Still Time to Register for the 40th Annual Summer Conference!

The Guild’s signature event, the Summer Conference, is bigger and better than ever this year—and it happens to be our 40th! It’s not too late to come—for a day, the weekend, or the week. This your chance to dedicate some quality time to your writing life in a lovely setting and supportive environment. Act now!

WHEN: July 7–14, 2017
WHERE: Muhlenberg College, Allentown, PA
WHAT:
- 30 workshops in all genres (including screenwriting, playwriting, songwriting, and multimedia!)
- 3 critique groups, in fiction, nonfiction, and poetry
- 2 book fairs (Sunday and Thursday eves)
- 4 evenings of open readings by participants (Saturday, Sunday, Tuesday, Wednesday)
- 1 community salon called “Writing for Racial Healing” (Monday eve)
- 1 art studio (Monday eve)
- 3 meals a day, with all kinds of choices, prepared by an award-winning chef (not you!)

WHY:
- education and advocacy for your writing
- community with your writing sisters
- retreat, revitalization, returning to self

Go to pages 3-15 for Summer Conference schedule, workshop descriptions, and faculty bios.

See registration options HERE: https://iwwg.wildapricot.org/event-2462694

Keeping Up with the Literary Biz: An Interview with Agent Regina Ryan

Executive Director Dixie King interviewed literary agent Regina Ryan, of Regina Ryan Books, following the Agents Panel at the Spring Big Apple, Saturday, April 22, 2017. Regina shared about what agents are looking for, and the common mistakes writers make in approaching them.

Dixie King: How did you get into the agenting business, and are you also a writer?

Regina Ryan: I don’t call myself a writer. I started out, as a kid, wanting to be a writer, and wound up in advertising, figuring I had to have a job, and that would teach me to write... I answered an ad in The New York Times and got a job at Alfred Knopf as an editorial assistant and then became an editor, and I went from there. I loved it; I knew immediately this is where I wanted to be, in books. So, it was perfect. And eventually I became editor-in-chief at Macmillan Books, and was the first woman, really, to ever be an editor-in-chief. Believe it or not, amazing. Now there are many, many, many; it’s wonderful.

-continued on page 23
I think it’s so fun when I get to work with women writers in particular because we really understand the core story or foundation as women. That’s so important to me that the authenticity is there, you know, from the place that I speak from for my women. Having other females with me helps me dig deeper.

- Ciara

**NETWORK**

Still Time to Register for the Summer Conference!

- continued from page 1

**HOUSING:** Muhlenberg has provided us with plenty of rooms in 3 styles, which you may select on your registration form:
- single room in suite of 4, with shared bath, kitchenette, and sitting area
- double room, with shared bath and access to community kitchenette and lounge
- private room with private bath ($50/night additional fee; $350 full conference) and access to community kitchenette and lounge

**BOOK FAIRS:** If you wish to participate, you:
- Must be a member and a conference participant (whether full, weekend, or day/commuter).
- Must register in advance for the conference so that we can pre-arrange table space.
- May sell only writing-related media.
- If you are interested in selling at the book fair, please contact Dixie King by email: dking@tlcprofessionals.com. PUT IN THE SUBJECT LINE: BOOK FAIR VENDOR REQUEST. Because space is limited, we cannot guarantee you space if you fail to sign up in advance.

This year’s Summer Conference offers a wide range of workshops representing poetry, fiction, creative nonfiction/personal narrative (including memoir), social justice advocacy, mind/body/spirit, multimedia, screenwriting, playwriting, songwriting, and humor. See page 3 for the daily schedule and pages 4-15 for workshop descriptions and faculty bios.

If you are new to the Summer Conference (and even if you aren’t!), here is some important information:

- Only one workshop (Pat Carr’s on advanced revision) requires advance registration. This workshop is now closed. All other workshops are open to any conference participant who cares to drop in. You are not required to stay in the same workshop all week if you decide the fit is not a good one. Feel free to try different workshops over the course of the week.
- A few of the multimedia classes that use textiles and art supplies require a modest materials fee to offset the cost to the instructor. This information is listed in the workshop description.

Enjoy perusing the workshop offerings!
Summer Conference Daily Workshop Schedule

IWWG Board Meeting: 8:30—11:30 a.m., Friday, July 7; 12:30—1:30 p.m., Monday, July 10
On-site Registration: 2:00 p.m., Friday, July 7; 9:00 a.m., Thursday, July 13
Newcomers Orientation: 5:00 p.m., Friday, July 7
Advisory Circle Meeting: 5:30—6:30 p.m., Tuesday, July 10

SESSION 1
9:00 a.m.—10:30 a.m.
Linda Leedy Schneider: The Wonder of Words: Writing for Your Life
Susan Tiberghien: Words Matter: Writing from Your Truth
Paula Scardamalia: Writing as a Goddess: World-Building & Other Elements of Genre Fiction
Pat Carr: The Final Edit: Advanced Writing Seminar (closed)
Jan Phillips: When a Woman Writes: Opening Our Eyes, Ears and Hearts to the Power of Our Words
Linda Bergman: The Screenplay: An Original or Adapted from Another Medium
Judith Prest: Inviting the Image to Speak: Writing from SoulCollage® Cards
Lisa Freedman: What Kinds of Fools (or Shamans!) Are We?

SESSION 2
11:00 a.m.—12:30 p.m.
Marj Hahne: eKpHRAsIs: Visual Art as Spaces for Poetry
Eunice Scarfe: The Writer at Work: Old Words and New
Maureen Murdock: The Evolution of the Modern Memoir (3-day: Sa-Su-M)
Janice Gary: Diving into the Wreck: Writing about Pain, Loss, and Other Difficult Subjects (3-day: T-W-Th)
Dorothy Randall Gray: WRITALS: The Power and Spirit of Authentic Writing
Kelly DuMar: Writing and Producing Your Ten-Minute Play or Monologue for the Stage
April Eberhardt: The Changing Face of Publishing
Mel Ryane: Raising the Decibel of Women’s Voices
Pamela Varkony: Stories to Change the World: Writing Your Truth (3-day: Sa-Su-M)

SESSION 3
1:30—3:00 p.m.
Myra Shapiro: The Poetry of Time and Place
June Gould: What Are Women Writing About Anyway?
Lynne Barrett: Plot, Structure, and the Map of Opportunity
Natalie Reid: Writing in the Mythological Voice: Elevating the Mundane into Myth
Heather Cariou: Listening to Your Life
Janice Gary: Diving into the Wreck: Writing about Pain, Loss, and Other Difficult Subjects (3-day: Sa-Su-M)
Suzi Banks Baum: Be Your Own Personal Prophet: Create Vibrant Writing Prompt Cards in Mixed-Media
Arielle Silver: Songs: Crafting a Marriage with Words and Music
Mary Beth Coudal: Making Spaces/Going Places: Getting Published
Marylou Strezniewski: How to Google Your Own Brain: Using Imaging to Jump-Start Your Writing

SESSION 4
3:30—5:00 p.m.
Nonfiction Critique: Susan Tiberghien/Maureen Murdock/Mel Ryane/Lisa Freedman/Judy Hug
Poetry Critique: Marj Hahne/Myra Shapiro
Cathleen O’Connor: Love Is in the Air! Writing the Romance Novel
Anne Walradt: Creating with Comedy
Alyce Smith Cooper: The Use of Ritual in Creating the New Narrative of Compassionate Inclusion
Nina Reimer: Meditate and Create
Carren Strock: Ready, Set, Go!: Navigating the New World of Writing, Publishing, and Marketing (3-day: Sa-Su-M)

OPEN READINGS
7:00 - 9:00 p.m., Saturday, Sunday, Tuesday, Wednesday
OPEN ART STUDIO
6:30 - 9:00 p.m., Monday
SALON
6:30 - 8:00 p.m., Monday, Writing for Racial Healing with Connie Garcia-Barrio and Linda Wisniewski
WINE & CHEESE SOCIAL
9:00 - 11:00 p.m., Red Door Lounge, nightly
Summer Conference Workshop Descriptions and Faculty Bios

Suzi Banks Baum

Be Your Own Personal Prophet: Create Vibrant Writing-Prompt Cards in a Mixed-Media Workshop

We are our own best resource. When it comes to putting pen to paper, we rely, at times, on circumstance, teachers, or strong feelings to inspire. We often don’t know where to start on the days in between. Claim your wild words back from the fields of imagination, bring forward what beckons beyond the known, into the highly irregular, surprising landscape of mixed-media collage. Be your own writing prophet in this six-day workshop, where we will create a deck of prompt cards personalized with your intuitive brand of wonder. Techniques include a variety of paint applications with acrylics, and building layers of texture with a variety of materials. Bring a journal, an apron, and an open mind. You will leave this workshop with a colorful, rich resource for your writing practice. A six-day commitment is preferred, as the prompts take six days to complete. Daily materials fee: $2.00, or $10 for the week (six sessions).

Suzi Banks Baum is a writer, artist, actress, teacher, community organizer, and mom. She’s passionate about helping women find their creative voice and live focused, joy-filled lives. Recently returned from Armenia, where she led an art and writing workshop called New Illuminations, Suzi inspires hundreds of women every year to live their lives from the space of creative spirit and to value their contributions to the world and one another. You can find her work online at TheMid, Literary Mama, MotherWriterMentor, and Rebelle Society. www.SuziBanksBaum.com

Lynne Barrett

Plot, Structure, and the Map of Opportunity

Too much plot? None at all? In this workshop, we will explore the elements of plot and structure and how they interconnect to create opportunities for strong storytelling and productive revision. Topics covered will include conflict, complication, change, resolution, active characters and the roles they play, scenic development, significant action, presentation of time and its relationship to suspense and tension, and ways of mapping your plot and narrative design to help you visualize and assess what you’re doing. Through examples, discussion, and exercises, you will learn strategies for assessing drafts and revising productively.

Note: This class will use examples from fiction and dramatic forms, but is also relevant to writers working on memoirs and narrative nonfiction.

