We hope you will be joining us for our 41st Annual Summer Conference, at Muhlenberg College, in Allentown, Pennsylvania, July 6–13, 2018. Register now at www.iwwg.org/summer-conference/. Full conference rates include room, board, and all conference fees except those for advanced seminars and mixed-media sessions. This is your chance to dedicate some quality time to your writing life in a lovely setting and friendly, supportive environment of women writers.

Three of our workshops are advanced seminars with limited enrollment:

- Maureen Murdock will be offering an advanced workshop in memoir (limited to 12).
- Marj Hahne will be offering an advanced poetry writing class (limited to 12).
- Both seminars will include critique of existing work. Those interested are asked to submit work in advance of the conference. Those selected will be invoiced an additional $50.
- Kelly DuMar will be limiting her Play Lab: Writing & Producing Your Short Play or Monologue for the Stage to 12 participants. No additional fees apply; however, to participate, you must submit work in advance.

Information on how to apply for all three limited-enrollment workshops is included in the workshop descriptions on pages 17-30.

**WHEN:** July 6–13, 2018  
**WHERE:** Muhlenberg College  
**WHAT:** 
- 26 workshops across all genres  
- 4 critique groups, in fiction, nonfiction, poetry, and playwriting  
- 2 book fairs (Sun. & Thurs. eves)  
- 4 evenings of open readings by participants (Sat., Sun., Tues., Wed.)  
- 1 art studio (Monday eve)  
- Communing at the Red Door Lounge  
- Private bedrooms in shared suites & some rooms w/private bath  
- 3 meals a day 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

**Writing Contests**

**SUBMIT! Announcing Four IWWG Literary Prizes**

In honor of three very special women, The Guild is launching three literary prizes:

- **The Pat Carr Prize for Mainstream Literary Short Story** (submission period: March 15–April 30; judge: Kat Meads);  
- **The Myra Shapiro Prize for Poetry** (May 15–June 30; judge: Lauren Clark);  
- **The Susan Tiberghien Prize for Narrative Nonfiction** (July 15–August 30; judge: Sharman Apt Russell).

In addition, we are announcing **The Livingkindness Foundation Prize for Social Justice Writing by a Woman of Color** (August 15–September 30; judge: Shirlene Holmes).
The work of the three finalists in each category will appear in an online anthology published at the end of 2018, and each prize winner will receive $250. All submissions are made through Submittable.com. For complete information and contest guidelines, visit www.iwwg.org/literary-contests.

meet your fiction judge:

KAT MEADS

Kat Meads is the author of 20 books and chapbooks of prose and poetry, including 2:12 a.m.: Essays; Not Waving; For You, Madam Lenin; Little Pockets of Alarm; The Invented Life of Kitty Duncan; Sleep; and a mystery novel written under the pseudonym Z.K. Burrus. She has received a National Endowment for the Arts Fellowship, a California Artist Fellowship, two Silicon Valley artist grants, and artist residencies at Yaddo, Millay Colony, Dorland, the Montalvo Center for the Arts, and the Fine Arts Work Center in Provincetown. Her short plays have been produced in New York, Los Angeles, San Francisco, and elsewhere. She is a three-time ForeWord Reviews Book of the Year finalist, and four of her essays have been selected as Notables in Houghton Mifflin Harcourt’s Best American Essays series. Her novel For You, Madam Lenin received an IPPY (Independent Publisher Book Award) Silver Medal and was shortlisted for the Montaigne Medal for thought-provoking literature. Her essay collection 2:12 a.m. received an IPPY Gold Medal. A native of North Carolina, she currently lives in California and teaches in Oklahoma City University’s low-residency MFA program. Her newest fiction, Miss Jane: The Lost Years, is forthcoming from Livingston Press/University of West Alabama. www.katmeads.com

meet your poetry judge:

LAUREN CLARK

Lauren Clark’s first collection of poems, Music for a Wedding (University of Pittsburgh Press, 2017), was selected by Vijay Seshadri for the 2016 AWP Donald Hall Prize in Poetry. She holds a BA in Classics from Oberlin College and an MFA in Poetry from the University of Michigan, where she was the recipient of six Hopwood Awards. www.laurenclarkpoetry.com

meet your narrative non-fiction judge:

SHARMAN APT RUSSELL

Sharman Apt Russell has published a dozen books translated into a dozen languages. She was awarded the John Burroughs Medal for Distinguished Nature Writing for Diary of a Citizen Scientist (Oregon State University Press, 2014), which also won the WILLA Award and was named by The Guardian as a top-ten nature book. Currently, she is working on Within Our Grasp: Feeding the World’s Children for a Better and Greener Future (Pantheon Books/Vintage, 2019), which combines her longtime interests in the environment and hunger. Her essays have been published in many magazines, journals, and anthologies. She lives in the Gila Valley of southwestern New Mexico and teaches part-time at Western New Mexico University, where she is a professor emeritus, and at Antioch University in Los Angeles. www.sharmanaptrussell.com

meet your social justice judge:

SHIRLENE HOLMES

Dr. Shirlene Holmes is a playwright and a professor at Georgia State University in Atlanta, where she has been on faculty since 1989. Her award-winning dramatic works have been produced on local, national, and international stages. Originally from Queens, New York, she holds undergraduate and advanced degrees in Theatre and Communication (Speech, Performance Studies). One of the highlights of her career is having co-written, directed, and presented Carnival Medea: A Bacchanal in Edinburgh, Scotland in 2015, during the annual theatre festival. The play also opened in Trinidad in 2017 during Carnival.
AN INTERVIEW WITH KINSALE HUESTON, NATIONAL STUDENT POET

by Ashley Hay and Hannah Shows

Kinsale Hueston was named a National Student Poet in 2017. She currently resides in Southern California. Here, she shares her early forays into writing, her motivation to write, and her plans for the future.

How long have you been writing, and what started you on this path?

I’ve been writing poetry since second grade because, for my birthday, I received an anthology of poetry. I memorized little poems and recited them to my friends. That grew into a greater love for the art form. Right around my sophomore or freshman year of high school, I started getting into more serious poetry. I was inspired by Toni Morrison, Louise Erdrich, and Langston Hughes. That really got me talking about being Native American in Southern California and the struggle of loving who I am.

Do you remember what led you into this shift?

It was a gradual realization that being Native American in a predominantly white school in Southern California wasn’t a normal thing. It was a bit of a shock to get to my new high school and realize I was the only Native American student there. It was kind of a panicky moment for me because I realized these people don’t know what my people are going through. Poetry became a way for me to bridge this gap between these cultures. I think it changed when I wrote one poem called “Stella.” That was my first real step into creating serious poetry—that was my first poem where I talked about my Native American identity, and it gave my friends a little peek into my life.

Is there a certain poem that has significance or meaning?

A poem I wrote this past year, “Four Letter Words,” (see page 4) is the one that holds the most significance for me. It’s very personal, and combined a lot of themes I had written about separately. It talked about matrilineal society, my mother and my grandmother, while talking about the struggles of being a mixed kid—half white, half Native American—and not finding a place to fit in. Also, it talks about my father and about my home here and on the reservation. It is one of my more powerful poems because of how direct the language and imagery is.

Do you ever feel a responsibility or pressure to present yourself in a certain way?

At first, with the trouble I had finding my own identity, I would look to others who were strong voices in the Native American culture and try to mimic what they do. But I think my poetry—the reason it’s so powerful for some people—is because it’s my unique voice. I try to look inwards and use my individual experiences to shape my poetry, and not mimic other forms. I don’t have to mimic another poet’s forms, but instead do what feels right.

In writing about these difficult topics, where do you find support?

I always have my parents and my family, who are really, really supportive. A lot of what I’ve learned has come from them; my parents always have really thoughtful discussions with me about social justice. They send me news articles all the time about what’s happening. I’m also in a social justice/diversity leadership group at my school, and they’re always ready to talk about things that are happening. It’s nice...
to know that, as an activist, I have a lot of allies who are always surrounding me, and I can always share my work and words with them.

Has anything ever prevented you from writing, and, if so, how did you overcome it?

With any community there’s always going to be a bit of pushback. I know my diversity leadership group has had trouble discussing difficult topics because our community is predominantly white and conservative. Hand in hand with that, my poetry deals a lot with racism and race, and I’ve had some people ask about that. They lack the knowledge of what’s happening in the Native American community. With my poetry, I want them to ask those questions. I want them to talk to me because that’s the first step to learning more. Definitely one of the main reasons I write poetry is to educate and share my knowledge and my identity.

You said that some people talk to you about your poems. Do any incidents stand out to you?

I wrote in “Four Letter Words” about a man calling me a half-breed, and someone asked if that had actually happened to me. It seemed like they didn’t believe it was real, maybe a dramatization. And I had to say, “Yes, this actually happened.” That was probably the most upfront someone’s been.

Are you looking at college options or careers now?

I have completely different ideas about what I want to do for a career. I would love to be a writer—it’s the thing I love to do most. But I’m most interested in doing social work and public service, because I’ve worked on the reservation and I’ve learned about the violence against Native women. I want to jump into this work hands-on, because the Native communities on these reservations are so underserved and understaffed. I actually worked under the Attorney General of the Navajo Nation and saw firsthand how these women who have been assaulted and abused do not have enough resources.

How has this opportunity with the National Student Poets Program influenced your writing?

The National Student Poets Program has completely transformed my life as a writer. I didn’t even believe that

FOUR LETTER WORDS
by Kinsale Hueston

My fingers, sticky and blue
with Popsicle juice so artificial
it makes my father laugh, leave cyan marks
like watery suction kisses on my dress.
Navajos wear two rugs
sewn together by chapped brown fingers,
with a head-hole wide enough for my shoulders,
two embryotic pennycresses,
to poke through.

My mother, sweatpants evaporated,
drags fibers through my hair.
A weaver seated before her rug-making frame,
knees cracking like old rocks as she threads
white yarn with feminine dexterity. I never liked
my cowlicks curled like yucca bark,
reaching towards my mother’s fingers,
mixed blood sustaining my indecisive follicles’
hungry, grasping gravitropism.

