Join us July 12-19 at Muhlenberg College in Allentown, PA for our annual Summer Conference, an exploration of the connections between body, mind, and spirit. We will celebrate the body of women writers The Guild has become, sustaining a vital, ever-growing global community. We will honor the body of work each of us creates with words. We will raise our voices, individually and collectively, and cultivate the craft and art of writing so that our words can meet the worlds we inhabit.

All workshops run for 90 minutes each day, Saturday through Thursday, and are open to all unless otherwise indicated. Expanded descriptions and registration are available at www.iwwg.org/summer-conference.

Anya Achtenberg
(Fiction)
Body Stories, Body Song, and the Elements of Story Craft
Body is a container of story, a map of journey, the sea in which we drown to rise with the full-bodied voice of a storyteller… In this class, we’ll focus daily on one element of story craft—setting, voice, POV, characterization, combustibility, narration, story structure—to deepen and clarify its use, exploring simultaneously the theme of body and the narrator’s work. All levels welcome.

Anya Achtenberg is an award-winning writer whose publications include Blue Earth (novel); The Stories of Devil-Girl (novella); poetry collections, The Stone of Language, and I Know What the Small Girl Knew; and poetry and prose pieces in Tupelo Quarterly, Malpais Review, Gargoyle, Journal of Feminist

Lynne Barrett
(Fiction)
Advanced Seminar in Fiction Writing*
We will use short manuscripts that participants will submit in advance. Participants need to have some experience in writing fiction. They may or may not yet have submitted their work for publication, but must be open to suggestions for revision. Fiction submitted can be a complete short story, a section of a story, novella, or novel, or multiple pieces of flash fiction, but in all cases must come to no more than 3,000 words. Work can be in any genre or category of fiction: realist, mystery, suspense, fantasy, sci-fi, historical, romance, western, etc., and can be for adults or YA audiences.

*cont. on p.12
Femtors and Sheroes: On the Art, Craft, and Value of Female Mentorship

By Hannah Shows

Ever heard of a femtor? How about a shero? These terms recently entered the American vernacular—femtor being slang for “female mentor” and shero being the combination of “she” and “hero.” I affectionately use both terms to describe women who inspire success. In my life, femtorships offer expansive opportunities to use creative collaboration, mindful reflection, and individual development as tools to bring about personal and professional clarity.

I didn’t fully understand the innumerable benefits of femtorship (i.e., female mentorship) until I immersed myself in a community of driven, collaborative women. Rushing headlong into the IWWG Summer Conference 2017 (under the guidance of one of my beloved femtors), I joined a community of creative women united by shared reverence for writing’s power to create and shape shared experience.

Listening to workshop presenters, I learned to question preconceived notions and decipher complicated experiences through intentional reflection and thoughtful writing—developing skillsets to mindfully improve many aspects of my life. Serving as one of the conference interns, I questioned my responsibilities as a community member—how could I best serve these women? How could I express gratitude for their trust, vulnerability, and creative work? How could I best absorb their wisdom?

Femtorships are uniquely predicated on shared belief that mentors have invaluable guidance, opportunities, and time to offer and mentees have great potential to incite change. This foundation grounds sometimes painful growth in compassionate acceptance of limitations and joyful celebration of strengths. My mentors and I actively explore best practices to overcome personal challenges, realize goals, and define paths to success.

I soak up generously shared wisdom to further personal and professional development. Humbled by their trust, I refuse to selfishly monopolize the fruits of their hard-fought labor. While I cannot publicly share confidential insights, I tangibly apply mentors’ lessons to realize goals in service of communal good.

I learned from IWWG Summer Conference attendees how to practically implement idealistic notions of productivity, balance, and motivation to craft a more fulfilling life. The creative successes of my IWWG femtors and sheroes inspire personal action to realize a more equitable, inclusive world.

I urge you to find a community of women dedicated to the continual nourishment of one another’s creative, personal, and professional success. Challenge conventional expressions of female competition. Sheroes and femtors shepherd the next generation of female leaders—inspiring action through lived example, offering professional support, and challenging everyday notions of success. Inspire women to reach higher by bravely sharing your passions with the world, and you are one of my sheroes.

Currently a journalism student at Sierra College, Hannah Shows serves on the founding board of the school’s online newspaper, where she documents individual perspectives through interview videography, and develops creative campaigns to market community-oriented programming. A member of the IWWG since 2017, she credits much of her creative success to the storied inspiration and continual support from IWWG community members.