Lynne Barrett is the author of the story collections Magpies (Gold Medal, Florida Book Awards), The Secret Names of Women, and The Land of Go. She edited Tigertail: Florida Flash and co-edited Birth: A Literary Companion. She has received the Edgar Award for best mystery story and a National Endowment for the Arts fellowship. Her fiction can be found in Fort Lauderdale Magazine, Trouble in the Heartland: Stories Inspired by the Songs of Bruce Springsteen, Miami Noir, Wraparound South, Ellery Queen’s Mystery Magazine, Delta Blues, One Year to a Writing Life, and many other journals and anthologies. She teaches in the MFA program at Florida International University and is editor of The Florida Book Review. www.lynnebarrett.com

Linda Bergman

The Screenplay – An Original or Adapted from Another Medium

This workshop deals with crafting a good story, which novelists, essayists, and memoirists understand, too, so no screenwriting experience is necessary! We will learn the nuts and bolts of a screenplay: the importance of having a logline before you start writing, a three-act structure that fulfills the promise of that logline, and the use of a paradigm that keeps your story on track. We will discuss characters, dialogue, and the art of good scene writing, learning how to make every scene move the story forward. And we will watch film clips of award-winning scenes. Because many films are based on other mediums—plays, books, fairy tales, even songs—and because I am in the process of adapting a novel into screenplay form, we will touch on that process, as well.

Linda Bergman, while enrolled in Film Studies at UCLA, worked for a number of production companies in development and production, including being a part of the groundbreaking team of the ABC Movie of the Week series under the aegis of creative force Barry Diller. She has taught screenwriting in Los Angeles, New York City, and San Francisco, and for The International Women’s Writing Guild. She is also a faculty member for the 2018...
San Miguel de Allende Writers’ Conference. Linda is the author of *So You Think Your Life’s A Movie: Ten Steps to a Script That Sells*, a 2011 Global E Award Winner in the category of Arts and Entertainment, and also *So You Think Your Life’s A Movie? The Sequel*, published in 2016. She has been paid to write over twenty scripts and produced five of them for television. Linda is currently adapting a feature film based on the novel *Moving Targets Live Longer*, by Linda Rappoport.

www.lindabergmancreativewriting.com

**Pat Carr**

**The Final Edit: Advanced Writing Seminar (CLOSED)**

In this workshop, award-winning short story writer and professor emeritus Pat Carr will provide a seminar in advanced editing and revision for up to ten writers. Participants were selected based on an application process.

*Pat Carr* has published eighteen books, including the Iowa Short Fiction Prize winner *The Women in the Mirror*, and has had over one hundred stories published in such places as *The Southern Review, Yale Review*, and *Best American Short Stories*. She has won numerous other awards for fiction, the most recent of which was the 2013 Porter Prize. Her latest publications are a memoir, *One Page at a Time: On a Writing Life*; a how-to writing book, *Writing Fiction with Pat Carr*; a novella, *The Radiance of Fossils*; and a story collection, *The House on Prytania*.  

www.patcarrbooks.com

**Heather Summerhayes Cariou**

**Listening to Your Life**

Telling is shaped by listening. You may already have an idea what life stories you want to tell, and how you want to tell them. You may even have chosen a form, whether poetry, personal essay, book-length memoir, or autobiographical fiction. This workshop asks you to listen instead to *the story your life wants to tell you*, and it will facilitate that listening. The blank page will become the ear of your heart as your listening shapes that story’s telling in both content and form. At the beginning of each session, participants will “clear” their listening, set an intention, and enjoy a brief group discussion inspired by a quote or question about listening. A short warm-up writing exercise will follow. Participants will then choose a personal story and write at length in the shadow of a prompt designed to guide a particular aspect of listening and telling.

*Heather Summerhayes Cariou* holds a BFA in Theatre/Performance and is a recent graduate of the master’s program in Narrative Medicine at Columbia University. She is a private poet and the published author of *Sixtyfive Roses: A Sister’s Memoir* (Globe and Mail Best 100 Books of 2006). She worked professionally as an actor for over twenty years, and has facilitated memoir workshops in Toronto, Dublin, Thunder Bay, Winnipeg, and New York.

**Alyce Smith Cooper**

**The Use of Ritual in Creating the New Narrative of Compassionate Inclusion**

As we move forward into a new season of consciousness, it is the Creatives (writers/artists/performers/healers) who hold open the portals of entry while our ancestors hold the keys to the collective memory. Using Ancestral Rituals beginning with the breath, fire, water, sound, and earth, you will be encouraged to address your ancestral heritage and relate to the element that most resonates with your creative sensibilities. The call will be for wisdom and successful passage to the sanctuary where the new narratives of compassionate inclusion may be summoned forth and expressed. You are encouraged to bring an ancestral artifact, textile, or instrument for inclusion in the experience.

*Alyce Smith Cooper* is an ancestral storyteller, writer, poet, actor, and television host. She is co-author of *The Gumbo Pot Poems: A Savory Recipe for Life, Community and Gumbo through Poetry*, a book that celebrates food, friendship, and family. In 2005, she was inducted into the Women’s Museum Hall of Fame. She currently works as a registered nurse and is an associate minister at Bethel A.M.E. Church in San Diego, California.

www.alycesmithcooper.com

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Mary Beth Coudal

Making Spaces/Going Places: Getting Published

Research, report, and write publishable stories. Then, plan to pitch your stories effectively. This workshop dives into the basics of getting your essays into the right hands for publication. We brainstorm, craft, and discuss service, Q&A, travel, health, personal, editorial, and human interest pieces. In this workshop, you will learn how to discover your expertise, find sources and stories, know what editors look for, rewrite and edit, share success stories, and network.

Mary Beth Coudal is an award-winning journalist, blogger, and copywriter. Her essays have appeared in The New York Times, Salon.com, and Self magazine. At the blog To Pursue Happiness at mbcoudal.com, she asks the big questions. For fun, she is a teacher and an actress. www.mbcoudal.com

Kelly DuMar

Writing and Producing Your Ten-Minute Play or Monologue for the Stage

Have you always wanted to write for the stage, but don’t know how to begin? Over the past decade, short-play festivals have become a regular feature of theatre companies, offering both novice and experienced playwrights the opportunity to see their writing performed. You will develop in class (or bring to class) a working draft of either (1) a ten-minute play, or (2) a short monologue or excerpt from a one-woman show. Through in-class writing, discussion, script reading, and revision, we will explore theatrical structure, setup, dialogue, plot, character development, subtext, theme, theatricality, and elements of production. We’ll discuss successful ten-minute plays and monologues, applying tools for avoiding common pitfalls. This workshop culminates in a developmental staged reading on Wednesday evening (open to all conference attendees), where actors will read your play on stage so you can hear your script and respond to feedback. The final session focuses on revision and submitting to play festivals for production. No prior playwriting experience is required.

Kelly DuMar is a playwright and poet from the Boston area, whose recent workshop presentations include the Massachusetts Poetry Festival, the Power of Words Conference, True Story Theater, Berkshire Women Writers, Playback North America, and the New England Theatre Conference. She is the author of a nonfiction book, Before You Forget – The Wisdom of Writing Diaries for Your Children, and won the Lit House Press Poetry Chapbook Award for All These Cures. Her newest poetry and prose chapbook, Tree of the Apple, was published by Two of Cups Press this year. Kelly’s award-winning plays and monologues are produced around the US and Canada. Her award-winning one-act play for youth, The Adventures of Rocky & Skye, was published by Youth Plays. Kelly is a past president of Playwrights’ Platform, Boston, where she led play-development activities for many years. She founded and produces the Our Voices Festival of Women Playwrights at Wellesley College. www.KellyDuMar.com

April Eberhardt

The Changing Face of Publishing

In this six stand-alone session publishing course, April Eberhardt will present and discuss: (1) an overview of publishing today: traditional, indie, and many options in between (with pros and cons of each); (2) finding and working with an agent (if you even need one); (3) promoting and marketing your book: online vs. offline, what works, and how to manage your time; (4) Publicity 101: key steps to build your platform and image; (5) self-publishing: what you need to know, do, and spend to get it right; and (6) success, defined by you: setting realistic and satisfying goals. Each session will be a mix of lively presentation and questions from participants. You may choose to attend all six sessions or just the ones of greatest interest. You’ll come away armed with information you can apply immediately to your own publishing situation. Emphasis will be on sharing experience, learning from one another, and building community.
April Eberhardt, a self-described “literary change agent” and author advocate, is passionate about helping authors be published in the best way possible for them. After twenty-five years as a corporate strategist and consultant, April joined the literary world, where she saw a strategic opportunity to play a role in the changing world of publishing. April advises and assists authors as they choose the best pathway to publication for their work, be it indie or traditional, digital or print. She speaks about changes in the publishing industry at conferences and writers’ retreats worldwide, and serves as an advisor to publishing startups. She also is a reader for the Best American Short Stories series, published annually by Houghton Mifflin Harcourt. April divides her time between San Francisco, New York, and Paris.

Lisa Freedman

What Kinds of Fools (or Shamans!) Are We?

Writing and fighting for social justice is hard work. Endless work. It makes sense to access and take in all the help we can get, like guidance from the Fool, who’s not afraid to holler that the emperor is not wearing any clothes, and from the Shaman, who has overcome her fear and doubt. In this workshop, we will play with different kinds of writings—creation myths, manifestos, rants, elegies, and re-creation tales—to get a clearer view of our respective paths as compassionate warriors and of the true, healing stories we hold inside. The Elements of the I Ching by Stephen Karcher and Vicki Noble’s Motherpeace tarot cards will provide models and inspiration. Meditation and prompted free-writing will help us go deep, and our supportive collaborators will help us polish and share what we find.