Shift among girls with hair as slick as grease
cooled under smoky bubbles,
I wear a crown of warning-lights, of stop sign
rubies thick as wool. Coral-colored confidence
melts to a murmur of maroon, blood buzzing
at my sugared fingertips, startled from its steady thrum.

Because somehow here, I am not small,
a wax figure behind one-way silver glass,
Sac-uh-ja-wee-uh frothing from spectator lips crusted
with store-bought ignorance.
But also, somehow,
even on this reservation,
here I am not enough.
Here I am fourteen
and smiling as he sees me,
stops,
teeters toward me in liquor-laced laughter,
chokes Half-breed through his leather gums.

Here fibers slice my fingernails
hooked tongues lap at my uncertain skin,
girls with plaits like stovetop grease
steal sideways glances at my hybrid hair.

My mother’s weaver hands trace my own, but even she
can’t soothe the sheepish bees
colliding underneath my neon skin.
A DAUGHTER’S TRIBUTE TO AN IMMIGRANT FATHER

by Julia Davila

When faced with adversity, this man has proven strong. Through life’s trials and tribulations, this man has come out unscarred—or, at least, he lets his children believe that this is the case. Out of protection, out of concern, because he does not want them to see how cruel the world can really be. Because it has been so cruel to him.

But they know.

They know that he immigrated here with the clothes on his back when he was a young boy.

They know that he could only speak his native language, and that people sneered and said hurtful things under their breath because of it. Even if he did not understand, he knew.

They know that he tried to learn English. Even though he now understands, when he speaks, it is laced with a heavy accent—an accent that people do not like, and those people let him know they do not like it.

They know that he broke his back working in the fields for years, serving the land and the man who only saw him as otro mohado, another wetback.

They know that he worked weekdays and weekends to bring in enough money to have food on the table, a roof over their heads, and clothes to put on their backs. Things he did not have, growing up.

They know he was recently promoted. He is now a supervisor. They are so happy—but his coworkers are not. His coworkers talk behind his back. They want to see him fail, because misery loves company.

They know that he cries to his wife about it. But he continues to show them a smile.

They know that no matter what they do, they will never be able to express their gratitude. They will never be able to show him how much his sacrifices mean to them.

Papa, I know that no matter what I do, nothing will ever amount to everything you have done for our family. But I am going to try—because you deserve it, and so much more. You went through hell and back so we can live sin barreras, without barriers.

Julia Davila came to the 2017 Summer Conference from the tiny central California farming community of Corcoran. She wrote this piece at the conference and read it from the podium during one of our open readings. Julia is now a student at Berkeley, majoring in mathematics and astrophysics.

Ashley Hay is a freshman at Oregon State University, and Hannah Shows is a freshman at American University. Both attended the 2017 Summer Conference, where they acted as photographers and documentarians for The Guild.

Youth Voices cont.

there was a program as amazing as this. I can really amplify my voice and continue to speak up and speak out for my people and my culture. I can also reach out on a national scale to Native youth, which has always been so important to me. The program has enabled me to hone my skills and improve my own work. I also create my own workshops—and create an incredible service project that's still in the works. I hope it will be influential for a lot of Native youth.

Ashley Hay is a freshman at Oregon State University, and Hannah Shows is a freshman at American University. Both attended the 2017 Summer Conference, where they acted as photographers and documentarians for The Guild.

He wakes up at 5:00 a.m. to get ready to work a 12-hour shift. He has never once complained about it. He wakes up with a good attitude y se vas a echarle puras ganas, to give it his all.

They know that he worked weekdays and weekends to bring in enough money to have food on the table, a roof over their heads, and clothes to put on their backs. Things he did not have, growing up.

They know he was recently promoted. He is now a supervisor. They are so happy—but his coworkers are not. His coworkers talk behind his back. They want to see him fail, because misery loves company.

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THE BIG TIME

Yes, there had been kindergarten. It was a portable classroom across the street from my house, nothing very special. Kindergarten was fun, but this was the big time. First grade was a full city block’s walk to the gray Gothic edifice that housed a parochial school inhabited by exotic “sisters” in long black robes, peering out from wimpled faces.

There were large old rooms, high windows, and smiling Sister Ada, who presented each of us with a small softcover book. She read the first page aloud to us, told us to take it home, but charged us firmly, “Do not go ahead before tomorrow.”

I started my block-long journey home alone, independent of my older sister. I couldn’t resist. I opened the first page, then the next and the next, and lost myself in the world of Dick and Jane and Spot, paying no attention to the houses I passed.

By the time I neared the end of the block, I had read the whole book, having no previous idea that I could do such a thing. Somewhere in all the hours of being read to by
my parents, I had learned to do it for myself.

I walked those last few steps home gleefully repeating over and over, as I hugged that little book, “I can read! I can read!” Sister Ada’s prohibition never entered my mind. Nor has it done so in all the years since, as I read what I please. I learned that on the first day of school.

Marylou Kelly Streznewski

A LESSON IN JOY

It was my first day of school. I looked forward to it all day; and even at the age of fifty-four, I watched the clock and counted down the hours. I hadn't been so excited or so happy in years. I had always been a storyteller. I can still picture myself, at the age of five, standing at the edge of the sofa as though it were my own personal podium. As I clutched the edge of the couch with my tiny hands, fantastic stories would tumble from my lips, and I can still feel the joy I experienced as I gave free rein to my voice.

It was different when I started school. I had to learn to be quiet, to wait my turn, and to stem the flow of stories I was bursting to tell. And when it was time to choose a career, I went into something practical.

But, after a lifetime of subjugating my voice, I finally chose what I knew would give me joy. The goal: a bachelor’s degree in creative writing. My first class: “Introduction to Creative Writing.” So, on that first day, I opened the dam. I rushed from work to home so I could get to my computer; and just as I had when I was a child, I felt the joy of channeling the flow of ideas, characters, and dialogue into stories. The lesson I learned on that first day of school is that I still have so much to say.

Susan Masters

UPCOMING THEMES & DEADLINES:
- When the Scary Becomes Sacred: August 15
- Winter Loves Me: November 15
- Decluttering My Life: January 15

SUBMISSION GUIDELINES:
Please keep the length to 250 words or less, and proofread your work carefully. Email your piece, as a Word attachment (.doc or .docx), to membernews@iwwg.org, with “Giving Voice” as the Subject line. Failing to follow these instructions will result in our not considering your work this time around.

IWWG NETWORK [Spring 2018]  p. 7
HOT OFF THE PRESSES!

Patricia Bell-Scott

A groundbreaking book—two decades in the works—that tells the story of how a brilliant writer-turned-activist, granddaughter of a mulatto slave, and the first lady of the United States, whose ancestry gave her membership in the Daughters of the American Revolution, forged an enduring friendship that changed each of their lives and helped to alter the course of race and racism in America.

Vintage Books, January 2017
www.patriciabellscott.com

Rosalie Deer Heart
*Living Future Pull: A Spiritual Memoir*

Future Pull is a frequency that pulls us to become more than we dreamed possible. It invites us to substitute the question What should I do? with Who does my soul wish me to become? The author examines the impact of Future Pull on relationships, creativity, healing, breaking rank, spirituality, and aging.

Heartlink Publications, May 2017
www.heart-soul-healing.com

Ellie Dias
*Big Red: How I Learned Simplicity from a Suitcase*

Seeking to experience simplicity and contentment in the “Happiest Place on Earth,” Dias combines personal lessons, adventure, travel, growth, and humor in this story of her struggle to jettison her Western ways while lugging a 95-pound suitcase jampacked with all of her must-haves around the Himalayas. On this trip planned to the nth degree, everything that could go wrong did.

Buddhapuss Ink LLC, April 2017
www.elliedias.com

Patty Friedmann
*An Organized Panic*

This novel sets sister against brother, born secular humanist against later-in-life evangelical Christian. The sibling squabble underscores a serious struggle, certainly, but this is another tale told in the darkly humorous Friedmann voice—and set in the New Orleans only a native would know. The manuscript took second place in the William Faulkner–William Wisdom Creative Writing Competition.

Old Stone Press, September 2017
www.pattyfriedmann.com

Susanne Davis
*The Appointed Hour*

The Appointed Hour, set in rural Connecticut, is about characters whose roots run deep in the land. Caroline Leavitt, NYT Best-selling Author of *Pictures of You*, calls it “a shatteringly original collection of short stories from an extraordinary writer, filled with characters that you instantly care about, that you worry over, that you live with.”

Cornerstone Press 2018
www.susannedavis.com

Patty Friedmann
*Where Do They All Come From?*

Faulkner ALIHOT (A Legend in His/Her Own Time) 2017 medalist Friedmann, a New Orleans novelist, has written short stories that resonate with her darkly comic voice. This collection offers her best—old, new, some before Katrina, a few written after she unscrambled her mind from not evacuating for the storm.

Sartoris Literary, May 2018
www.pattyfriedmann.com

cont.
B. Lynn Goodwin

*Never Too Late: From Wannabe to Wife at 62*

How does a 62-year-old woman who’s never been married find happiness with a two-time widower seeking his third wife on… Craigslist?! Does she throw caution to the wind and relinquish her freedom, or should she take a crash course in compromise. Goodwin tells all and more in this memoir.

Koehler Books, December 2017

Jenny Gkotsi

*Nothing*

This poetic, philosophical self-help book provides an insightful view on life and living. Maybe we feel like nothing, after a noteworthy time, when we overcome the barriers and are guided to self-actualization. Perhaps, however, that emptiness inside should never be filled with anything and without reason. Maybe there should always be emptiness inside us that moves us to fulfillment and forces us to have conversations.

CreateSpace, May 2016

Lisa Irish

*Grieving – the Sacred Art: Hope in the Land of Loss*

Losses weave their way throughout our lives, influencing the next path we take. Grief is our built-in response to loss, our ally in traveling the confusing, painful, and transformative Land of Loss. When we choose to grieve consciously, our participation creates a space for courage and hope to flourish. Lisa Irish’s new book gently supports those with recent loss and provides a helpful template for the losses yet to be.