Network is a quarterly publication of The International Women’s Writing Guild. All members receive Network electronically, and U.S. members receive a free print copy.

Information for inclusion in Network, notification of publication, member news, and submissions to Giving Voice should be sent to membernews@iwwg.org.

All other correspondence should be sent to iwwgquestions@iwwg.org.
ANNOUCEMENTS & REQUESTS

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

NOTE: If you wish to find or form a writing circle, or are currently a member of a writing circle open to new members, send your information, in the below format, to membernews@iwwg.org, or browse previous issues of Network for a listing in your area: www.iwwg.org/network-newsletter.

CIRCLES SEEKING WRITERS

Manchester, NJ
Wednesdays 11:00 a.m. to 1 p.m.
Beginning a small writers circle at my home in Renaissance. Free to all. Writing together is the focus, plus sharing local writers info. Bring a bag lunch.
Lo Anne Mayer lamayer@msn.com
(201) 787-0961

White Plains, NY
and environs in Westchester or Fairfield County
Mondays 6:30 to 8:30 p.m.
Free and open to writers who are committed to writing and sharing their work with a group of like-minded people. Our group has been meeting for years and is currently open to new members. Two members submit their work by email each week, and we meet in a local restaurant to critique and discuss. We’d love to meet you.
Florence Kraut frkraut@gmail.com
(914) 417-8528

Columbus, OH
1st Saturdays: April 6, May 4
10:00 a.m. to 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

WRITERS SEEKING CIRCLES

Sarasota, FL
Looking for members who are interested in starting a writing group.
Patricia Moore phfmoore@yahoo.com

Albany/Troy, NY
Looking for a writing circle or other virtual group.
Annabella Roig roigyo@gmail.com

Manhattan, NY
Interested in joining or starting a weekly group for advanced fiction writers. If hosting is on a rotating basis, I can host about 5–6 people.
Elizabeth Wilen-Berg, Ph.D. wilenberg@aol.com

Upper Manhattan, NY
Seeking a regular creative non-fiction/fiction writing group meeting every three or four weeks. I’d like to workshop essays, mostly humor pieces, and seek instructive feedback as well as to hear other writers’ works in progress. I am happy to periodically host the group after work.
Anne Hollyday abholl444@yahoo.com
(917) 991-2039

www.iwwg.org/join
THE MONTROSE SCHOOL
29 North Street
Medfield, MA 02052

FEES (FRI/SAT/BOOTH)
IWWG Member • $35/100/130
Non-Member • $45/120/150
New Member Special • $185
   both days, includes first year
   IWWG membership ($205 value)
Students • $25/75/95

SCHEDULE
Friday
6:00 PM • Registration
6:30 PM • Maureen Murdock
Saturday
9:30 AM • Registration &
   Coffee, Juice & Pastries
10:00 AM • Opening Remarks
10:15 AM • Susan Tiberghien
11:45 AM • Lunch & Book Fair
   Purchase books by IWWG
   members in attendance.
12:45 PM • Vanessa Jimenez
   Gabb
2:30 PM • Kelly DuMar
4:15 PM • All Voices Open Mic
   Attendee poetry & prose readings.

REGISTER
www.iwwg.org/boston-2019

Boston & New England-area writers — please join us for our 4th annual
creative writing retreat with four outstanding IWWG instructors. Our Writing
the Heroine’s Journey Writing Retreat offers you professional and personal
insights into writing memoir, myth, and monologue in crafting prose, as well as
exceptional enrichment of your creative life. Experience the gifts of the Guild
community during our annual regional event in MetroWest Boston!

THE HEROINE’S JOURNEY AS A NARRATIVE STRUCTURE FOR MEMOIR & MYTH
Maureen Murdock
In 1949, Joseph Campbell presented a model of the mythological
journey of the hero which has since been used as a template for the
psycho-spiritual development of the individual. This model, however,
did not address the task for today’s woman, which is to heal the wound-
ing of the feminine that exists deep within herself and the culture.
Now, more than ever, women are speaking their truth as the feminine
demands healing.