Lisa Freedman divides her time between writing, teaching, and coaching. She weaves meditation into these practices because it connects us to our deep wisdom and the clarity and confidence to express it. Her prose and poetry appear in Resist Much / Obey Little: Inaugural Poems to the Resistance; Satya Magazine: The Long View; Grabbing the Apple: An Anthology of New York Women Poets; Art & Understanding: 20th Anniversary Anthology; and POZ Magazine, among others. She has received residencies and awards from Blue Mountain Center, Soul Mountain, and the National Arts Club. She is a co-founder of Poets against Xenophobia. She received her MFA in Creative Writing from the New School, where she now teaches. http://lfwritingcoach.com

Janice Gary

Diving into the Wreck: Writing about Pain, Loss, and Other Difficult Subjects

Memoir writers must work with what they are given. Yet shame, fear, and doubt can paralyze a writer and keep them from entering their most important and powerful material. In this workshop, we will learn how to unpack the stories that most need to be told and find the courage, distance, and underpinnings of craft to transform sensitive subjects into a meaningful literature. “Perhaps all the dragons in our lives are princesses who are only waiting to see us act, just once, with beauty and courage. Perhaps everything that frightens us is, in its deepest essence, something helpless that wants our love.” This is a three-day workshop offered Saturday through Monday and repeated Tuesday through Thursday.

Janice Gary is the author of Short Leash: a Memoir of Dog Walking and Deliverance and is an award-winning creative nonfiction writer, writing coach, and teacher. The recipient of two Nautilus Book Awards, the first runner-up for the 2014 Eric Hoffer Award, a 2014 finalist for the Sarton Memoir Award, and a fellow at the Virginia Center for the Creative Arts, she teaches in the Masters of Liberal Arts program at Arizona State University and conducts memoir workshops at The Writer’s Center, in Bethesda, MD. She has also presented at the Association of Writers and Writing Programs (AWP), Nonfiction Now, the C.G. Jung Foundation in New York City, and other writing-centered conferences on women’s writing issues, trauma and memoir, and Jungian approaches to writing life story. Her book Reeling In the Years: A Memoir Writing Guide is forthcoming. www.janicegary.com

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**Summer Conference Workshop Descriptions...continued**

**June Gould**

**What Are Women Writing about Anyway?**

To quote Margaret Atwood, “A word after a word after a word is power.” This hands-on workshop will explore women’s writing, women’s images, and women’s personal and political concerns. It will fuel your words through hearing contemporary women writers’ poetry and narratives. Women are the vessels of story, history, mythology, action, and emotion. Tapping into our poems and stories, we will mine and construct our significant female lives. We will share our writing in a secure and welcoming community of writers. We will explore these themes: childhood: what is remembered and what does it mean now?; post-modernism and poetry: wild forms, new vocabularies, thinginess; gender: women and protest poetry; and voices: breaking our silence and creating a new kind of silence.

**June Gould, Ph.D.,** is the author of *The Writer in All of Us: Improving Your Writing through Childhood Memories* (EP Dutton), *Beyond the Margins: Rethinking the Art and Craft of Writing*, and the novel *In the Shadow of Trains*; and the co-author of *Counting the Stones*, a book of Holocaust poetry. June has given readings at The 92nd Street Y (NY), The Holocaust Museum (Washington, DC), the Jewish Museum and Yeshiva Museum (NY), and libraries, synagogues, churches, universities, and bookstores throughout the US and in Greece and Canada. She has been an IWWG workshop leader for over twenty-five years. She gives ongoing, full-day writing workshops in New York City, and facilitates and leads book groups. She has published poetry in numerous journals, including the *Jewish Women’s Literary Annual*; and, in 2016, she was a workshop leader for WHAM at Skidmore College.

**Dorothy Randall Gray**

**Writuals – The Power and Spirit of Authentic Writing**

Learn how to use the spirit of who you are and what you’ve experienced to create powerful poetry, memorable memoirs, and fabulous fiction. Let evocative music and stimulating exercises invite the flow of your words, while affirmation empowers your spirit, and meditation energizes your mind. Enjoy helpful handouts, in-class writing, and nonjudgmental feedback. Bring your pregnant writing ideas and fertile fragments. **Writuals** workshop is an inviting arena of acceptance, humor, storytelling, and professional guidance. In this atmosphere, your authentic self emerges, soars, revels, and writes. You are heard. Join us in creation, community, consciousness, unlimited inspiration, and invaluable insight. You will never be the same.

**Dorothy Randall Gray** is the bestselling author of *Soul Between the Lines: Freeing Your Creative Spirit Through Writing* (Avon/HarperCollins), an inspirational teacher, a prize-winning artist, and a global activist. She has been featured on radio and television and at universities and cultural centers throughout the world. She has been a Poet-in-Residence at Hunter College, a National Public Radio commentator, an NYU faculty member, and a literary consultant to the United Nations. She is the author of *Muse Blues, The Passion Collection, Woman, Family, A Taste of Tamarinda, and Sharing the Same Sky*, and the editor of the anthology *MuseMatrix*. Her writings have appeared in *San Gabriel Quarterly Review, Drum Voices, The New York Times, Best Black Women's Erotica, SisterFire*, and *Personal Journaling*, among others. Dorothy’s creative writing workshops and empowerment and healing seminars have been commissioned by the National Writers Union, PEN America, Columbia University, Carnegie Mellon Institute, and other organizations. Highlights of her life include sharing the dais with the Dalai Lama, dancing with tribal boys in the hills of Kerala, India, and boogying with James Baldwin. www.DorothyRandallGray.com

**Marj Hahne**

**eKpHrAsIs: Visual Art as Spaces for Poetry**

John Berger said, “Seeing comes before words.” How may we see (experience) a painting, a sculpture, an artist’s body of work, such that we can locate our unrealized poems and build them beyond mere description of the visual art? We will look at examples of ekphrastic poems as varying degrees of response, then generate our own after experiencing samples of visual art.
Marj Hahne is a freelance editor and writing teacher, and a 2015 MFA graduate from the Rainier Writing Workshop, with a concentration in poetry. She has performed and taught over 100 around the country, as well as been featured on public radio and television programs. Her poems have appeared in literary journals, anthologies, art exhibits, and dance performances. www.MarjHahne.com

Maureen Murdock

The Evolution of the Modern Memoir

A memoir focuses on the events of an individual’s personal memory, but to be a successful memoir, the writing has to be grounded in the context of historical time, place, gender, culture, generation, and current events. We now live in a world of blog posts, social media, and reality shows. For better or for worse, our notion of privacy has changed. Memoir has expanded from a focus on a sole personal issue to a discovery of how it resonates universally within a cultural context. The essence of a great memoir is the voice of the writer and how she brings the reader into a scene with sensory details. Memoir has to deliver vivid characters, evocative settings, and pitch-perfect dialogue for the reader to remain interested. In this workshop, we will look at the basic components of memoir with emphasis on structure and the theme of your memoir based on turning points in your life.

Maureen Murdock has been on the psychology faculty at both Pacifica Graduate Institute and Antioch University in Santa Barbara, but her real love is memoir writing. To that end, she is teaching in Pacifica’s new Memoir Certificate Program. Since 1990, she has taught memoir writing in the UCLA Extension Writers’ Program, where she received the Outstanding Teacher of the Year Award in 1995. She is the author of the bestseller The Heroine’s Journey, which explores the rich territory of the feminine psyche; Unreliable Truth: On Memoir and Memory; Fathers’ Daughters: Breaking the Ties that Bind; Spinning Inward: Using Guided Imagery with Children; and The Heroine’s Journey Workbook. She is the editor of an anthology of memoir writing entitled Monday Morning Memoirs: Women in the Second Half of Life and has published a Kindle short entitled The Emergence of Bipolar Disorder: A Mother’s Perspective. Maureen volunteers for AVP (Alternatives to Violence Project), working with men in prison, and has presented short memoir pieces at Center Theater in Santa Barbara and Spark Theater in Los Angeles, about the men she works with. Her blog is on her website: www.maureenmurdock.com

Cathleen O’Connor

Love Is in the Air! Writing the Romance Novel

The romance novel is a genre that may seem easy to write but which has a structure and key elements that, if not included, miss the mark. No other novel starts off with expectations of emotional highs and lows like the romance novel. The hero and heroine have to be believable, likable even if flawed, and must overcome conflict and obstacles to find their HEA (Happy Ever After). And it is important to know the specific elements that distinguish the romance novel from any novel. If you love reading romances (they are addictive!) and have always yearned to write one, then this workshop will get you well on your way. If you already have a project in the works, you can refine it according to the rules of the genre. Ample time will be given for discussion, writing, and reading your work.

Cathleen O’Connor, Ph.D., is a metaphysician, bestselling author, speaker, and intuitive coach. She is the author of 365 Days of Angel Prayers, a 2014 Amazon International Best Seller; High Heels on the Hamster Wheel (Balboa Press, 2013); and The Everything Law of Attraction Dream Dictionary (Adams Media, 2010); and the co-author of The Energy of Happiness (Happy Publishing), a 2015 Amazon Best Seller. Cathleen has been quoted in The Huffington Post and featured as an expert work-life balance source in various publications, including The Huffington Post, Mental Floss, and Men’s Health. She has offered video teaching (livestream) for the Learning Annex and has lectured and taught workshops at many venues, including Omega Institute, Wainwright House, the Professional Women of Putnam, and Over40Females. Cathleen co-hosted a radio show with celebrity psychotherapist Sherry Gaba from 2012–2014, interviewing authors and experts on a variety of topics for an offshoot of CBS radio. www.cathleenoconnor.com
Jan Phillips

When a Woman Writes: Opening Our Eyes, Ears, and Hearts to the Power of Our Words

Women’s words have been rocking the world since Eve first said YES to the apple’s allure. Women’s wisdom has guided us, nudge us, and nourished us through our passages of perpetual emotion. Women’s writing has addressed our rage, our outrage, our courage. It has stirred us to action and change, as our own words will do for women of the future. Taking our prompts from women’s writing over the centuries, we will tap into our cellular memories, unleash our body’s wisdom, and transform our stories into words of wonder and power.