Skylight Paths Publishing, April 2018

Alison Jarvis

*Where Is North*

2015 Gerald Cable Book Award

Poet D. Nurkse writes about this book: “If the contemporary poem sometimes tropes toward the ironic comment, the disembodied voice, these poems live in the world and the body. They play for the highest stakes: the moment when two people know actually each other, when the scenery is real, when choices are absolute and absolutes are finite, when ‘we map our love with loss.’”

Silverfish Review Press, July 2017

Brooke Keefer

*Living Well Without a Gallbladder: A Guide to Postcholecystectomy Syndrome*

Over 600,000 gallbladders are removed in the United States yearly and of those surgeries, 10-15% of the population develop problems, which is known as postcholecystectomy syndrome. Keefer, a postcholecystectomy patient, shares her experience with obtaining a diagnosis and finding treatments that brought symptom relief; and describes resources and solutions most doctors do not offer their patients.

CreateSpace, June 2017
In 1848, Edgar Allen Poe took an overdose of laudanum. Experts disagree whether it was accidental or purposeful. Eddy is the fictional account of what happened during Poe’s overdose. Half mad from an overdose of laudanum, Poe reimagines the death of each woman he loved, even as their souls reach out from beyond the grave to save his life.

REaDLips Press, January 2, 2018
www.NoreenLace.com

We’re all a little cray. These short stories are, one critic says, “sarcastic, ironic, dry, and a completely hysterical look at modern life.” In “Grandma’s Last Secret,” what will Nana’s granddaughter find in her hidden storage? In “Harvey Levin Can’t Die,” the TMZ host is hit by a car, he disappears, and the police try to keep the driver quiet! In “$1.00 Stories,” who’s the crazy one: the writer or the homeless man he steals from?

REaDLips Press, June 2017
www.NoreenLace.com

Before she was the mother of pop star Demi Lovato, Dianna De La Garza was an ambitious, rising country music star, a Dallas Cowboys cheerleader, and a woman struggling to maintain her mental and emotional health. With truth and humor, she shares how faith, family, and therapy changed her life.

The Peppertree Press, December 2017
www.VickieMcIntyre.com

A hot car and a hot guy can get a girl into trouble. Maybe that’s what Amanda Miller needs. But how much trouble is too much trouble? Dead bodies on the riverbank? A possible kidnapping? Sexy detective Mike Schaeffer might save the day. But who will protect Amanda’s heart? Delicious suspense spiced with a love story.

Alice Orr Books, September 2017
www.aliceorrbooks.com

cont.
Susan Tiberghien  
*Writing Toward Wholeness: Lessons Inspired by C.G. Jung*

From its first pages, *Writing Toward Wholeness* encourages readers to embark on their own journey through writing toward selfhood, toward wholeness. At every step, it reinforces the lessons C.G. Jung learned and shared with millions of people. In focusing on insights and excerpts from Jung’s writings, and from contemporary writers, the author brings together psychology, spirituality, and the arts, offering a way to wholeness.

Chiron Publications, March 2018  
[www.susantiberghien.com](http://www.susantiberghien.com)

Kirsten Wreggitt  
*Before I Let You Go: Stories for My Grown Son*

This memoir traces Kirsten’s life through motherhood and marriage, and her self-discovery along the way. It is a collection of stories she wanted to share with her grown son about her life’s greatest lessons. These are stories she could not talk about with him because they were too uncomfortable or raw.

Bloomscript Inc., November 2017  
[www.kirstenwreggitt.com](http://www.kirstenwreggitt.com)

**Member News**

We’d love to hear about all your writerly news—readings and recognitions—and any feedback for us. Please email it to membernews@iwwg.org.

**Wanna Come Over and Play?**

My Backyard Art Camp was featured in *Mingle* magazine this April. This open-air art camp for teens and adults is four days spent making art, ritual, and writing in my backyard in Great Barrington, MA. Backyard Art Camp is special for me because I get to roll out of bed and teach without hauling art supplies further than my backyard! And a bunch of nice people come over to play. It’s like a big-person playdate! Ask for *Mingle* at your local bookstore.

Suzi Banks Baum

**Essaying for the Win**


My essay “Bleeding the Butterfly,” selected by Michael Martone as the winner of Arts & Letters’ annual Unclassifiables Contest, appeared in the spring 2017 issue. Of the work, Martone said, “I always like when a piece of writing organically connects its content with form. Here, we have not so much a collage but more a delicate dancing decoupage of compositional bursts, mapping the bifurcated branches of consciousness and the unconscious, madness and sanity. The prose, dare I say, flits. It moves and darts, and its bleeding is arterial with its syncopated beats and repeats. I was impressed by the mess of it, the ordered disorder that replicates the subject at hand. That is to say: how does the mind think about itself? Answer: with such mirrors of reflection, with such surprising metamorphosis, with such delicate but startling beats of papillae, of Lepidoptera, of cocoon, of nymph—all the same old same old and yet remarkably different.”

My essay “Communion,” was selected for *GODDESS: When She Rules: Expressions by Contemporary Women*, the fourth anthology of the Journey of the Heart Poetry Project. Contributors to this volume share moving personal stories, reflections, and poetry exploring the role the goddess—archetypal, mythical, inner—has played in their lives and their intimate connection...
with the sacred feminine. Their words echo worldwide efforts aimed at ushering in a new paradigm for peace in which the feminine principles of creativity, receptivity, intuition, and wisdom—independed of gender—rise to prominence. All proceeds from the anthology’s sale go to the Malala Fund: www.amazon.com/GODDESS-Rules-Expressions-Contemporary-Women/dp/0998976652.

Shawndra Miller

Justice Among Us


Patricia Bell-Scott

Create a Visual Memoir or Write at Sea or Both!

Join me, an international speaker, author, psychotherapist, and writing coach, for two writing adventures:

- “Creating a Visual Memoir Using Writing and Collage,” co-facilitated with Gwen Fox, internationally acclaimed, award-winning artist, teacher, speaker, and art coach. This five-day transformational, fun-filled retreat, held July 27 – August 1, in Taos, New Mexico, will honor your resiliency, artistry, strength, and beauty! You will enhance and advance your creativity through art and writing, and return home with a beautiful piece of art created from the depths of your soul. www.junieswadron.com/workshops/visual-memoir

- “Write Where You Are,” a playful, heart-centered workshop on a 7-night Alaskan cruise, starting September 7! In the daily writing sessions, which include visualizations, writing prompts, and timed writings, I create a safe space for creative expression and self-discovery to emerge. You never know what’s going to show up on the page! www.junieswadron.com/workshops/write-where-you-are

Junie Swardon

Experiencing California Dreaming

What an amazing experience. I’m grateful at so many levels. First, the faculty was extraordinary, especially Traci Kato-Kiriyama, who blew me away with her poetry and energy. Then, I welcomed the opportunity to network with other fellow writers exploring similar journeys. The end of the workshop was a complete surprise and most-needed chance to read from my debut memoir at the open mic, and sell my book and connect with readers. Thank you so much. I am so happy I signed up and became a member.

Lisbeth Coiman

Mysteries of “Mother and Me”

Mystery author Sandra Gardner announces her new website, which will provide news about my contract with Black Opal Books for three mysteries: Book One, Dead Shrinks Don’t Talk (April 2018); Book Two, Grave Expectations; and Book Three, Death of a Nuisance. https://sjgardner6.wixsite.com/mysite

Sandra Gardner

Contemporary Fiction Goes Classic


Ellen Ziegler

First Time is a Charm

My first submission, “A Facebook Rant,” was published in the April 2018 issue of Front Porch Review (frontporchrvw.com), a quarterly online journal. Thanks to IWWG for providing a way to help women, like me, find their creative voices. I’m so glad I found you.

Ricki Aiello
Patricia “Mechi” Garza
by Zita Christian

Patricia Garza, Choctaw-Cherokee medicine woman and Harlequin romance novelist, was known to us as Grandmother Mechi. She was in her early teens when she learned that she’d been adopted and was only half Caucasian. That’s also when her adoptive mother died and her new stepmother insisted that the “mixed breed” be sent to a boarding house. Mechi’s attempts to connect with her Native heritage were also met with rejection. Rejected by both cultures, she knew what it meant to be abandoned, to be an outsider. Perhaps that’s why the friendships she made at The Guild were so important to her and so powerful to us. We were, each of us, a vibrant thread in the tapestry of her life, just as she was in ours.

As a young woman, Mechi reconnected with her Native American mother. In the decades that followed, Mechi worked as a healer. Where she had once been outcast, she was now invited to sit in the inner circle, closest to the fire. In the fall of 2000, her many years of work were recognized: she was officially installed as a medicine woman in the Choctaw and Cherokee nations.

In her Summer Conference workshop, “Finding the Medicine Woman in Every Writer,” Mechi taught us that being cured is not the same thing as being healed. She taught us that every painful experience offers a gift. She taught us that only by giving up what we want can we find what we need. Grandmother Mechi left this world on September 24, 2017, at the age of 93, to walk the Good Red Road. Those of us who knew her both mourn her loss and celebrate her life.

The horses the horses came out of the sea
Green as the sea
White as the foam
They came up on the sand and went running alone
Except for the wind and how he did moan
Green as the sea
White as the foam
The horses the horses went back to the sea
And with those green horses there also went me
Green as the sea
White as the foam
I went with the horses and now I am gone
Now I am gone
now I am gone
now I am gone.

~Mechi Garza

Mechi’s best friends, Vickie Key and Charlotte Pritt, have asked former Guild member Barbara Garro to reconnect with other Guild members to contribute to a book of memories honoring Mechi, to share the multiple facets of her with each other and with her grandchildren. If you wish to share Memories of Mechi, please write a vignette about how you met Mechi and how she affected your life. Please snail-mail a printed/typed copy to Barbara Garro, 205 Regent St., Saratoga Springs, NY 12866-3319, and write “Mechi Memory” on the envelope.

