Apple and Linda Allen; Algeo; Nathalie Anderson; Anonymous (in memory of Michael Unglo); Alonna Anspach; Max Apple and Talya Fishman; Derek Arth; John Ashbery; Sarah Auerbach; Herman and Madeline Axelrod, Sylva Baker; Magdalena Batul, Dennis and Debbie Barone; Bernt Barta, Elissa Bassin and Jeremy Picchi; Shumita Bissell; Larry Blatt; Dorothy Bovera; Herman Beavers and Lisa James Beavers; Nadine Becker and David Shapiro (in honor of Lauren Shpitol); and Susie and Art Becker-Weidman (in honor of their granddaughter Elia Grinshpan); Susan Bee and Charles Bernstein; Donnâlith Beetham; Jay Berger, Craig Behrenfeld; Mary Behrman; Andrew Bellow; Doris and Jay Blumberg; and Mary Borland in memory of Ruth Ann Donnailey, Barry Berger and Ed Bengarn; Jess Bergman; Bill Berkland; Leonard Bernstein; Matt Bernstein; Cara Bertron; Daniel Blas; Roma Winnebreger Blau; Howard Blum; Lawrence Blum; Margo and Mitch Bluth; Megan By; Scott and Rosannne Baie, Robert Boucher, William Boyd, Neal Braun and Anne Flick, Steve Brantuch; Barbara Brave; Jay Brecker; Isaac Brooks; Ellen Brooks and Robert Cohen; Jackie and Denis Brousse; Deborah Brown; Jacqueline Brown (in honor of Matthew Werner and in memory of Lorn Brown); Marc and Betty Brown; Oran and Ellen Brown; Layne Browne and David Bradson; Ann and David Brownstein; Alexis Brunson; Robert Brauns; Nathalie Brosschot; Anna Bucinskaite; Emma Bucinskaite; ML Buchanan; Barbara Bugar; David Burger; Bob Burrows; Barbara Buyco; Adam Dolgins; Margo and Mitch Bluth; Jeremy Pick; Shumita Bissell; Dorothy Bovera; Herman Beavers and Lisa James Beavers; Nadine Becker and David Shapiro (in honor of Lauren Shpitol); and Susie and Art Becker-Weidman (in honor of their granddaughter Elia Grinshpan); Susan Bee and Charles Bernstein; Donnâlith Beetham; Jay Berger, Craig Behrenfeld; Mary Behrman; Andrew Bellow; Doris and Jay Blumberg; and Mary Borland in memory of Ruth Ann Donnailey, Barry Berger and Ed Bengarn; Jess Bergman; Bill Berkland; Leonard Bernstein; Matt Bernstein; Cara Bertron; Daniel Blas; Roma Winnebreger Blau; Howard Blum; Lawrence Blum; Margo and Mitch Bluth; Megan By; Scott and Rosannne Baie, Robert Boucher, William Boyd, Neal Braun and Anne Flick, Steve Brantuch; Barbara Brave; Jay Brecker; Isaac Brooks; Ellen Brooks and Robert Cohen; Jackie and Denis Brousse; Deborah Brown; Jacqueline Brown (in honor of Matthew Werner and in memory of Lorn Brown); Marc and Betty Brown; Oran and Ellen Brown; Layne Browne and David Bradson; Ann and David Brownstein; Alexis Brunson; Robert Brauns; Nathalie Brosschot; Anna Bucinskaite; Emma Bucinskaite; ML Buchanan; Barbara Bugar; David Burger; Bob Burrows; Barbara Buyco; Adam Dolgins;
we seek out and engage talented young writers.

Half of the gift supports the work of CPCW’s associate director of recruitment, Jamie-Lee Josselyn (C’05), who recruits promising writers to Penn, while the other half funds an internship for a KWH-affiliated student to teach creative writing to children during the summer 2016 Saejt-Rosenberg Intern Kaitlin Moore (C’19) taught boys and girls aged 8–15 at Frost Valley YMCA’s summer camp. Endowed by Harry Rosenberg (W’79) and Laurie Sayet.

KWH Alumni Online Book Group Term Fund Since the launch of our Alumni Online Book Groups in 2000, we’ve hosted more than ninety moderator-led online book discussions for alumni, Penn parents, and our extended Penn family. Group leaders this year organized robust discussions on a diverse range of topics and texts, including food writing, Penn professor Lorenz Cary’s memoir Black Ice, and a trio of short stories by Guy de Maupassant, F. Scott Fitzgerald, and John Cheever. Supported annually by David Roberts (W’84).

Student Recruitment and Access Fund We want to show stellar high-school writers — particularly those who believe Penn is beyond their reach financially, geographically, or otherwise — that a Penn education is possible. CPCW’s associate director of recruitment, Jamie-Lee Josselyn (C’05), works tirelessly to identify such prospective students and recruit them to Penn. Anyone can make a gift to the Access Fund to help make work possible, if you are interested in improving access for underrepresented or geographically isolated students, please contact Arielle Brousse at accessibility@writing.upenn.edu. Supported annually by the KWH community.

Irvyn and Lucy Applebaum Fund Through the Irvyn and Lucy Applebaum Fund we host conversations with editors and publishers we admire — the people who curate, refine, and disseminate the writing we read and enjoy. This year, the Applebaum Fund sponsored a kick-off event with editors of college newspapers from Penn, Princeton, Penn State, and Drexel, moderated by our own Dick Polman. Endowed by Irvyn Applebaum (C’75) and Lucy Applebaum.