Jan Phillips is a writer, photographer, and activist who connects the dots between evolutionary creativity, spiritual intelligence, and social action. Jan is the author of ten award-winning books, which include Creativity Unzipped, There Are Burning Bushes Everywhere, No Ordinary Time: The Rise of Spiritual Intelligence and Evolutionary Creativity, Finding the On-Ramp to Your Spiritual Path, Finding Ourselves on Sacred Ground, The Art of Original Thinking, Divining the Body: Reclaim the Holiness of Your Physical Self, and Marry Your Muse: Making a Lasting Commitment to Your Creativity. She has taught in over twenty-five countries, and her work has appeared in The New York Times, Ms., Newsday, People, Christian Science Monitor, New Age Journal, National Catholic Reporter, Sun Magazine, and Utne Reader. Jan has performed with Pete Seeger, taught with Jane Goodall, and worked for Mother Teresa. She is co-founder and director of the Livingkindness Foundation, a grassroots activist organization supporting women in leadership and art in activism. The Foundation, in collaboration with the NGO Hope for the Village Child, built the Livingkindness Centre for Learning in Ikuzech, Nigeria, which houses twenty solar-powered computers and has apartments for two full-time teachers. www.livingkindness.org / www.janphillips.com

Judith Prest

Inviting the Image to Speak: Writing from SoulCollage® Cards

SoulCollage® is a process developed by Seena Frost for creating small collages on matboard that can ultimately become a deck of intuitive cards. In this workshop, I will introduce the SoulCollage® process, and we will write from the images and energies of the cards we make. Each day will be different, but you can come to one or all. A basic “Background on SoulCollage®” handout will be available each day to new participants (as well as a brief individual tutorial while returning participants are making cards). I will provide all necessary art materials and a large envelope for you to keep your work in throughout the week. You will be encouraged (but not required) to work on your cards outside of class as well, since each class will need to have time for writing and sharing.

Judith Prest is a poet, photographer, mixed-media artist, and creativity coach. Elemental Connections, a full-color collection of Judith’s nature photography paired with her nature poems, was published in 2016. Her poems have been published in Mad Poets Review, Chronogram, Akros Review, The Muse: An International Journal of Poetry, Earth’s Daughters, Up The River, and Upstream, and in seven anthologies. She has published two collections of poetry—Sailing on Spirit Wind: Midlife Reflections (1998) and Late Day Light (2011)—as well as two chapbooks, Wildwoman’s Scrapbook (2002) and The Geography of Loss (2006). Judith spent twenty-six years as a school social worker/prevention trainer prior to “retiring” in 2009. She trained with Seena Frost as a SoulCollage® facilitator in 2008. Judith’s visual art—mixed-media collage and photography—has been exhibited in several venues in the Capital Region. She facilitates expressive arts/creative-writing workshops at retreat centers, prisons, addiction treatment clinics, libraries, and community centers, and at her home base, Spirit Wind Studio LLC. www.spiritwindstudio.net

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Natalie Reid
Writing in the Mythological Voice: Elevating the Mundane into Myth

Writing in the mythological voice takes you out of this time and place—and out of yourself—into a magical liminal space that “never was but always is,” a space from which your deepest truths emerge. By using archetypal linguistic techniques to elevate your truths into mythological language, you learn to transform humdrum, taken-for-granted parts of your life (or anyone else’s) into powerful writing that reaches more readers, more deeply. It is the voice of ancient story-telling, the voice that reunites truth and meaning, the voice that compels. We will listen to excerpts of writing in the mythological voice from a number of genres, from fairy tales to short stories, and from literary and religious parables to magic realism—and we will write in class from that deepest part of ourselves.

Natalie Reid conducts writing seminars in Asia, Europe, and North America in the diverse fields of transformational creativity and academic writing. For over twenty years, she has been conducting transformational writing workshops focused at the confluence of creativity, spiritual awareness, and self-knowledge. Her book The Spiritual Alchemist: Working with the Voice of Your Soul—which grew out of a workshop she taught for years at the IWWG Summer Conference—teaches readers how to tap into the purest source of creativity they have. When not writing, teaching, or consulting, Natalie edits professional books and papers for social scientists worldwide, and is the author of Getting Published in International Journals: Writing Strategies for European Social Scientists. Her shorter pieces have appeared in Knock, Natural Bridge, Sistersong: Women Across Cultures, 13th Moon, Venture Inward, and Women’s Words, among others, and she is working on a new book. www.nataliereid.com

Nina Reimer
Meditate and Create

Using meditation to rejuvenate the body, mind, and spirit, you will make a small figurine with a variety of materials and your imagination of character, color, and texture. In-class instruction combined with independent studio time means you can come away with a treasure of your own making that soothes, enlightens, and gives you the joy of creating art. No experience is necessary. There will be $25.00 materials fee.

Nina Ayin Reimer is the original medical illustrator of Our Bodies Ourselves. She continued her career as an illustrator, painter, and teacher, then began sculpting mid-career when she discovered she had a knack for making realistic portraits. Later, as a Reiki Master, she combined her interest in healing with an already developed intuitive gift. For the past twenty years, she has offered workshops in an aspect of her healing gift to others through doll-making. Her “Dolls for the Soul” has encouraged others to participate in the healing process. In 1998, Nina was invited to teach her course for The Guild, continuing to teach at the annual Summer Conference until 2011. In 2003, encouraged by the extraordinary women she met at the conference, she wrote Artist As Healer: Stories of Transformation and Healing about her work, and in 2013, she published her first novel, Bleed Through, utilizing composites of characters and stories from her art. She is currently writing her second novel.

Mel Ryane
Raising the Decibel of Women’s Voices

Your words itch to be written; your words starve to be heard. Your stories have significance. Women’s words matter. This is our time. It is the writer’s voice that attracts agents, editors, and readers. The uniqueness of a voice on the page is often unearthed by that voice on the stage. Our decibels don’t have to be shouted; our decibels, measured artfully, will be heard. This workshop includes prompt writing, vocal warm-ups, reading aloud published works, reading aloud your works, one-on-one coaching, wrangling butterflies, and attention to editorial detail. The workshop is designed to help you discover thematically, technically, and artistically what you have written and wish to write. All genres of writing welcome. If you request coaching, please bring two hard copies (no laptops or devices, please) of one double-spaced page of your writing, preferably material you have not previously read publicly.

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Mel Ryane is the author of the memoir *Teaching Will: What Shakespeare and 10 Kids Gave Me That Hollywood Couldn’t* (Familius), called “lively” and “funny” by *Publishers Weekly* and “hilarious...a bravura performance” by *Kirkus Reviews*. Mel began her artistic life as an actor, performing on stages in her native Canada as well as across the US. She studied acting at the storied HB Studio in New York City and, in Los Angeles, coached actors in film and TV and was a graduate of the American Film Institute’s prestigious Directing Workshop for Women. Mel teaches “Page to Podium: Reading Your Work Aloud” at writers’ conferences across North America. Her writing has been published in the *LA Times*, and she has an essay in an upcoming anthology of quirky love stories, *Rendezvous in the Rough*. Mel is currently at work on her latest novel. www.melryane.com

**Paula Chaffee Scardamalia**

**Writing as a Goddess: World-Building and Other Elements of Genre Fiction**

Whether you write science fiction, fantasy, horror, historical fiction, mystery, suspense, romance, or any of the many cross-overs or blends of those genres, you are a goddess, creating a world for your characters and your reader. In fact, if you write fiction of almost any kind, you are creating a world. But can you make your world believable for your reader? This workshop will look at where you should start building, what should be included in your world, how much world-building you should do and when to do it, how the world can act as character in your story, developing a series with your world, and the tropes and rules for your genre. We’ll also look at how other authors have successfully created worlds on the page. This workshop will include handouts and worksheets as well as time for discussion and sharing.

Paula Chaffee Scardamalia is a book coach and a dream and tarot intuitive. Since 1999, she has taught writers how to use intuitive tools, such as dreams and tarot, to write stories from the deepest part of their imagination. She has taught at small private workshops on the East Coast, at both national and regional Romance Writers of America conferences and meetings, at the 2014 San Diego University Writers Conference, and at IWWG regional and summer conferences. She leads intimate writing and dream retreats. Paula publishes a weekly e-newsletter on writing, dreams, and tarot, and is the award-winning author of *Weaving a Woman’s Life: Spiritual Lessons from the Loom*. She wrote her thesis for her MFA on fantasy. www.diviningthemuse.com

**Eunice Scarfe**

**The Writer at Work: Old Words and New**

Hearing the elevated language of poetry and prose is the most effective route to acquiring awareness of the strategies that writers use in order to create desired effects on their readers. If you write for your eyes alone—as in keeping a journal—there is no need to identify these strategies. If, however, you want to communicate with a reader (or readers!), you must become conscious of strategies such as repetition, design, tone, interruption, irony, balance, dialogue—and when to use them. All writers (including you!) both copy old strategies and create new ones. Emily Carr’s autobiography begins with six words: *All our Sundays were exactly alike*. What effect do these words have? What lesson do they teach? Each day, you’ll write in response to “heard words” such as Carr’s; each day, you’ll be invited (never required) to read aloud.

Eunice Scarfe designed the Women’s Writing Institute at the University of Alberta (Canada) and taught there for twenty years, receiving the first award given for Innovation in Lifelong Learning. She has facilitated women writers through her company Saga Seminars since completing her MA (creative writing/fiction) and has introduced her Blank Page method to writers from the Yukon to Maine, from Fielding Institute to Harvard Medical School. Her writing has been supported by Canada Council; her prize-winning short stories have appeared in journals and anthologies, such as *Prism, Event, Best Stories in Canada*, and *Malahat Review*. www.eunicescarfe.wordpress.com

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Linda Leedy Schneider
The Wonder of Words: Writing for Your Life

Writing is a way of finding and creating meaning in our lives as well as of creating art. In this workshop, you will write from prompts, poetry, props, music, and in-class experiences. You will learn to write consistently from that place where words flow, time is suspended, and unplanned connections are made. You will engage all of your senses in the process of writing. We will explore process, product, and publication. You will confront your critic and find joy in the creative process. Come and surprise yourself. We will write freely and fast!