D.H. Melhem

July 14, 2018, would be D. H. Melhem’s 92nd birthday. To honor this gifted poet, writer, social activist, literary scholar, and longtime Guild board member and teacher, Gregory Melhem Vogel, her son, and Dana Vogel, her daughter, have redesigned and expanded D.H.’s website, www.dhmelhem.com, with radio interviews, links to her family history and her archives at the University of Illinois, and videos of D.H. reading her poetry and her June 2015 memorial service.
ANNOUNCEMENTS & REQUESTS

WRITERS SEEKING CIRCLES

Greater Philadelphia Area, PA
I’d like to connect with others (19006 zip code or nearby) working on book projects, for support, feedback, and motivation to keep going. This might morph into a general nonfiction writing group. We could meet in-person at a local church I’m affiliated with—maybe once or twice a month?
Sue Ronnenkamp
sue22afl@gmail.com

Indianapolis, IN
My established daily writing practice has propelled me to publish some of my work. I am interested in joining or starting a writer’s circle in Indianapolis or near any of the following areas: Avon, Plainfield, Zionsville, Brownsburg, Clermont, Speedway, Greenwood, Carmel, Noblesville, Danville, or Fishers.
Sondra Hayes
sraxhayes@aol.com

Metro Washington, DC
I live in Chevy Chase, MD (zip code 20815), and am seeking a biweekly or monthly group that meets nearby, in the Maryland suburbs north of DC. I’m also open to DC proper and the Northern Virginia suburbs of DC (northern Arlington, Fairfax, etc.).
Susan Lee Woo
susanleewoo@gmail.com

Orlando, FL
I live in the greater Orlando area (zip code 32835) near Windermere and Metro West. I am most interested in a monthly or bi-monthly group for writing together from prompts. At least three of my works (short stories and novels) began from this type of exercise. If you have a group or want to pursue a workshop-type arrangement, please email me.
Shabnam Curtis
shabnamcurtis@gmail.com

Metro Washington, DC
I am a nonfiction writer working on my memoir and some personal essays. I am located in the Northern Virginia suburbs of Washington, DC, and am interested in local in-person groups or online forums or both.
Shabnam Curtis
shabnamcurtis@gmail.com

CIRCLES SEEKING WRITERS

Columbus, Ohio
May 5, 10:00 a.m. – 12:30 p.m.
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

Greater Philadelphia Area, PA
I’d like to connect with others (19006 zip code or nearby) working on book projects, for support, feedback, and motivation to keep going. This might morph into a general nonfiction writing group. We could meet in-person at a local church I’m affiliated with—maybe once or twice a month?
Sue Ronnenkamp
sue22afl@gmail.com

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Sondra Hayes
sraxhayes@aol.com

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Susan Lee Woo
susanleewoo@gmail.com

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Sondra Hayes
sraxhayes@aol.com

Metro Washington, DC
I live in Chevy Chase, MD (zip code 20815), and am seeking a biweekly or monthly group that meets nearby, in the Maryland suburbs north of DC. I’m also open to DC proper and the Northern Virginia suburbs of DC (northern Arlington, Fairfax, etc.).
Susan Lee Woo
susanleewoo@gmail.com

Stamford, CT
Seeking a writing group, local or online, for support and ongoing contact with other writers.
Lucinda Winslow
lucindawinslow@optonline.net

Temecula, CA
I am interested in creating or joining a writing group that focuses on fiction (short stories or women’s fiction) or poetry or both. Temecula (zip code 92591) is about an hour north of San Diego.
Renee Cassese
Rnee1000@aol.com

Writing Circles

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.
FLESH AND BLOOD: IWWG AT AWP

This year, IWWG was well represented at the 2018 AWP Conference & Bookfair, in Tampa, Florida, March 8–11. This annual event of the Association of Writers & Writing Programs (AWP) is now the largest literary conference in North America, attended by 12,000 writers, teachers of writing, and staff of journals, presses, and literary organizations. Over 200 women visited our booth, and nearly as many asked to be on our mailing list.

For the first time, The Guild sponsored a panel in the Exhibitors Hall, “Flesh and Blood: Women Writing Women’s Bodies,” with readings from Tabitha Blankenship, Lisa Freedman, Janice Gary, Dixie King, and Arielle Silver. The panel was so well received that we are planning an anthology devoted to this subject! Guild members Lynne Barrett and Angela Bullock also participated in panels there.

Heads-up to our West Coast members: next year’s AWP conference will be held in Portland, March 27–30, 2019.

Wilbraham, MA

I am interested in joining an in-person or an online writing circle to support my fiction writing. Wilbraham is 10 miles west of Springfield, MA.

Ellie Dias
ellie.dias@yahoo.com

Online

Seeking a writing group that meets online or exchanges work by email, as I live in Pakistan.

Roheena Ali Shah
rohe786@gmail.com

Writing Circles cont.

Photography courtesy of Kelly DuMar.
GET YOUR WORDS OUT THERE!

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.

IWWG Writer Share Forum
www.iwwg.org/forum
If you get an error page at this link, it means you need to log in with your email and password; you’ll then find “Writer Share Forum” in the drop-down menu under “News” in the navigation bar.

NewPages
www.newpages.com

FundsforWriters
http://fundsforwriters.com

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 at 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 at 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 at www.facebook.com/erikadreifusauthor to receive her weekly “Monday Markets and Jobs for Writers” posts.

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

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.

Freelance Writing Jobs
www.freelancewriting.com
Freelance writing jobs, writing contests, articles, and free e-books on writing and freelancing.
7:30 – 8:30 a.m. Breakfast

9:00 – 10:15 a.m. Session I Workshops
Vanessa Jimenez Gabb (Poetry)
The Contemporary Narrative Poem
Susan Tiberghien (Creative Nonfiction)
Ways to Wholeness through Writing
Caridad Pinoeiro (Fiction)
So You Want to Write Commercial Fiction?
June Gould (Multi-Genre)
Women’s Eureka Moments: The Transformative Power of Women Writing about Childhood Memories
Lisa Freedman (Social Justice)
Wounded Planet Seeks Wounded Healers
Yael Flusberg (Performance/Movement)
Pen & Pose: Exploring the Elements through Yoga & Writing

10:30 – 11:45 a.m. Session II Workshops
Linda Leedy Schneider (Poetry)
The Art and Craft of Poetry: Amaze Yourself
Arielle Silver (Creative Nonfiction)
Feasting with Form: A Food-Inspired Workshop on Lyric Essay
Anya Achtenberg (Fiction)
Beyond Mechanical Approaches: The Essential Elements of Fiction—Custom-Made! for Deeper Story
Dorothy Randall Gray (Multi-Genre)
Succulent Storytelling: Writing Beyond Definition
Lisa Dale Norton (Publishing)
Memoir Is Still Nonfiction: Why Some Memoir Books Sell, Others Don’t, and How to Tip the Scales in Your Favor
Marj Hahne (Poetry)
Advanced Seminar in Poetry (limit of 12; pre-enrollment req.)

12:00 – 1:00 p.m. Lunch

1:00 – 2:15 p.m. Session III Workshops
Myra Shapiro (Poetry)
The Art of Writing and Reading Poems
Janice Gary (Creative Nonfiction)
Our Bodies, Our Selves: Unlocking the Stories Our Bodies Hold
Lynne Barrett (Fiction)
Spinning Straw into Gold: Exploring Fiction’s Many Forms
Jan Phillips (Multi-Genre)
Getting Your Story Straight: Finding the Gold in Your Life Experiences

Pamela Varkony (Social Justice, Saturday–Monday only)
Time for Truth: The Story of Our Lives
Deborah Singletary (Mixed Media)
Vision Carriers: Making Art Workshops
Kelly DuMar (Playwriting)
Play Lab: Writing & Producing Your Short Play or Monologue for the Stage (limit of 12: pre-enrollment req.)

2:30 – 3:45 p.m. Session IV Workshops
Pamela Sneed
Poetry, Performance, and Writing from the Body
Alice Orr (Fiction)
Loss, Lies, and Characters We Love: How to Write a Novel with Agent-Editor-Reader Appeal
Eunice Scarfe (Multi-Genre)
The Writer at Work: Exercising Creativity
Paula Chaffee Scardamalia (Publishing)
Queries & Synopses & Proposals, Oh My! Into the Woods of Pitching Your Book
Linda Bergman (Screenwriting)
So You Think Your Life’s A Movie?
Maureen Murdock (Creative Nonfiction)
Advanced Seminar in Memoir (limit of 12; pre-enrollment req.)

4:00 – 5:15 p.m. Session V Workshops
Suzi Banks Baum (Mixed Media)
Illuminated Pages: Connect with the Source of Your Most Powerful Writing through Sensual, Multimedia Play
Poetry Critique with Marj Hahne
Creative Nonfiction Critique with Susan Tiberghien and Judy Huge
Fiction Critique with Paula Chaffee Scardamalia and Cathleen O’Connor
Playwriting Critique with Kelly DuMar

5:30 – 6:30 p.m. Dinner

6:00 – 7:15 p.m. Book Fairs (Sun & Thurs)
6:15 – 7:15 p.m. Play Lab Performances (Wed)
7:30 p.m. Various
Opening Ceremony (Friday, July 6)
Open Studio – Mixed Media Play (Monday)
Open Readings (Saturday, Sunday, Tuesday, Wednesday)
Closing Ceremony (Thursday)
Beyond Mechanical Approaches: The Essential Elements of Fiction—Custom-Made! for Deeper Story

Old ideas dictate we structure all our stories the same—in five parts: exposition, rising action, climax, falling action, dénouement. Tension rises; tension falls! Many of our best fiction writers use organic, not conventional, form—discovering form rather than being constricted by it. They go beyond mechanical approaches to find their work’s coherence at deeper levels. We know that character-driven novels don’t work by preordained plot, but—for any kind of story—how do we use our full creative power to re-open the elements of story and arrive at compelling story structures?