Blatt Songwriting Symposium Endowed Fund It’s riveting when Rolling Stone editor Anthony DeCurtis interviews a rock legend for an audience of fifty in our Arts Café — and that’s just what the Blatt Fund makes possible. This year’s symposium featured alternative folk star and lyricist Natalee Merchant. Endowed by Mitchell Blatt (C’78, NA’84, E84, Trustee 1994–2008) and Margo Blatt.

Bok Endowed Visiting Writers Series Fund The Bok Fund enables us to celebrate the full range of contemporary writing at KWH by inviting to pay honoraria to a remarkable number of poets, novelists, translators, essayists, and screenwriters year after year. This year’s series visitors included, among many others, first-time novelist Michelle Adelman, experimental fiction writer Doug Noser, and activist poet Rodrigo Toscano. The fund also supported a celebration of the life and work of poet C.K. Williams (C’79), with readings and talks by an extraordinary lineup of friends and admirers, including Daisy Fried, Jorie Graham, Edward Hirsch, Catherine Mauger-Williams, Alicia Ostriker, Susan Wheeler, and former U.P. Poet Laureate Robert Pinsky. Endowed by Roxanne Bok (C’81) and Scott Bok (C’81, W’84, Trustee 2003–present).

Lucy F. DeMarco Fund for Youth Literature Established in memory of Lucy F. DeMarco, a preschool educator and voracious reader, this fund supports programs engaging with children’s and young adult literature. Endowed by Kathy DeMarco Van Cleve (C’88).

Supported annually by the KWH community.

Matthew and Taylor Aiken; Sarah Arkellator; Greg Barson and Sarah Murphy; Rick Lyman; and Alex Berke; Gordon and Sidney Brenn; Frw Brotman; Lucy Crock; Magpie Katz Cordbo and Reed Cordbo; Bob and Maria O’Quinot; in honor of Allie O’Quinot; Lee and George Doby; Ted and Judy Goldenberg; Stuart and I. Delcy Gerson; Neil and Monroe Grabowski; Harry and Lyn Grome; Adam Groothuis; Habermas Foundation Charitable Trust; Steve and Jane Hemeon; Ryan and Sara Rabold Hinkel; Steven and Susan Orman; Steven and Teri Haas; Jamie-Lee Josselyn at josselyn@writing.upenn.edu. Supported annually by the KWH community. Special gifts this year from Joan Kim (C’79), Susan Small Savitsky (CW’75), and Lynn Strother (CW’72).
When Sarah Arkebauer (C’11) was a work-study staff writer at Solomon, who shared passages from her book, “The Fault in Our Stars,” with other writers, it really is this simple. Sarah’s gift, which goes to our general endowment, simply provided the capital to make it happen. You, too, can make something happen at the Writers House. Gifts of any size are welcome to our general endowment and to many of our other special projects. To hear more about how you can help, contact Arielle Broussard (C’07, SPP’10), our assistant director for development, at broussar@writing.upenn.edu or (215) 573-4843.

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The Weber Fund

Thanks to the Wexler

The Wexler Fund supports all

who rushed uptown straight from her field

hockey game to join us.

And in May, Penn parents

Gathered over one hundred New York-area

parents Gary and Nina Weber.

The Stacey Gillis Weber (W’85) and Jeffrey A. Weber Symposium Fund The Weber Fund allows us to explore the art of clear business writing through an annual symposium that celebrates a journalist who writes about finance and economics. Our seventh annual Weber Symposium featured Felix Salmon, commentator on economics and senior editor at Fusion. Endowed by Stacey Gillis Weber (W’85) and Jeffrey A. Weber.

The Wexler Fund for Programs at the Kelly Writers House The Wexler Fund supports all kinds of projects, so that students and others may think creatively about what can happen in our space. The fund sponsored visits by poet Terrance Hayes (in collaboration with the Center for Africana Studies), novelist John Hough, and poet Jerome Rothenberg, along with several student-led readings, including an end-of-year showcase of work by The Body Electric. Endowed by Penn parents Gary and Nina Weber.

Seth Ginn’s Fund for International Writers Thanks to the financial support of our Seth Ginn’s Fund for International Writers, we can offer globally minded programming with international scope and appeal. Our Writers Without Borders series this year included a reading by Cuban poet Reina María Rodríguez, who visited with her translator Kristian Dykstra, and a conversation with Pakistani American novelist and playwright Ayad Akhtar, who discussed his Pulitzer-prize-winning play Disgraced with Penn faculty member Fariba Khan. The Ginn’s Fund was also instrumental in allowing us to honor the late Terrence Des Pres, with a symposium on genocide. Funded annually by Seth Ginn (C’70).
Become a Friend of the Writers House

FREE READINGS AND WORKSHOPS by contemporary writers. Coffee percolating in the kitchen. Conversations in the garden. Online archives of live performances by eminent authors. Internships and awards that let students explore their professional and personal passions — and opportunities for them to share what they’ve learned with each other. All of these things and more are funded through the annual donations of the many Friends of the Writers House.

The Kelly Writers House seeks assistance from its community members to help us with what people in the fundraising world call “term support” — small- and mid-sized donations that offset the costs of our programs in the immediate and near future.

Will you help us protect and sustain the Writers House project? Choose a level of support and send a check, and we will list you among the Friends of the Writers House. Your gift will be acknowledged in our electronic Annual, which is available on our website at writing.upenn.edu/wh/support/friends.php. If you want to remain anonymous, that’s fine; you can also request that we publicize your gift in honor, or in memory, of others.

To become a Friend of the Writers House, please fill out this form and send it with your check to:

The Kelly Writers House
3805 Locust Walk
University of Pennsylvania
Philadelphia, PA 19104-6150

Attention: Arielle Brousse

For more information about the specific programs and projects at the Writers House, please visit our website: writing.upenn.edu/wh/support.