Linda Leedy Schneider, winner of the Contemporary American Poetry Prize, is a political activist, poetry and writing mentor, psychotherapist in private practice, and former faculty member at Aquinas College and Kendall College of Art and Design. Her poetry received a Readers’ Choice Award from Pedestal Magazine and has been nominated multiple times for a Pushcart Prize. Linda facilitates workshops nationally, including The Manhattan Writing Workshop, which she founded and has led since 2008. Published in hundreds of literary magazines, including The Pedestal Magazine, Rattle, The Spoon River Review, The Sow’s Ear Poetry Review, and Amaryllis, Linda has written six collections of poetry, including Some Days: Poetry of a Psychotherapist (Plain View Press), and has edited two collections of poetry written by poets whom she has mentored: Mentor’s Bouquet (Finishing Line Press) and Poems from 84th Street (Pudding House Publications). Linda believes a regular writing ritual leads to discovery, authenticity, personal growth, and even JOY.

Myra Shapiro
The Poetry of Time and Place

Through reading and writing, we will explore what it means to have centuries within us, to be here with the gift of presence, in the midst of “forever.”

Myra Shapiro has published poems and stories in many periodicals and anthologies, including The Best American Poetry. Her books of poetry include I’ll See You Thursday and, most recently, 12 Floors Above the Earth. She is also the author of a memoir, Four Sublets: Becoming a Poet in New York. She is devoted to both solitude and community and serves on the board of Poets House.

Arielle Silver
Songs: Crafting a Marriage with Words and Music

Song, the marriage of music and words, is storytelling in another realm. Though the expression of song travels through the voice from the body, and marches forward in time, songwriting devices are the ones we use in all writing: narrative structure, tone, point of view, metaphor, motif, economy of words. Yet, exploring these devices through the constraints of song structure raises the musicality in our stories and poems. In this workshop, we will slow down time to capture the craft behind the emotion. Through listening to and close “reading” of songs, generative writing prompts, excavation of senses and metaphor, and observation of corporeal experience, we will create songs to sing, and we will explore exercises to jazz up the lyricism in the rest of our writing endeavors. All are welcome; no prior musical study is required.

Arielle Silver is a writer and a musician. Songs from her three albums have been licensed internationally for film and television, and she has shared stages across the US with America, St. Vincent, Rebecca Loebe, Jay Nash, and other swell artists. In 2016, The Poet’s Billow nominated her poem “Sunday Morning” for a Pushcart Prize. Her essays have appeared in Brevity, Gulf Stream, From Sac, Moment, Lilith Magazine, among others. An excerpt of her memoir-in-progress, about love, childlessness, and stepmothering, is forthcoming in a Burning Man anthology (2017), and she is at work on an historical novel set in the bebop and burlesque world of New York in the 1940s. Arielle holds a BA in Psychology from Brandeis University, a Post-Graduate Diploma in Songwriting and Clarinet from Berklee College of Music, and an MFA in Creative Writing from Antioch University Los Angeles, where she teaches as adjunct faculty. www.ariellesilver.com

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**Summer Conference Workshop Descriptions...continued**

**Marylou Kelly Streznewski**

**How to Google Your Own Brain: Using Imaging to Jump-Start Your Writing**

We all know what Google can do: type in a term and you get more information than you ever knew you needed. In this three-day workshop, you will learn imaging, a technique that allows you to do something similar with your brain. It gives you increased access to the most incredible library of all—the one between your ears—to reach all that good stuff you know is there somewhere, but seems just out of reach. It is a tool that you can take home and use in any genre, for the rest of your writing life. Doing the research for my latest book, *Heart Rending‒Heart Mending*, I found that the field of imaging is growing in a variety of directions, with books, CDs, tapes, and workshops involving not only healing but also creativity. In this computer-driven age, the advantage for a writer who has access to this important personal tool is very real.

Marylou Kelly Streznewski's career has included journalism, theater, education, and teaching writing. She was poetry editor of the *Bucks County Writer* and poetry curator of the Writers Room of Bucks County. She has taught imaging and poetry workshops at The Writers Room and the Pearl S. Buck House, and for Romance Writers of America. Marylou has published two chapbooks, *Women Words* and *Rag Time*, and poems in *English Journal*, *The Magnetic Poetry Book of Poetry*, *US#1 Summer Prose and Poetry*, *Snake Nation Review*, *The Sow's Ear Poetry Review*, and *New Millennium Writing* 2013. *Dying with Robert Mitchum*, a meditation on war, was published in 2015. Her short fiction has appeared in *New England Writers’ Network*, *St. Anthony Messenger*, *US#1 Summer Prose and Poetry*, and *Amazon Shorts*, and was a nominee for the Gover Prize, appearing in *Best New Writing of 2015*. Her nonfiction study, *Gifted Grownups: The Mixed Blessing of Extraordinary Potential*, is used as a textbook in graduate courses, and has been translated into Chinese. A memoir based on her survival of open-heart surgery, *Heart Rending‒Heart Mending: Saved by Medical Science, Healed by Ancient Wisdom* (2016), has been praised by heart specialists nationally.

**Carren Strock**

**Ready, Set, Go!**

This three-day workshop (Saturday through Monday) is both practical and informative. With clear and concise tips, I will demystify the entire writing process and tell you how to navigate the new world of publishing and marketing. Based on my book *A Writer’s Journey: What to Know Before, During, and After Writing a Book*, this workshop is replete with amusing anecdotes, inspirational stories, and astonishing rejections of famous authors. From being told by my college professor that I was not a writer, to selling my first book to a major publishing house for six figures, to turning down an offer to be on *The Oprah Winfrey Show*, I will share it all. With candor, I will talk about the mistakes I made, so you that might avoid them. A group exercise each day will show you that there is more than one way to view a situation.


**Susan Tiberghien**

**Words Matter: Writing from Your Truth**

Words matter; your words matter. But they must come from deep within, from your truth. This workshop will focus first on finding your truth, on journaling to better understand yourself. You will look for images in your journals, dialogue with them, and craft their stories into memoir, seeing memoir as a window into your life—one that opens inward to your truth and outward to the world around you. You will look at the narrative arc that began with the story of your image and developed into a compelling memoir. Each day will bring together instruction, examples from contemporary authors, and guided writing exercises. You will have several pages of a memoir—a new one or one in progress—to take home, along with a trust in your words.
Susan Tiberghien, an American writer living in Geneva, Switzerland, has published four memoirs—Looking for Gold: A Year in Jungian Analysis; Circling to the Center: One Woman’s Encounter with Silent Prayer; Side by Side: Writing Your Love Story; and Footsteps: In Love with a Frenchman—and a highly appreciated writing book, One Year to a Writing Life: Twelve Lessons to Deepen Every Writer’s Art and Craft. She has been an instructor for The Guild since 1990, always impressed by its stature and vision. She also teaches at C.G. Jung Institutes and at writers’ centers and conferences in the States and in Europe, where she directs the Geneva Writers’ Group, an association of over 250 English-language writers. www.susantiberghien.com

Pamela Varkony
Stories to Change the World: Writing Your Truth

There have been few times in our lives when words have mattered more. Strung together in threads of truth, powerful words make for powerful stories that can enlighten the soul and change the mind. This three-day workshop (Saturday through Monday) will ask you, What is your passion? What do you want the world to know that might make it a better place? Why is your perspective important? You will research and develop a story based on your own experiences. You will engage the reader through truth, which is always stronger than fiction, strong enough to persuade others to your point of view. Using a journalistic approach to writing, you will put your passion to paper and, on the third day, have your work critiqued by your fellow writers. The goal is to finish the class with an editorial, commentary, or essay ready for submission or for a nonfiction book outline.

Pamela Varkony’s nonfiction topics range from politics to women’s empowerment, from small-town Americana to global perspectives. Pam’s columns, for Tribune Publishing, have been read in newspapers across the county. She has written magazine feature stories as well as PBS and NPR on-air commentaries. Her poetry has been published in The New York Times. She was chosen by the Pearl S. Buck Foundation as the 2017 “Woman of the Year” for her writing and advocacy on behalf of women around the world, including two fact-finding missions to Afghanistan. She has also been recognized by the Pennsylvania Women’s Press Association with an “Excellence in Journalism” award, and is a much requested speaker. Born and raised in rural Bucks County, Pennsylvania, Pamela often weaves the lessons learned on those back country roads throughout her stories. She is working on a women’s leadership book, Ten Rules for Ladies, which she hopes to publish in late 2017. www.PamelaVarkony.com

Anne Walradt
Creating with Comedy

Learn to imbed humor in your stories by starting with a comic premise and a comic vision. Discover which techniques work best for you to lure your readers into laughing with you and your characters. Humor reveals character, relieves tension, sets the point, and makes readers return again and again to your unique voice. Punch up your writing with humor, make your point stick, create your voice, and claim your power.

Anne Frazier Walradt is a freelance teacher, writer, and editor. Her articles and essays have appeared in such diverse publications as Maine in Print and Romance Forever. She has taught literature and writing at secondary and college levels. She edited Romance Recipes for the Soul (Doubleday 1999), which includes one of her short stories, and wrote portions of Liz Aleshire’s 101 Ways You Can Help: How to Offer Comfort and Support to Those Who Are Grieving (Sourcebooks, 2009). She is a member of IWWG, New Jersey Romance Writers, and Romance Writers of America, and is a founder of Liberty States Fiction Writers. When not freelance editing or writing articles, Anne is at work on a collection of “Bombeckian” essays entitled On the Home Front, a “used mother” book, and a beauty-and-the-beast novel.
HOT OFF THE PRESSES!