These daily sessions will liberate and deepen your work by: opening your story through a look at the story next to the story (simultaneity); breaking open characterization and narration with new perspectives on “writing from a sense of place” and placelessness; developing your narrator’s personality, attitude, specificity; understanding narration’s complex choices; discovering the organic structure of your story; and practicing our new tools with daily writing explorations and critiques.

Anya Achtenberg is an award-winning writer whose publications include Blue Earth (novel); The Stories of Devil-Girl (novella); two poetry collections, The Stone of Language and I Know What the Small Girl Knew; and recent poetry and prose in Tupelo Quarterly, Mal País Review, Gargoyle, Journal of Feminist Studies in Religion, Hinchas de Poesía, Poet Lore, and Taos Journal of Poetry and Art. She’s received prizes and distinctions from Southern Poetry Review, Another Chicago Magazine, Francis Ford Coppola’s Zoetrope: All-Story, New Letters, the Minnesota State Arts Board, and others. The anthology How Dare We! Write: A Multicultural Creative Writing Discourse (2017) includes her essay on identity and the inadequate instruction to “write from a sense of place.”

Anya’s almost-completed novel, History Artist, centers on a Cambodian woman born the moment the U.S. bombing of Cambodia begins. She recently completed a poetry chapbook, Advice to Travelers. Nonfiction work includes essays on writing craft and creative nonfiction on Cuba, where she conducts arts-focused and multicultural journeys. Anya teaches creative writing workshops nationally, as well as online internationally for Udemy.com, Writers.com, and the Transformative Language Arts Network, a Goddard affiliate; and consults with writers individually. In-person and online workshops include Writing for Social Change: Re-Dream a Just World Workshops and The Disobedient Writer Workshop Series.

www.thedisobedientwriter.com

Spinning Straw into Gold: Exploring Fiction’s Many Forms

In this generative workshop, we’ll look at the forms fiction can take, from flash fiction that covers a few intense minutes to longer works...
that may pull in decades. We'll use myths, tales, and modern examples as prompts so that you'll have the chance to build a portfolio from micro-fiction to scenes, sequences, and sketches for longer works, depending on your interests and ideas. At the same time, you'll be provided with tools for understanding time structure, pace, character invention, scenic development, meaningful action, and measurable change. This workshop is open to everyone, whether you've never tried fiction or you're working on projects, as we'll discuss strategies for development and revision.

Lynne Barrett's third story collection, Magpies, received the Florida Book Awards Gold Medal for Fiction. Her handbook, What Editors Want, guides writers through the submissions process, and her recent fiction and nonfiction can be found in Necessary Fiction, Mystery Tribune, The Miami Rail, The Southern Women's Review, Fort Lauderdale Magazine, and Just to Watch Them Die: Crime Stories Inspired by the Songs of Johnny Cash. A recipient of the Edgar Award for best mystery story, Lynne teaches in the MFA program at Florida International University and is editor of The Florida Book Review.

www.lynnebarrett.com
www.facebook.com/LynneBarrettauthor
https://twitter.com/lynnebarrett

Suzi Banks Baum
(Mixed Media)

Illuminated Pages: Connect with the Source of Your Most Powerful Writing through Sensual, Multimedia Play

(Attendance for all 6 days preferred, as lessons cumulatively build. Materials fee: $2 per day or $10 for 6 days.)

Our challenge as writers is to get out of our heads. Brain-centered thinking analyzes, argues, organizes, but doesn't create. Creation belongs to the body-realm of the feminine, a place of wholeness that's always with us and accessed through sensual, hands-on play. Through the serendipitous, playful art of mixed-media collage, you'll remember your deep intelligence and connect to the source of your most powerful writing. Suzi is your guide to the divine feminine, on this six-day journey home to your best resource. Your senses will be nourished by the generous provision of gorgeous materials, soulful physical practices and song, and safe sharing. You'll leave with twelve illuminated pages, trust in your hands, and a taproot to your truth. Bring journal, pen, and apron (for inspired mess-making).

Suzi Banks Baum is a writer, artist, actress, teacher, community organizer, and mom. With roots in the Upper Peninsula of Michigan, she lives in the Berkshires of western Massachusetts. Suzi uses the written word, hand-bound books, and photographs to say what she means. Her first book, An Anthology of Babes, celebrates the writing of women artists. Deeply curious about the thresholds we cross into creative practice, she writes personal narrative with an ear for transformation though engagement with the ordinary. Suzi has an ongoing artist residency in Gyumri, Armenia, where she leads an art and writing workshop called New Illuminations, while also interviewing Armenian women artists about their daily lives.

She inspires us to live from the space of creative spirit and to value our contributions to the world and one another through workshops steeped in book arts, ritual, and writing. Suzi's work has been published in The Collection: Flash Fiction for Flash Memory (Anchala Studios, 2018) and Writing Fire: An Anthology Celebrating the Power of Women's Words (Green Fire Press, 2017). Hear Suzi interviewed on NPR's “51 Percent”; read about Backyard Art Camp in Mingle magazine by Stampington & Company; and find her work on Easy Street, Literary Mama, Mother Writer Mentor, Rebelle Society, Mothers Always Write, and her blog.

www.suzibanksbaum.com

Linda Bergman
(Screenwriting)

So You Think Your Life’s a Movie?

No experience necessary! This six-day, cumulative class is not just for screenwriters. It is for novelists, memoirists, personal essayists, cont.
short-story writers, and anyone who wants to learn to get to good story fast. Linda focuses on the importance of a vivid log line and the industry-standard, three-act structure of a saleable script. As an experienced buyer and seller in the entertainment industry, Linda uses popular films to teach you subplots, plot points, and act breaks. On the last two days, she will stop and start an Academy Award–nominated film so you can see the structure of the film in action! Dialogue, character, research, and the legal aspect of the process is also covered in this fun and entertaining class.

Linda Bergman has written over twenty-four films and produced five of them. Her scripts have been nominated for an Emmy, an Access Award, The Alpha Award for Excellence in children’s programming, and the prestigious Writers Guild of America Award. While enrolled at UCLA, she joined the groundbreaking team of the ABC Movie of the Week series under the aegis of creative force Barry Diller. After three years, she moved on to be the Assistant to the President of MGM, then retired to write full-time. She’s taught screenwriting at local venues in Los Angeles, in New York City for the Barnard Film Group, at Marin’s Book Passage, and at many locales for IWWG. She was also a faculty member for the 2018 San Miguel de Allende Writers’ Conference. Linda wrote 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?: Structure Breakdowns. www.lindabergmancreativewriting.com

Kelly DuMar
(Playwriting)

Play Lab: Writing & Producing Your Short Play or Monologue for the Stage

(Pre-registration required; limited to 12 participants)

Have you always wanted to write for the stage, but didn’t know how to begin? Short play and monologue festivals are a regular feature of theatre companies, offering novice and experienced playwrights the opportunity to see their writing performed. You’ll develop (or bring) a draft of (1) a ten-minute play, (2) a monologue, (3) an excerpt from a one-woman show, or (4) a short scene from a longer play. Through in-class writing, script reading, and feedback, we’ll explore theatrical structure, setup, dialogue, plot, character development, theme, theatricality, and production. We’ll discuss successful plays and monologues and tools for avoiding common pitfalls. Our Lab culminates in a performance on Wednesday evening (for an enthusiastic audience of conference attendees), where actors will read your play on stage so you can hear your script on its feet. Our final session focuses on revision and submitting to play festivals for production. No prior playwriting experience is required.

To apply for one of the twelve spaces, email one of the following—no more than ten pages of (1) a monologue, (2) a one-woman show, (3) a ten-minute play, or (4) a dramatic scene or excerpt from a full-length play—in a Word doc by Monday, June 4, to Kelly at kellydumar@gmail.com. Twelve writers whose work would be served best by this play lab will be selected; all applicants will be notified by Friday, June 8.

Kelly DuMar is a playwright and poet from the Boston area who facilitates creative writing workshops around the U.S. and online, including for IWWG, Mass Poetry, the Power of Words Conference, Playback North America, Berkshire Women Writers, and the New England Theatre Conference. She authored a nonfiction book, Before You Forget: The Wisdom of Writing Diaries for Your Children; Tree of the Apple (Two of Cups Press 2016 poetry chapbook contest finalist); and All These Cures (Lit House Press 2014 poetry chapbook contest winner). Kelly’s award-winning plays and monologues are produced around the U.S. and Canada and published by dramatic publishers, including her award-winning one-act play for youth, The Adventures of Rocky & Skye, published by Youth Plays. Kelly is a past president of Playwrights’ Platform, Boston, where she led new play development for many years. Kelly currently serves on the Board of IWWG and produces IWWG's annual Boston Writing from Your Life Retreat. She founded and
produces the Our Voices Festival of Women Playwrights at Wellesley College, now in its twelfth year, founded the Farm Pond Writers’ Collective, now in its third year, and facilitates a Monologue Play Lab online.

www.KellyDuMar.com

Yael Flusberg
(Movement)

Pen & Pose: Exploring the Elements through Yoga & Writing

Yoga and writing are two practices that can help us be witnesses to the fullness of our physical, emotional, and spiritual lives. Like compelling writing, yoga uses description, metaphor, and figurative vehicles to discover hidden or dormant parts of our identities. By moving seamlessly between yoga and writing, we’ll get out of our habitual ways of physical, social, and psychological posturing, illuminate pathways to feelings, memories, images, and stories embedded within our tissues, get into what University of Chicago professor Mihaly Csikszentmihalyi describes as a flow state, and help us reflect, heal, and build community. In this experiential six-session workshop, we’ll explore the five elements (earth, water, fire, air, and space) and the supra elements of light and sound by using visualization, breathwork, postures, and free-writing exercises. Wear comfortable clothing and bring a yoga mat and your favorite notebook and pen.

Yael Flusberg is an award-winning poet and yoga therapist. Since 2007, she’s married these two loves into her Pen & Pose series, leading workshops at IWWG’s Summer Conference, Split This Rock Poetry Festival, public libraries, universities, hospices, community gardens, and yoga studios. Yael lives in Washington, DC.

www.yaelflusberg.com

Lisa Freedman
(Social Justice)

Wounded Planet Seeks Wounded Healers

Four-and-a-half-billion-year-old, single, blue, temperate (at least I used to be!) orb in search of storytellers to help me work through the traumas of exploitation; classism, racism, xenophobia, sexism, able-ism, and cis-genderism; deforestation; mass extinction; and greed. Yes, greed on all levels—inside and systemic. Respond if you care enough to share your wisdom and resilience with me.

In this workshop, we will play with the form of the personal ad to do the hard work of figuring out the myriad ways our experiences and lessons learned are compatible with Earth’s needs now. If you have a “that almost killed me—but it didn’t; it made me stronger” tale, let’s unpack it and see what gifts and pathways to leadership it might hold. Through meditation, free-writing, mini assignments, and sharing, we will articulate and actualize our healing love for the world.

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. Lisa has received residencies and awards from Blue Mountain Center, Soul Mountain, and the National Arts Club. She is a proud co-founder of Poets against Xenophobia and teaches at the New School, where she received her MFA in Creative Writing. After the 2016 presidential election, Lisa started Breathe/Read/Write, a free-writing circle for people who want to face the news with less reactivity, more creativity.

www.lfwritingcoach.com

Vanessa Jimenez Gabb
(Poetry)

The Contemporary Narrative Poem

I want to live…/…I say/ Do what you are going to do, and I will tell about it.

—Sharon Olds

This workshop will focus on the contemporary narrative form in poetic verse. Through exercises and readings, we will think more intentionally about the elements of the narrative poem, including storytelling, perspective, rhythm, line breaks, and imagery, and the way they synthesize to capture...
experience. In order to see how others are telling stories through poems, we will look at the narrative work of such contemporary poets as Sharon Olds, Rita Dove, Yusef Komunyakaa, Marie Howe, and Li-Young Lee. Ultimately, we will create our own narrative poems that explore identity and assert voice.

Vanessa Jimenez Gabb is the author of *Images for Radical Politics*, the Editor’s Pick in the 2015 Rescue Press Black Box Poetry Contest. Recent work has appeared in *The Brooklyn Rail* and *Sixth Finch*. She received an MFA in Poetry from CUNY Brooklyn College. Vanessa teaches at Newark Academy and for Brooklyn Poets, and is from and lives in Brooklyn, NY.

Our Bodies, Our Selves: Unlocking the Stories Our Bodies Hold

The Buddha says, “The body is the greatest dharma door.” But, as women, the wisdom of our bodies is often diverted by confusion, shame, and culturally imposed stereotypes. In this six-day workshop, we will give voice to the stories our bodies hold and, in the process, generate deeply rich writing. Whether you attend for one day or the entire workshop, you will come away with the seeds for a powerful essay and a better understanding of what your body has to tell you about yourself.

Janice Gary is the author of *Short Leash: A Memoir of Dog Walking and Deliverance*, winner of the Eric Hoffer Prize and Nautilus Book Award and Finalist for the Sarton Memoir Award. Her work has been published in *River Teeth, Brevity, The Spring Journal, Ms. Magazine*, and the feminist anthology *Women Speak Out*, among other publications. She is on the faculty of the Master of Liberal Studies Program at Arizona State University and conducts writing workshops combining memoir, myth, and the self as metaphor.

[www.janicegary.com](http://www.janicegary.com)

Women’s Eureka Moments: The Transformative Power of Women Writing about Childhood Memories

This intensive, hands-on writing workshop will deal with the power of your childhood memories to improve and inspire your poetry, storytelling, and creative nonfiction skills. You will discover how memories can jumpstart your writing life, how they can teach about beginnings and endings, and how a memory can lead you to completely new topics and lists for future writing. You will find the originality and creativity hidden within your memories; develop multiple writing starting points that can lead toward fiction, poetry, and creative nonfiction; sharpen your voice and dialogue skills beyond memory writing; and capture and highlight emotional moments that enable readers to understand and empathize with your experiences.

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 U.S. 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 (Multi-Genre)

Succulent Storytelling: Writing Beyond Definition

Women’s stories have the power to heal, transform, ignite, and enlighten. How do you tell the stories inside you? How do you craft the poems that call you? What memories awaken your sleep and whisper to you in the night? What do you call the writing you do? Whether you call it poem or polemic, fiction, fragment, memoir or magic, we invite all of
your voices into our circle. We know you are beyond definition, a vessel of the radical divine. Let us seduce your writings onto the page with music, evocative prompts, stimulating handouts, and juicy feedback. We will witness your words and shape your work in a safe creative space of acceptance and guidance. Come and be succulent—the world is waiting for you.

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 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 and boogying with James Baldwin.

www.DorothyRandallGray.com

Marj Hahne (Poetry)

**Advanced Seminar in Poetry**

(Pre-registration required; limited to 12 applicants; $50 fee; submission info below.)

This seminar is best suited for writers of poetry who (1) want to realize their poems beyond their habitual ways of seeing and saying; (2) are committed to assessing a poem on its terms, whether or not they “like” the poem or value its aesthetic; and (3) recognize that a critique of a poem is not a critique of the poet. This community of peers will interrogate each poem’s integrity in terms of content and form, sense and sound, the personal and the universal, and offer suggestions, local and global, for revision/re-vision. Each day of the six-day seminar, we will look at the work of two participants.

To apply for one of the twelve spaces, email five pages of poetry in a single Word document by Monday, May 28, to Marj at marj@marjhahne.com. Twelve writers whose work would be served by an advanced poetry critique will be selected; all applicants will be notified by Monday, June 4. I will strongly encourage those selected to advance-read Stephen Dunn’s *Walking Light: Essays and Memoirs*, particularly the chapter “The Good and the Not So Good.” I will supply this chapter as a seminar handout, too.

www.MarjHahne.com

Maureen Morduck (Memoir)

**Advanced Seminar in Memoir**

(Pre-registration required; limited to the first 12 registrants; $50 fee; please read Seminar Prerequisite.)

This workshop is designed for experienced memoir writers who want to deepen their work. Whether you are writing a full-length memoir or short memoir pieces, we will critique your work focusing on narrative voice, scene development, and the meaning the author makes out of the events in her life. 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. How you select and order the events in your life adds to the meaning you make of these events and helps you find a cohesive theme. Each day of the seminar, we will look at the work of two participants.

www.MarjHahne.com
Seminar Prerequisite: Substantial work on a full-length manuscript or the completion of several short memoir pieces. In addition, bring a one-page synopsis of your memoir (no more than one page, please) that includes in narrative form the following: What issues are you addressing? What questions are you asking? What is the theme of your memoir? We will discuss these on the first day. Once your seminar pre-registration is confirmed, you will be asked to submit ten pages of one or more pieces of memoir by June 1. To register in advance (required), send an email to Dixie King, IWWG Conference Coordinator, at dking@tlcprofessionals.com, with the subject line: ADVANCED SEMINAR IN MEMOIR. First come/first served; your registration will be confirmed by email, at which time you will be invoiced and sent the address.

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 nine-month 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 bestselling 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 memoir, Blinded by Hope, under a pseudonym.

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

Lisa Dale Norton wrote America’s go-to memoir guide Shimmering Images: A Handy Little Guide to Writing Memoir and the narrative nonfiction story Hawk Flies Above: Journey to the Heart of the Sandhills, which combines natural history writing and memoir and earned comparisons to the work of Annie Dillard. Both books are published by St. Martin’s Press, in New York. Lisa graduated from Reed College and the University of Iowa. She has taught writing through the UCLA Extension Writers’ Program and at universities, conferences, and arts centers nationwide. She has written for the Huffington Post, been interviewed for radio, and appeared on television. Lisa lives in Santa Fe; Venice, Italy; and a 97-year-old writing cabin in the Sandhills of Nebraska. Lisa writes, “As a teacher, I’m passionate about the process of writing a narrative about your life. As a writer, I’m captivated by the ways in which complex structural approaches can be used to recreate lived experience. Braided narratives, collage structure, parallel topics, circumambulations of memory—all these can help make a memoir mirror the messy truth of life.”

www.lisadalenorton.com
Loss, Lies, and Characters We Love: How to Write a Novel with Agent-Editor-Reader Appeal

Literary agents and book editors search for stories to satisfy a wide readership. They also search for savvy authors who understand that successful novels have certain qualities in common. Readers are looking for these same elements in the work of a writer they can grow to love. Multi-published popular fiction novelist and long-time publishing professional Alice Orr guides you toward instilling these success-savvy qualities and elements in your novels and in yourself. If your goal is to discover the best story you have in you, do not miss this workshop.

**Alice Orr** is the author of sixteen novels, three novellas, a memoir, and *No More Rejections: 50 Secrets to Writing a Manuscript that Sells*. A former book editor and literary agent, Alice now lives her dream as a full-time writer. Her latest novel is *A Time of Fear & Loving – Riverton Road Romantic Suspense Series Book 5*.

www.aliceorrbooks.com
www.facebook.com/aliceorrwriter
https://twitter.com/aliceorrbooks

So You Want to Write Commercial Fiction?

In this six-day workshop, you will learn the secrets of breaking into publishing and crafting fiction that will be marketable in today’s volatile publishing marketplace. Sessions will cover how to choose the publishing path that’s right for you and legal issues to consider, world-building for both otherworldly and contemporary settings, character development using archetypes, plotting and pacing with the Hero’s Journey, effective dialogue and understanding communication between the sexes, and social media and promotion strategies that will either jumpstart your commercial fiction writing career or help you refine the skills you have in these various areas.