Cathy Bamji
This Too Shall Pass: A Journey through Grief to the Other Side
Life does little to prepare us for an illness or loss. There is no greater opportunity, however, to connect with ourselves, decide what really matters, and find new purpose in life. This guide for your personal journey of healing and self-discovery presents powerful stories, writing prompts, and revealing moments from Bamji’s personal experience during the illness, loss, and memory of her mother.

Motivational Press, May 2017
www.amazon.com/This-Too- Shall-Pass-Journey/dp/1628654104
www.cathybamji.com

Arlene S. Bice
A Nosegay of Violets
Bice shares her story of hauntings and unexplainable experiences. Read what it’s like to see a ghost, to step outside your body, to have an angel save your life and the lives of your children. Such experiences have happened throughout the extraordinary life of an ordinary woman. A very personal story unravels as Bice reveals a life lived full of secrets.

Create Space, September 2016
www.amazon.com/Nosegay-Violets-writers-psychic-awakening/dp/1537156764 (paperback)
www.amazon.com/Nosegay-Violets-writers-psychic-awakening-ebook/dp/B01LW05LQQ (Kindle)

Lisa Irish
Grieving with a Grateful Heart
Although each person’s needs and style of grieving are unique, there are universal themes that can help all of us. This small volume invites a spirit of gratitude for lost loved ones. We are encouraged to renew the bonds of love and trust that love shared will always endure.

www.lisairish.com

Let us know about your publications! If you have a book that has been published within the last year and you are a current member, we are happy to include notice of your publication in Hot Off the Presses! Send notice to us at iwwgmembernews@gmail.com, and include the book title, publisher, date of publication, a 50-word blurb, and the link to your book cover. We notify members first through Network, and then our entire contact list through our monthly newsletter, Your Latest Page.
Janet Lombardi

Bankruptcy: A Love Story

In December 2010, Lombardi’s attorney-husband of twenty-eight years went to state prison, convicted of stealing money from clients. During this upheaval of their middle-class suburban life, secrets were revealed: her own infidelity, a hidden addiction, and emptied bank accounts. This memoir captures one American family’s spiral through economic collapse and the winding, yet inspiring, road to rebound.

Heliotrope Books, June 2017
www.amazon.com/Bankruptcy-Love-Story-Janet-Lombardi-ebook/dp/B06XGZHYK2

MaryAnn Myers

Ben Said
Book Six of the Winning Odds Series

When Thoroughbred breeder, trainer, and racetrack owner Ben Miller tells the press that the Thoroughbred racing business has to change from the ground up if it is going to survive, two journalists set out to find answers to the controversial breeding practices considered business as usual in the industry.

Sunrise Horse Farm, April 2017
www.amazon.com/BEN-SAID-Winning-Odds-Book-ebook/dp/B06Y3ZCGRV

Andrea Parisi (Andrea Pakieser)

Italian Through Food: A practical guide to learning the language of la cucina italiana

Love Italian food? Wish you could speak Italian, but don’t have time to study? Learn Italian...through food! Equal parts language course and food history, this book introduces essential food vocabulary and conversational skills, along with the history of la cucina italiana—how the Italians created a modern food culture based on timeless values.

CreateSpace, March 2017
https://www.createspace.com/6753113
www.italianthroughfood.com

Writing is a kind of revenge against circumstance too: bad luck, loss, pain. If you make something out of it, then you’ve no longer been bested by these events.

Louise Glück

I went for years without finishing anything. Because, of course, when you finish something you can be judged.

Erica Jong

-continued on page 18
Lesley Stark Tabor

Into the Worlds
Worldwalkers Book 1

Janna Forster is happy with her life as a bookstore owner in the seaside town of Caldis, and with a supportive group of women known as the Circle. But when she begins having strange dreams that revive old grief, and a man from her dreams appears in her waking life, she wants to run, but is also fascinated.

Peggy Too Press, January 2017
www.amazon.com/Words-WorldWalkers-Lesley-Stark-Tabor/dp/1540378454

Lesley Stark Tabor

Frayed Web
Worldwalkers Book 2

Janna Forster’s teacher disappears just as Janna’s new skills in working in the Web of the Worlds are most needed. Her town, Caldis, is threatened by greedy forces with serious environmental consequences. She, her Circle of friends, and the Worlds’ Guardians all need to go deeper than ever before to meet these challenges.

Peggy Too Press, January 2017

E. Lynne Wright

Florida Disasters: True Stories of Tragedy and Survival

From the Great Citrus Freeze of 1895 to the Apollo fire of 1967 and the Challenger disaster of 1986, Florida has been the site of some of the nation’s most dramatic moments. Each account in this book reveals the circumstances surrounding the disaster, the magnitude of the devastation, and the courage, ingenuity, and heroism of the survivors and rescuers.

Globe Pequot, May 2017

Submission Guidelines for Giving Voice

Please keep the length to 250 words or less, and proofread your work carefully. Send it, as an email attachment in Word, to iwwgmembernews@gmail.com, with “Giving Voice” as the Subject line. Failing to follow these instructions will result in our not considering your work this time around. Please indicate if you wish us to publish your piece anonymously.

<table>
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<th>Topic</th>
<th>Submission Deadline</th>
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<tr>
<td>First Day of School</td>
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<td>Winter Loves Me</td>
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Giving Voice: Road Trip

Giving Voice features short memoir pieces on a specific topic. Contributors are asked to write a piece of flash memoir or creative nonfiction on a topic that is announced in advance. This month’s topic is Road Trip.

Poughkeepsie 1973

Sitting at the kitchen table in our Queens, NY home, the clock looms from the wall above the stove.

7:00 A.M.

Mom stands at the counter. “Baby, you can’t handle it. You’re just a kid. Six hours on a train to Poughkeepsie of all places.”

Swoosh. Sizzle. From under the pan, gas flames sprout like octopus tentacles. Butter burns, smelling like singed hair.

“I got hired. They must think I’ll be a good camp counselor.”

She cracks a few eggs and tosses in half a carton of skim milk.

My stomach lurches. “Mom, I’m not hungry. I’ll get something later.” A backpack stuffed with shorts, tee shirts, swimsuits, and underwear rests against a shaky leg.

7:15

The silver spatula scrapes along the pan. “Halfway through that ride, you’ll get homesick and be back for dinner,” she says.

Mom puts a plate of watery eggs before me.

7:30

Don’t listen to her. You can do this. I feel the map of the metro and directions inside my jeans pocket. What if I get lost, sick, or hurt?

“Your father won’t come get you,” she says. I take in hollow breaths and exhale tiny puffs of oxygen.

She’s right, of course. The world is a dangerous place.

Mom hovers over me. “You’ll be sorry you left me. I can guarantee that.”

Before it was too late, I grab my backpack and run out.

***

Looking back, I had fun times and some tough moments at camp. Still, I stayed.

Marilyn June Janson

Bus Trip to Guadalajara

The bus pulled out of Juarez onto the highway. Passengers eyed me curiously. Evidently, gringos did not ride the bus. We stopped to pick up and drop off. A young woman sat beside me. At the checkpoint, an armed Federale boarded the bus. “He’s looking for you,” she whispered.”

“Where you going?” he asked me.

“To Guadalajara,” I replied, smiling.

“Why you go Guadalajara?”

“Because I’ve never been there.” He regarded me unsmilingly.

At the next checkpoint, a Federale boarded the bus and spoke briefly with the driver. The desert stretched out, and stops became fewer. At the next checkpoint, a Federale boarded and marched down the aisle to me. My seatmate quickly left.

He patted his holster. “Come with me.” He pushed me inside an adobe hut. A sergeant sat behind a desk. Armed Federales lounged at the back of the room.

The sergeant pointed to my bag. “Open it.” He waved my bra and panties overhead. “Why you on bus?”

“I was going to Guadalajara.”

“Why you go Guadalajara?”

“Because I’ve never been there,” I said, feeling less confident than this morning.

They argued and questioned me all day. My bladder was bursting. I asked to use the toilet and was taken outside to the WC. Sweat trickled down my back.

The sun sank. The Federales were still arguing when a bus came roaring out of nowhere. A Federale shoved my bag into my hand and pushed me roughly inside. “No come back.”

Patricia Moore

You’ll be amazed how much you have in common with Edith Wharton (who struggled to feel worthy of success), Louisa May Alcott (who badly needed money), Madaline L’Engle (who could have papered an entire house with her rejection letters) and other writers...

Nava Atlas
Member Communication

Spread The Word!

Are you on Facebook? Twitter? Instagram?

So are we! The Guild is getting more active on social media, and we need your help.

Members, you are The Guild’s greatest ambassadors. A few minutes of your social-media time to help promote IWWG events, will expand our reach, touching more and more women’s lives. And we can help share all your writing-related activities, too—with the whole world!

If you are on Facebook, please help our community this way:

- “Like” our public page: www.facebook.com/InternationalWomensWritingGuild
- Join the “IWWG Members’ Room” private group: www.facebook.com/groups/IWWGmembers
- “Like” the posts at both pages.
- “Share” the posts with your Facebook groups and Friends.
- “Comment” on the posts at both pages. Who doesn’t need a “Brava!” (or two or ten) to keep herself going? Who doesn’t want to know she’s inspired another? Who doesn’t love a good story that reflects her own?
- Generate a post at both pages. What’s rocking, expanding, challenging your writer’s world?
- Click on “Events” (in LH column) at our public page, then “Invite Friends” (under the “Share” button) to our regional and summer conferences.

If you are on Twitter:

- Follow us: www.twitter.com/IWWG (@IWWG)
- Tweet about The Guild, and retweet our tweets, using our hashtag (#IWWG).
- Live-tweet during our events, using our hashtag (#IWWG).
- Let us know your handle so that The Guild can follow you!
- Hashtag your tweets (#IWWG) about all your writing news—publications, events, etc.—so that we can easily find and retweet them.
- DM (direct-message) us on Twitter with your recently published writing blogs and upcoming activities, and we’ll retweet them.

If you are on Instagram:

- Follow us: www.instagram.com/wearewomenwriting (@wearewomenwriting)
- Hashtag (#IWWG) your writing-related posts.
- Let us know your handle so that The Guild can follow you.

We always appreciate receiving your photographs of Guild events so that we can use them on our social media. If you’re willing to share them, please e-mail your photos (jpg), with the event’s name, location, and date; the names and order of appearance of anyone in the photo (if you know); and how you’d like your name to appear in the photo credit, to iwwgquestions@gmail.com.

The question isn’t who is going to let me; it’s who is going to stop me.

— Ayn Rand
Writing Circle Announcements and Requests

Formerly called a “kitchen table,” an IWWG “writing circle” is a local gathering of women writers who meet on a weekly, biweekly, or monthly basis to share their work in a mutually supportive environment. We promote local writing circles by publishing information submitted to us, as well as requests by members looking to either join an existing group or form a new group.

Note: If you wish to find or form a writing circle, or are currently a member of a writing circle open to new members, send your request/announcement, in the below format, to iwwgmembernews@gmail.com, or browse previous issues of Network for a listing in your area: https://iwwg.wildapricot.org/Network-Newsletter.

Current Writing Circles

Columbus, Ohio
July 1, August 5: 10:00 am–12:30 pm
Karl Road Branch Library, 5590 Karl Rd.
Free and open to all. We offer writers a supportive environment for writing, reading, and gentle critiquing. Each participant may share her writing. Bring 4–5 copies of the work you’d like to have critiqued.

Jeanne Marlowe
jamarlowe@juno.com; (614) 476-8802

Long Island, New York
First Thursdays, 2:00–4:00 pm
Harborfields Public Library, 31 Broadway, Greenlawn
We do all things poetry, from sharing our work and getting supportive feedback, to exploring various poetic forms and discussing our favorite poets. We work in an atmosphere of respect for both the work and the poet, and share information, not advice. Open to all poets, beginning and experienced, men as well as women. In case of inclement weather, call (631) 757-4200 to make sure we’re getting together.

Linda M. Davies
poetryqn@optonline.net

White Plains, New York
Mondays, 6:00‒8:00 pm
We have an opening for one or two more members. We meet in the same local restaurant. Email me for the location.

Lyn Halper
lynhalper@aol.com

Seeking a Writing Circle

New York, New York
I am interested in joining (or possibly starting) a writing circle in my area (Upper West Side) or other neighborhoods in Manhattan for those working on creative nonfiction (memoir, humor, etc.) as well as fiction pieces.

Anne Hollyday
abholl444@yahoo.com

We do not retain requests from one issue to the next unless we are notified that the member would like her request to be published again. Please let us know if you would like your request to appear in the next issue of Network.

We do not need magic to transform our world. We carry all the power we need inside ourselves already. We have the power to imagine better.

J.K. Rowling
**Member News and Correspondence**

**Note:** We’d love to hear about all your writerly news—readings and recognitions—and any feedback for us. We’ll no longer be gathering your news from the “IWWG Members’ Room” Facebook page, so please email it to iwwgmembernews@gmail.com, as well as post it to our private-group Facebook page: www.facebook.com/groups/IWWGmembers/. (You need a personal Facebook page to join any Facebook groups).

**Time to Honor Our Individual Journeys**
Most 4th Saturdays, 12:00–1:30 pm, JungHaus, 59 W. Third Ave., Columbus, Ohio; free for members of IWWG, the Interfaith Association of Central Ohio (www.iaco.org), the Jung Association of Central Ohio (jungcentralohio.org). Share 3–5 minutes of your photography, art, music, dance, dreams, or writing, or simply enjoy what emerges from informal multimedia group process when we express what matters to us, enriching understanding of our diverse and common humanity. Contact Jeanne Marlowe, at jamarlowe@juno.com; (614) 476-8802

**Member Offers Online Workshops**
Write from anywhere, anytime, at your own pace. Marilyn June Janson, M.S. Ed., offers the following July–September online workshops in writing, publishing, and author marketing: fiction (contemporary, historical, YA, children’s, Christian), creative nonfiction, family history, and memoirs. All instructional materials are personalized and provided for you. Your assignments are expertly critiqued. Eight lessons for $150. Contact Marilyn at janlitserv@cox.net / www.janwrite.com / (480) 699-6399.

**The Marble Dunnit?**
Lynne Barrett’s crime story “Marble” was published in the Spring 2017 issue of Mystery Tribune. This was the first print issue of this journal, which has been online and available via apps since 2011. Information here: www.mysterytribune.com/

**A Trio of Writing Successes**
Linda C. Wisniewski’s short story “The Lady of the Lamp” was published in Ragazine. Thanks to the fiction critique group at last year’s Summer Conference for your help! Linda’s essay “My Son’s Classmate Grew Up to Be a Killer” was published in Grown and Flown. In May, Pearl S. Buck International, a nonprofit promoting Pearl Buck’s mission of cultural diversity, named Linda the Writing Center Volunteer of the Year.

**A Quartet of Writing Successes**
Margaret Dubay Mikus’ blog (www.fullblooming.com/blog), called “outstanding” by Story Circle Network, was featured in their national e-letter in May. With this recognition comes a Star Blogger badge to use online. In April, Margaret read two sets of her poems from Thrown Again into the Frazzle Machine at an open mic at Bright Blue Sage Yoga and Wellness Center in Buffalo Grove, Illinois (video of first poems here: www.fullblooming.com/open-mic-at-bright-blue-sage-yoga). In between her readings, she was asked to be the magician’s assistant! This book received a thoughtfully written review—designated as recommended—from US Review of Books (www.theusreview.com/reviews/Thrown-Again-into-the-Frazzle-Machine-by-Margaret-Dubay-Mikus-PhD.html#.WSZkism1sck). Earlier this year, Margaret video-recorded a poem a day, for 62 days, posted them on YouTube, and wrote a blog post for each, including photographs (entire series here: www.fullblooming.com/category/video-poem-series).

**A Septet of Writing Successes**
Noreen Lace will be the featured writer on a writers’ retreat to Costa Rica in August, with Lovely Latitudes Travel. Her poem “All at Once” was published as a finalist in Medusa’s Laugh Press Contest Issue (Feb. 2017). “Memorial Day Death Watch,” a memoir of her father’s passing, earned a finalist position in Writer Advice’s contest and was published by FishFood Magazine (April/May 2017). My short story “How to Throw a Psychic a Surprise Party” appears in The Oleander Review (April/May 2017). Silver Stream published her untitled poem [Christmas Pillow] in April. Mothers Always Write published “I Can’t Resist your Kiss,” a poem about her daughter,
Member News and Correspondence - continued

in May. Secrets has accepted Noreen’s short fiction story “Grandma’s Last Secret” for publication in June.

An Author Grows in Brooklyn
Carren Strock’s Grandpa and Me and the Park in the City, a rhyming, picture book for young readers and their families, is as Brooklyn as it gets. Mitchell Silver, Commissioner of the City of New York Parks and Recreation, talked about it at the groundbreaking for Midwood’s Kolbert Park in early May, and News 12 Brooklyn interviewed Carren at the park on May 14. They were excited by the location and the theme: a small boy learns about diversity.

The Literary Business...continued from page 1

DK: But you broke ground.

RR: But I broke through, yeah. After that, I really wanted to be on my own. It was a very demanding and difficult job, and corporate stuff didn’t interest me, and I was married at that point, and I just wanted to spend more time with my husband. So, I went on my own as an agent and a book packager, because I’m really an editor at heart. It’s a problem sometimes; I do too much editing, which I don’t have the time for, but that’s another story. Someone came to me when I left Macmillan, right away, a very good writer, and wanted me to be his agent. I thought, “Okay, sure.”... Gradually, I drifted more and more into agenting.

DK: What excites you when somebody comes to you with a pitch? What absolutely makes it hard for you to say no?

RR: If I have a clear-cut idea of how I could sell a book and how saleable the book idea is, and that person has a grasp of the subject and is passionate about it—that combination is quite irresistible. I have to be able to see it as a commercial entity, a book on a shelf that someone’s going to want to buy, somebody’s going to want to put $25 or $30 down—I mean, that’s what you’re asking people to do when you have a book these days, maybe not quite always that expensive, but it can be. There was a woman today I saw who—it just clicked—she really has a good story, and she’s a writer, and she understands writing, and I think she’ll be good at promoting, too. I didn’t really even get into that because I liked her ideas so much.

DK: Wow, that’s fantastic. I’m so glad to hear that.

RR: [A book] has to have enough substance; it has to have a clear market and bring something new to the table; it can’t be just, again, “I had a terrible childhood.”

DK: The truth is, we’ve all had terrible stuff in our childhood—who hasn’t? The question is: How do you get to that point of reflecting on it that’s new and different and that adds to somebody’s ability to process their own stuff?

RR: That’s right. What is the resonance for others? That’s the key of something like that.

DK: When The Guild started, it was really about just giving women access to their own voices and their own stories. And it was important to have that time to just vent and to get out all of the stuff, and all of the story, and all of the tragedy, and all of the sorrow, and all of the grief. But we can get stuck there, I think. What do we do with it? And, as you say, how do you, then, engender a resonance in other people so that it becomes a dialogue as opposed to just a self-obsession?

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The Literary Business...continued from page 23

RR: Yeah, right, a kind of confession that does you some good but may not really interest anybody else.

DK: And it’s hard for us because we’re too close to our own work to sometimes understand the difference. What would you say are some of the key mistakes that people make when they’re coming to agents to make a pitch, to ask for your interest?

RR: I always like to know what the book is, right upfront. Some people want to give a whole long introductory story and then say what the book is about. I don’t mind the story, but I want to know, first of all, what is this book about, in a couple of sentences… I don’t have time for stuff that doesn’t interest me… And then, also, not saying why you’re the person to write this book. What’s your credential? What’s your standing? Who are you? Why should I read your book?

DK: So, if somebody’s writing a query letter, that first sentence has to nab you because you’re not even going to get to the second paragraph—is that safe to say?