**Caridad Pineiro** is a transplanted Long Island girl who has fallen in love with the Jersey Shore. When she isn’t taking long strolls along the boardwalk, she’s also a *New York Times* and *USA Today*-bestselling author with over a million romance novels sold worldwide. Caridad is passionate about writing and helping others explore and develop their skills as writers. She is a founding member of the Liberty States Fiction Writers and has presented workshops at the RT Book Club Convention and the Romance Writers of America National Conference, as well as for various writing organizations throughout the country.

www.caridad.com
https://twitter.com/caridadpineiro
www.facebook.com/Caridad.Author
www.instagram.com/caridadpineiro
http://pinterest.com/caridadpineiro
www.goodreads.com/Caridad_Pineiro

Getting Your Story Straight: Finding the Gold in Your Life Experience

Writing what we know is the surest path to success for any writer. *Knowing* what we know is a process of discovery, an act of courage. As we return to and rethink the turning points of our lives—putting words to the feelings, images to the narrative—the story often shape-shifts before our eyes. Looked at from different perspectives, our experience begins to speak to us in different ways. “Look, I have brought you this...that suffering was meant to teach you that...that person had a gift for you...” Our conflicts turn out to be grist for the creative mill. Our struggles are the very things that give us something to write about. In this workshop, we will take a few different approaches to story. Our prompts will come from poets, essayists, short-story writers, memoirists, and...
novelists, all of whom used their own lives as a basis for their work. Whether you are a poet or a fiction or nonfiction writer, this class will help you hone in on the wisdom in your body and transform into light what felt at first like the darkness.

Jan Phillips is a writer, photographer, and activist who connects the dots between evolutionary creativity, spiritual intelligence, and social action. In her workshops, she uses music, poetry, and images to keep the heart and brain connected. Jan is the author of ten award-winning books, including Creativity Unzipped, There Are Burning Bushes Everywhere, No Ordinary Time, Finding the On-Ramp to Your Spiritual Path, Finding Ourselves on Sacred Ground, The Art of Original Thinking, Divining the Body, and Marry Your Muse. She has taught in over 25 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. She is currently working on a memoir, Unveiled: The Making of a Lesbian Mystic.

Jan’s quest has led her into and out of a religious community, across the U.S. on a Honda motorcycle, and around the world on a one-woman peace pilgrimage. She has performed with Pete Seeger, worked for Mother Teresa, taught with Jane Goodall, and sung to Gladys Knight. Jan is co-founder and director of the Livingkindness Foundation, a grassroots activist organization supporting women in leadership and art in activism. The Livingkindness Foundation, in collaboration with the NGO Hope for the Village Child, built the Livingkindness Centre for Learning, in Ikuze, Nigeria. It houses twenty solar-powered computers and has apartments for two full-time teachers.

Jan Phillips
www.livingkindness.org
www.janphillips.com

Paula Chaffee Scardamalia
(Publishing)

Queries & Synopses & Proposals, Oh My! Into the Woods of Pitching Your Book

One of the prevailing myths about being a writer is that once the writer has typed, “The End,” at the end of her manuscript, her job is done. Now, she has only to wait to be discovered by an awed agent or editor who will see to its publication. Sales worthy of J.K. Rowling will ensue while the author sits back and collects royalties. That’s a myth, even more today than thirty years ago. The writer has to be promoter, marketer, and businessperson as well—scary as that may be. And the marketing of the book starts with well-crafted queries (also pitches), synopses (if you write fiction), and book proposals (if you write nonfiction). If you’ve been intimidated by these important marketing tools, this workshop will provide you with the information, tips and tricks, and resources you need to craft compelling queries, synopses, and proposals that will have editors and agents asking for more.

Paula Chaffee Scardamalia, former dream consultant for PEOPLE Country Magazine, is an author, book coach, and dream and tarot intuitive. She’s 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’s Spring Big Apple and Summer Conference. 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 is currently under contract and at work on a book on tarot for fiction writers.

Paula Chaffee Scardamalia
(Publishing)

Queries & Synopses & Proposals, Oh My! Into the Woods of Pitching Your Book

Eunice Scarfe
(Multi-Genre)

The Writer at Work: Exercising Creativity

This workshop will introduce exercises designed to explore and enhance creativity. Some writers assume that in order to make a text, rules must be followed and editors must be engaged. Perhaps so. Equally important, however, is exercising your own creativity. As a writer, you’ll want to know its character and its hunger; you’ll want to engage its wisdom and its energy. One way to explore your own creativity is to listen to examples of what language can do and observe your response—Gertrude Stein, for example, does not sound like Mary Oliver. Another way to explore creativity is to write often and long without regard to audience or evaluation or publication. Nicole
Brossard calls this work writing adrift—a kind of yoga for writers, a way to increase confidence, ignite innovation, and open new doors. If Emily Dickinson had followed rules rather than listened to her own creativity, would she have written even one of her poems? We’ll write every day. Suitable for writers of both prose and poetry.

Eunice Scarfe has kept company with writers since completing her MA in Creative Writing. She has taken her distinctive Blank Page workshop across North America through her company Saga Seminars (saga is old Norse for “woman speaker”), teaching Life Writing at the Banff Center and designing Writing for the Health of It for use within Harvard Medical School. Her short stories have been widely published since her first story was taken for the annual Best Stories in Canada anthology after appearing in Malahat Review. Her writing has been supported by Canada Council and Alberta Foundation for the Arts; she has won fiction competitions sponsored by Prism (U of British Columbia) and Event (U of Alaska). She is proud to be the most recent recipient of the annual Recognition Award from LEAF Edmonton—the Legal Education and Action Fund created to defend the equality rights enshrined in Canada’s Charter of Rights and Freedoms.

Eunice is particularly interested in how women have been silenced, how we silence ourselves, and how we break our silence. She hopes that one day women’s writing will appear in school anthologies in numbers equal to the other gender; that one day Penelope will have a journey as well known as the journey of Ulysses.

Linda Leedy Schneider
(Poetry)

The Art and Craft of Poetry: Amaze Yourself

When it’s over, I want to say: all my life / I was a bride married to amazement.—Mary Oliver

And the day came when the risk to remain tight in a bud was more painful than the risk it took to blossom.

Come share the life-changing and healing mystery of Poetry. Writing is a way of finding and making meaning in our lives as well as a way of creating art. This workshop will stimulate new work, build your confidence as a writer, and help you strengthen your unique voice. Poets, would-be poets, prose writers, and the curious are all welcome. Much of our time will be spent writing, but there will also be opportunities to read your in-class writing. Poetry, physical prompts, class discussion, visualization, and music will be some of our ways into the process of amazing ourselves.

Linda Leedy Schneider, winner of the Contemporary American Poetry Prize awarded by Chicago Poetry, is a psychotherapist in private practice and a poetry mentor. She has written six collections of poetry including Through My Window: Poetry of a Psychotherapist (Plain View Press). A former faculty member at Aquinas College and Kendall College of Art and Design, Linda facilitates workshops nationally, including The Manhattan Writing Workshop, which she founded in 2008. Linda is the editor of two poetry anthologies, Poems from 84th Street (Pudding House Publications) and Mentor’s Bouquet (Finishing Line Press), and her poetry was included in Not a Muse: The Inner Lives of Women, a World Poetry Anthology for which she produced a reading to benefit The International Women’s Writing Guild at The Bowery Poetry Club (NYC). Linda has been the featured poet at readings in New York City, Chicago, Detroit, Taos, Ann Arbor, and Grand Rapids.

Myra Shapiro
(Poetry)

The Art of Writing and Reading Poems

Encouraging the world to walk toward us and taking it in hand, we will explore each day through writing (expression and craft) what it means to use our senses, to value and enjoy the complicated human beings we are.

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.

cont.
Feasting with Form: A Food-Inspired Workshop on Lyric Essay

From holiday feasting to grocery shopping, every bite-sized moment is ripe for narrative discovery. Inspired by the menu as well as the mess, we will dig through our own food-inspired, story-filled pantries, and, using ingredients like the flour that can be made into both sweet croissants or savory croutons, we will taste the flavors and create new work in different forms. This inventive workshop is open to writers at any level, particularly those adventurers interested in using memory, senses, and experiment to explore the cravings we feed, the appetites we can’t deny, and the hungers that consume us.

Arielle Silver spends half her life hunting words, the rest singing and baking pies. She previously served as editor in chief of Lunch Ticket and teaches at Antioch University Los Angeles in the MFA, BA, and inspiration2publication programs. She is currently at work on a memoir about (step)mother/ing and an historical novel set in the bebop and burlesque world of 1940s New York City. And though she shivered through many Boston winters, the wind was blowing west. Her last music tour ended at the cliffs above El Matador beach on a night when the Pacific shimmered under a full moon. She now lives in Los Angeles with her sweet and snarky family.

www.ariellesilver.com

Debora Singletary
(Mixed Media)

Vision Carriers: Making Art Workshops

Come to one or all sessions in this six-day series of topical art workshops. In the Red Shoes (Saturday/Sunday two-day workshop), you will confirm a self-designed life by creating a pair of red shoes adorned and embellished with red ornaments, glitter, paint, and jewels. Inspired by a story told by Dr. Pinklola Estes, this session will conclude with a ceremony. On Monday, in Making Money Fun, you will create a vibrant, energetic art envelope that will attract money to you and entice you to save. On Tuesday, you will make a Word Wand. This session will encourage you to develop practices that transform negative thinking into healthy thoughts that help you live the life you love. You will go home with your word wand and a handout with suggestions for using it.

On Wednesday, you will create—with semi-precious stones, Czech crystals, shells, vintage and modern glass, ceramic beads, and good vibrations—sparkling Light Catchers that make rainbows indoors during the day and invite the moonlight in at night. (Bring jewelry-making pliers if you have them.) On Thursday, we will conclude with From Enrage to Outrage to Courage: The Rage Child. Many of us first learned to suppress our anger when we were children. When we suppress our anger, we suppress our power. You will learn to transform the energy of anger into productive and constructive modes of expression. For the two-day Red Shoes workshop, bring an old pair of shoes OR a $15 materials fee. For EACH of the Monday, Tuesday, Wednesday, and Thursday sessions, there is a $10 materials fee.


Utilizing her passion and art in her work as an interfaith minister, Deborah helps pierce the veil separating us from our true selves. As a facilitator and instructor for make-art workshops for those who want to make art but are afraid to, she has inspired many to exercise their right to make art. She uses the art-making process to help people get in touch with their inner wisdom and courage by creating word wands, sacred vessels, spirit guides, and red shoes. She says, “For me, making art is a spiritual path, and being an artist is living a love story.”
In this six-day workshop, will explore and look at contemporary practices of Poetry writing and explore various forms of writing from the epic to the list poem, protest poetry, and hybrid forms, among others, and ways of staging and performing your work. Among the artists surveyed will be Layli Long Soldier and Amiri Baraka. We will also explore my own philosophy and techniques of using the body to write, including gentle physical exercises to create new awareness, confidence, and connectivity in writing and performing writing. The workshop is open to all levels of experience, from the novice to the professional writer.

Pamela Sneed is a New York-based poet, writer, and performer. She is the author of a memoir, *Sweet Dreams* (Belladonna, 2018); two poetry collections, *Imagine Being More Afraid of Freedom than Slavery* and *KONG and Other Works*; and a chaplet, *Gift*, by Belladonna. She has been featured in *The New York Times Magazine*, *The New Yorker, Time Out*, *Bomb*, and *VIBE*, and on the cover of *New York Magazine*. She has appeared in *Art Forum*, *The Huffington Post*, and *Hyperallergic*. In 2017, Pamela was a Visiting Critic at Yale and Columbia University; and she is a Visiting Professor at Columbia University’s School of the Arts for 2017/18. She is an online faculty member at Chicago’s School of the Art Institute (SAIC), teaching Human Rights and Writing Art, and has also been a Visiting Artist for SAIC’s low-residency MFA program. She has performed at the Whitney Museum, the Brooklyn Museum, the Poetry Project, New York University, Pratt Institute, and the Smack Mellon Gallery, and was an artist-in-residence at Pratt Institute, Denniston Hill, and Poet-Linc, Lincoln Center Education. She directed a final showcase at Lincoln Center Atrium, and her collage work appeared in Avram Finklestein’s FOUND at The Leslie Lohman Museum in 2017. Pamela’s work appears in *The 100 Best African American Poems*, edited by Nikki Giovanni.

Ways to Wholeness through Writing

How has the longing for wholeness been answered throughout the centuries? How do we answer it? In reading C.G. Jung and Thomas Merton, along with such contemporary writers as Annie Dillard, Orhan Pamuk, and Chimamanda Ngozi Adichie, we will look at different ways of writing toward greater wholeness: Saturday, journaling; Sunday, pursuing our images; Monday, exploring dreams; Tuesday, seeing beauty; Wednesday, practicing alchemy; and Thursday, learning Zen. Each day, we will write a piece of creative nonfiction: a personal essay, a short memoir, or part of a longer memoir. In bringing the pieces together, within ourselves and within the world around us, we will uncover our essential oneness and take our place in Indira’s web, an ancient metaphor for the holographic nature, the oneness, of our universe.

Susan Tiberghien is an American-born writer living in Geneva, Switzerland. She holds a degree in Literature and Philosophy and did graduate work at the Université de Grenoble and the C.G. Jung Institute of Zurich. She is the author of four memoirs—*Looking for Gold: A Year in Jungian Analysis, Circling to the Center: An Invitation to Silent Prayer, Side by Side: Writing Your Love Story*, and *Footsteps: In Love with a Frenchman*—and a writing book, *One Year to a Writing Life: Twelve Lessons to Deepen Every Writer’s Art and Craft*. Her latest book is *Writing Toward Wholeness: Lessons Inspired by C.G. Jung* (Chiron Publications, 2018). She has extensively published narrative essays in literary reviews and anthologies. For over 20 years Susan has taught creative writing for IWWG, at C.G. Jung Societies, and at writers’ centers and conferences in the U.S. and Europe. She is a founding member of the International Writers Residence at the Château de Lavigny and an active member of International PEN. Susan founded and directs the Geneva Writers’ Group (230 English-language writers).

SusanTiberghien.com

The Time for Truth: Stories of Our Lives

3 days: Saturday, Sunday, Monday
We all have our stories, ones that are funny, sad, inspirational, tragic—and true. Writing your truth can inform, influence, heal, and entertain your reader, as well as yourself. Just as journaling provides a private mirror to reflect on your life, telling the tales of your journey can have great power, and never more so than now, when women's experiences resonate across the culture. In this three-day workshop, we will combine memoir, history, and current events with a dash of journalism. No matter what we call the genre, our writing will be based in truth, reality, and facts. You will have the opportunity to put your experiences and your passion to paper, read it aloud, and receive feedback from your sister writers. Our goal is to finish with a piece for submission. Please join us for this intimate experience.

Pamela Varkony's nonfiction topics range from politics to women's empowerment, from small-town Americana to global perspectives. As a columnist for Tribune Publishing, Pamela's work has appeared in newspapers across the county. She has written magazine feature stories as well as PBS and NPR commentaries. Her poetry has been published in The New York Times. She was chosen by Pearl S. Buck International as the 2017 “Woman of Influence” 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 splits her time between the Lehigh Valley and her home outside Tampa, Florida, where she writes for 83 Degree Media. She is working on a women's leadership book, Ten Rules for Ladies, which she hopes to publish in late 2018.

www.PamelaVarkony.com

The Critique Sessions

Critique sessions are an opportunity to share your work in a supportive environment in which sincere and thoughtful feedback is provided by the session leaders and peers alike. All conference participants are welcome to attend, whether or not they share their work for critique.

Poetry Critique with Marj Hahne

If you wish to receive feedback on your poetry, bring 10 copies of a one-page poem. It may be possible to accommodate more poems per poet over the six sessions, depending on the group size. We can also critique writing generated during the conference, with or without copies. You do not have to attend all sessions to participate. However, a sign-up sheet for critiquing slots will be created at the end of the first session, for attendees whose poem we didn’t have time to critique. A signed-up poet who does not attend the next session will be moved to the end of the running list, after that session’s attendees whose poems we didn’t have time to critique. Come daily to maintain your place in line.

Nonfiction Critique with Susan Tiberghien and Judy Huge

If you wish to read a short nonfiction piece (1,500 words maximum), sign up with Susan at the conference. You’ll have 15 minutes, half the time to read and half the time to listen to the critiques, given positively in the form of suggestions. The sessions are highly valuable, not only for the readers, but also for all the participants, who learn from the active discussions on craft and content. Please bring three copies of your excerpt: one for yourself and one for each of the two session leaders, who will provide written comments.

Fiction Critique with Paula Chaffee Scardamalia and Cathleen O’Connor

Sign up with Paula at the conference for a 15-minute reading and feedback session. Bring and read at least the first page of your work—not an excerpt from the middle—and no more than the first four pages.
Verbal feedback is given by the session leaders, followed by feedback from peers. Feedback is couched in positive terms, and is meant to help you grow, not to cut you down. You’ll learn as much from participating in critiquing as from having your own work critiqued, so make a point to drop in!

Playwriting Critique with Kelly DuMar

The lively critique sessions in drama are open to all who would like to present work; listen in, observe, and/or participate in the critique; or volunteer to read scripts on the spot. Scripts—including short plays, scenes from longer works, and short monologues—or selections from a one-woman show, will be read out loud by volunteer readers so the writer can “hear” her work read. If you wish to receive feedback on your work, bring no more than 10 pages of your script, enough copies for the number of roles in your script, as well as one for Kelly. Kelly will facilitate guided feedback based on theatrical writing for the stage. Work generated during the conference or brought to the conference may be offered for critique. A sign-up list will be available at the beginning of the conference for writers to sign up for critique time. You do not need to attend all sessions to participate. All levels of playwriting experience are welcome here. This is a chance to play, risk, and learn in a uniquely supportive environment!

Digital Village

HAVE YOU VISITED LATELY?

For year-round, round-the-clock, across-the-globe learning and community, see our online offerings—workshops, panels, interviews, open mics, discussion groups—at www.iwwg.org/online-digital-village. Read more and register there!

Mark your calendar, and if you can't attend “live,” a video recording of each webinar is either emailed or posted to our YouTube channel, IWWGchannel: www.youtube.com/channel/UCXZ072zGFSvKr0AkQdmNe2Q.

*Tuesday, May 1
**Member Book Spotlight** Lisa D. Jenkins, author of 40 Days of Biblical and Cultural Insight into the Black Panther Movie, interview by Jan Phillips
2:00–3:00 PM Eastern / 11:00 AM–12:00 PM Pacific

*Sunday, May 6
**Summer Conference Experience Preview**
7:00–8:00 PM Eastern / 4:00–5:00 PM Pacific

*Sunday, May 6
**All Voices Open Mic**
8:00–9:00 PM Eastern / 5:00–6:00 PM Pacific

**Tuesday, May 15**
**Conversate facilitated by Katey Schultz**
“The Right to Write,” by Roxana Robinson
https://opinionatorblogs.nytimes.com/2014/06/28/the-right-to-write/
12:00–1:00 PM Eastern / 9:00–10:00 AM Pacific
7:30–8:30 PM Eastern / 4:30–5:30 PM Pacific

*Tuesday, May 29
**Member Book Spotlight** Julie Maloney, author of A Matter of Chance, interview by Dorothy Randall Gray
7:00–8:00 PM Eastern / 4:00–5:00 PM Pacific

*Thursday, June 7
**Member Book Spotlight** Traci Kato-Kiriyama, author of signaling, interview by Heather Summerhayes Cariou
7:00–8:00 PM Eastern / 4:00–5:00 PM Pacific

*Thursday, June 7
**All Voices Open Mic**
8:00–9:00 PM Eastern / 5:00–6:00 PM Pacific

*Sunday, June 10
**Book-Club Showcase** Marj Hahne/Hybrid Lit and Lisa St. John/Poetry
7:00–8:00 PM Eastern / 4:00–5:00 PM Pacific
Presenting book lists so we can launch two book clubs in the fall.

*Free to members and non-members.
2017 HIGHLIGHTS

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 iwwgmembernews@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@tlcfprofessionals.com.