RR: Well, I will, but I may be annoyed as can be, and I may skip most of it...

DK: Today, the publishing world is changing so much; self-publishing is almost getting to be passé, it’s being done so much. What are the pros and cons for a writer, from an agent’s standpoint?

RR: I think a lot of people make a mistake and self-publish because they’re impatient, because they think it’s too hard or going to take too long to get an agent, then to find a publisher. And it is; it’s a long process…. And people are impatient and they think, “I’ll just get it out there.” And then nothing happens; I mean, it’s just heartbreaking. For some people, that’s okay, if it’s their terrible childhood, and they just want to get it out there, and they’re not going to worry about sales. But then they come to me—maybe it’s not the childhood ones—but someone has a really good book idea, and it’s so difficult to sell a book that has been self-published, maybe because it probably hasn’t sold much… It’s sad. And I just think that’s a shame. I think people make a big mistake there, if they’re real saleable ideas. It takes time for them to find that out, I guess, by submitting to agents.

DK: Talk a little about what you would ideally want in a new writer in terms of how they’re developing a platform, or what they’re willing to do to develop a platform.

RR: I told several people today I thought they should start blogging on their subject. They had good subjects; I felt they could probably attract an audience because of the kind of subject it was. It’s not easy to do that, but there are ways to do it, especially if you have a good idea. That would be the ideal—to have a successful blog, I think. Every book I see announced on Publishers Marketplace—which is our bible; we all look there to see what’s been sold, how much, who bought it, who’s looking at that kind of book—I lately think that almost every single one says, “author of the popular blog blah-blah-blah.”… For a while, nobody cared about blogs, and now, it seems to me, it’s the key.

DK: Everybody has one.

RR: Well, it shows that people are interested; it’s like a proof of the project: there are people who follow you and read and comment. A lot of publishers now are looking to see who comments, how many comments you get, not just that you have so-many followers, but how often do they tune in, and do they comment, are they engaged, they’re just not on a list someplace that your blog goes out to, but that they actually like it and do something. They have ways of checking that.

DK: Good to know. The other final thing that came up in the Agents Panel was the importance of being nice; how important it is to bite your tongue, be polite, don’t show attitude, don’t get frustrated—or get frustrated, but vent elsewhere. I heard you, I heard others, say, you just don’t
want to be bothered with people who are rude; you understand their frustration, but you’re a busy person, too.

**RR:** You could work twenty-four hours a day and still be behind. You just gotta keep going, and people have to understand. I think people start to think they’re the only person you’re dealing with. They’re not. Good authors understand that your time is precious. I just got an email from a psychologist, and she sent me a proposal about a week-and-a-half ago. I just got an email from her: “I’m assuming I’ll hear from you this week or next.” And I’m saying to myself, “Is this someone I think I want to work with?” Really, I don’t want to have her bugging me at every turn. I mean, we’re human beings, and, as I said, life is too short to get involved with somebody who’s going to be bugging you like that, I think.

**DK:** Please talk a little bit about what you’re looking for, what you are interested in.

**RR:** Well, the one thing I would say is that I can get interested in almost anything if it’s really an intriguing idea. I’m very broad-ranging in the books I’ve done—I can list a whole bunch of stuff—but, basically, if it’s a really good idea, well presented, I can get interested. And then I start thinking, “Can I see a market? Can I sell it?”—that’s the next stage. I mean, I have to like it. I don’t like what we used to call “woo-woo” books; I’m not really into spiritualism, the occult. I’m more science-based.

**DK:** But you also do memoir. Let’s talk about that in terms of the memoir you are willing to take on. Obviously, it isn’t going to be that wallowing in the catastrophes of the past. If you were going to give a memoirist one piece of advice about what you’d like to see in a memoir, what would that be?

**RR:** Sure, if you’ve had a really fascinating life experience, that would be great, make it different, but if you have a terrible illness and yet you can draw something out of it that we can all use. I think there has to be a takeaway for the reader, inspiration or knowledge, a good story—that’s what I would say.

For more information about Regina Ryan, go to [www.reginaryanbooks.com](http://www.reginaryanbooks.com).

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**Exercise the writing muscle every day, even if it is only a letter, notes, a title list, a character sketch, a journal entry. Writers are like dancers, like athletes. Without that exercise, the muscles seize up.**

Jane Yolen

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**What Do You Do That Contributes to Your Writing (When You’re Not Writing with Us)?**

Have you attended a conference that blew open your identity as a writer? Have you taken a trip to research a story’s setting or characters? Do you have a morning ritual that prepares you for your poem-writing practice? Brief accounts or narratives are one way we learn about each other. Please share a writing-related window into your world outside of The Guild (maximum 700 words, please) by emailing it, as a Word attachment, to [iwwgmembernews@gmail.com](mailto:iwwgmembernews@gmail.com).
Submitting Your Work

IWWG Members’ Room: www.facebook.com/groups/IWWGmembers
Join our private-group Facebook page, where members sometimes post calls for submissions. You need to have a personal Facebook page to join a Facebook group.

NewPages: www.newpages.com
Search engine for current calls for submissions, Guide to Literary Magazines, magazine and book reviews, writing contests, and writing programs.
Subscribe to weekly e-newsletter: http://npofficespace.com/newpages-newsletter

FundsforWriters: http://fundsforwriters.com
Resources, grants, contests, and freelance markets.
Subscribe to free weekly e-newsletter: http://fundsforwriters.com/newsletters

Trish Hopkinson: https://trishhopkinson.com/category/call-for-submissions
To receive up-to-date calls for submissions, join her “Calls for Submissions” group Facebook page: www.facebook.com/groups/35517751475

Submittable: www.submittable.com
Subscribe to free “Submishmash” e-newsletter for calls for submissions for writers and artists.
To receive up-to-date calls for submissions, “Like” the Facebook page: www.facebook.com/submishmash

Erika Dreifus: www.erikadreifus.com
Resources, “Practicing Writing” blog, plus subscribe to her free “The Practicing Writer” monthly e-newsletter, which includes writing contests and calls for submissions.
“Like” her author Facebook page to receive her weekly “Monday Markets and Jobs for Writers” posts: www.facebook.com/erikadreifusauthor

Cathy’s Comps and Calls: http://compsandcalls.com
Competitions and calls for submissions, many with deadlines falling within the current month.
Subscribe to free monthly e-newsletter: http://compsandcalls.com/wp/subscribe-to-comps-and-calls

Poets & Writers: www.pw.org
Search engines for literary magazines and agents, articles, grants & awards, small/independent presses, conferences & residencies, and writing exercises in poetry, fiction, and nonfiction (can also receive these by subscribing to free “The Time Is Now” weekly e-newsletter).

Places for Writers: www.placesforwriters.com
International calls for submission, contests, and Canadian journals & publishers.

Winning Writers: https://winningwriters.com
Resources, plus subscribe to free e-newsletter for free literary contests and access to database.

Writing Career: http://writingcareer.com
Listings of calls for submission (magazines & anthologies) in poetry, nonfiction, and fiction (including speculative, sci-fi, and fantasy).

Freelance Writing Jobs:
http://online-writing-jobs.com
Freelance writing jobs, plus subscribe to Brian Scott’s free weekday job-alerts e-newsletter.
www.freelancewriting.com
Freelance writing jobs, writing contests, articles, and free e-books on writing and freelancing.
The IWWG Member Advantage

Women have returned to Guild events for 40 years, with a joyful camaraderie that has built a sisterhood unlike any other. You are welcome, no matter your level of experience. Here you can learn the craft of writing and be supported in special ways as you learn. You will have the freedom to express your own writing dreams in an atmosphere of acceptance. The energy created here is contagious. Your own voice will gain the power to join the chorus. **Women get brave here.** The isolation felt when writing alone will vanish as you find the sisters who have been missing in your life. **With women who share your passion, you can create lifelong bonds of friendship, all across the world.** Not yet a member?

**What are the perks of membership?**

**Many! And the list is growing:**

- Advance notice of and discounts on all our events and conferences
- Public listings of your published books and author website/blog on our website
- Promotion of your publications and news in our quarterly member newsletter, *Network*, and in our monthly open newsletter, *Your Latest Page*
- Print subscription to *Network* (U.S. only; additional postage fee for international members)
- Access to our members-only Facebook page
- Links to upcoming contests and submission opportunities
- Support for the development of local writing groups
- Member forum

**Coming in Summer and Fall 2017!**

- Digital craft talks, webinars, and courses
- Support to build virtual writing circles, book clubs, and critique groups
- Monthly prompts
- Online member directory
- Special offers from other organizations and companies

**Annual membership (USD) $55.00**

*International members add $25 for PRINT subscription of Network; electronic copy is free*

Go to [www.iwwg.org](http://www.iwwg.org) to become a member or to find out more!

*Network* is a quarterly, members-only publication of The International Women’s Writing Guild. All members receive *Network* electronically, and U.S. members receive free print copy. International members pay $25 annually for postage for print copy (optional).

Correspondence, notification of publications, and submissions to *Giving Voice* should be sent to iwwgmembrenews@gmail.com.

Questions about membership or conference registration can be addressed to Marj Hahne, Creative Director, at iwwgquestions@gmail.com. Other questions may be addressed to Dixie King, Executive Director, at dking@tlcprofessionals.com.
(Re)Discover The International Women’s Writing Guild

Exciting things are happening at The Guild!

Come celebrate with us!
It’s our 40th Annual Summer Conference!

Watch us stand out from the crowd!
The heart of the Guild hasn’t changed, but we’ve worked hard to bring our spirit into being in a lasting way. A new logo, a new visual look and feel, a renewed commitment to our future.

Be a part of our virtual home!
A new website is coming in early July – watch for it at www.iwwg.org.
We’re also bringing The Guild to you through new online programming. Meet us at our Digital Village Open House in October 2017.

We’re growing our community!
Our new virtual home will allow us to reach more women around the world. We’re so excited to be extending our global reach! We look forward to writing, encouraging, inspiring, and learning with you.

Find us.