THE ALCHEMY OF JOURNALING: EMERGING FROM DARKNESS AS HEROINE
Susan Tiberghien
Why are we afraid to see ourselves as heroines? Why are we afraid of
the dark? If we enter the dark, we will emerge as heroines: vibrant,
creative, compassionate. We will look first at journaling as an exercise
in self-discovery. We will see journaling as alchemy with its three
steps: entering the dark, nigredo; distilling the memory, albedo;
polishing the gold, the new consciousness, rubedo.

HOW THE POLITICAL IS PERSONAL: THE HEROINE PROBES CONTEXT IN POETRY
Vanessa Jimenez Gabb
There is content. And then there is context. Explore the heroine’s
journey by considering not only what our paths are but also how and
why we find ourselves here, in our particular moments. We will
focus on thinking more intentionally about the ways we can engage with
and generate poetry based on our material selves: how can we use the
heroine’s journey to bring attention to the various systems of which we
are products, privileged, oppressed?

VOICES OF UNSUNG HEROINES
WRITING PHOTO-INSPIRED MONOLOGUES FOR THE STAGE
Kelly DuMar
You hear them, you see them, you know them – women from your
family, your history, your community – but their stories are as yet
unwritten. Develop a draft of a short, dramatic monologue for the
stage, inspired by voices of a woman from the past or present who has not been noticed or
praised for doing hard work, being brave, or achieving her dreams by overcoming hardship.
Bring 1-3 photos of unsung heroines (from your life or from history) to write from.
WITH GRATITUDE FOR YOUR GENEROSITY

Thanks to all who contributed to more than $10,000 in donations to fund gift memberships and scholarships for those who might not be able to afford participating in IWWG. To all who contributed to our matching fund campaign, we surpassed our goal of $10,000 and received our $10,000 matching grant! Your support warms our hearts and is a vital source of our foundation to continue to provide and expand our member services to support your writing lives. Thank you!

$1,000+
Linda Bergman
Heather Cariou in memory of Izuri Amini and Anne Walradt
Kelly DuMar
Judith Huge
Jan Phillips
Hope Player
Myra Shapiro
Anne Walradt
Loretta Whalen

$500-$999
Anonymous
Jane Hogge in honor of Judy Huge
Laura Kiele
Joan McKay
Leslie Neustadt in honor of Uzuri Amini
Mary Ann O’Roark
Elizabeth Sheehan in honor of Kelly Dumar

$250-$499
Raquel Arrechea
Lisa Freedman in honor of Anne Walradt
Caitlin Guthiel
Barbara Haber
Cathleen O’Connor
Judith Prest in memory of Anne Walradt, Uzuri Amini, and Stephanie Alston Nero
Lisa St. John
Cheryl Suchors in memory of Bette Noble

$1,000+
Barbara Agosin
Linda Albert
Anonymous
Lynne Barrett in memory of Dena Santoro
Patricia Bell-Scott in honor of Susan Tiberghian
Claudia Bennett
Zita Christian in memory of Liz Aleshire
Janice Gary
B. Lynn Goodwin in honor of writers and wannabe writers
Dorothy Randall Gray in memory of Uzuri Amini
Patricia Hilton-Johnson
MaryAlice Hostetter
Judy Frye Jones
Elizabeth Kaye
Darlene Lamb
Charlotte “Chip” McDaniel
Marsha McGregor in honor of Doris Larson
Johnnierenee Nelson
Martha Pedersen
Caridad Pineiro in memory of Anne Walradt
Deborah Reed in honor of women
Elizabeth Rona
Laura Rutland
Mel Ryane
Linda Leedy Schneider in memory of Lenore Leedy
Lisa Shapiro
Sue William Silverman
Alison Strickland in honor of the amazing Women of IWWG
Pamela Varkony in memory of Anne Walradt
Linda Wisniewski
Susan Wolf

Up to $99
Kitt Alexander in memory of Ann Loring
Robin Alpern in memory of Carolyn Mallison and Stephanie Alston-Nero
Anonymous
Suzi Banks Baum
Elsa Bonstein
Deanne Bosnak
Ingrid Bruck in honor of Susan Tiberghien
Valerie Cihylik
Judy Clough
Stephanie Kaplan Cohen
Diane Crawford
Zen Davis
Ann Duvall
Laura Engel
Anne Eston
Betty Fanelli in memory of Rosemary Freedman
Yael Flusberg
Robin Foster in memory of Anne Walradt
Virginia Giordano
June Gould
Jane Harkins
Susan Haskell
Marilyn Hazelton
Susan Huggans
The K Foundation
Kathryn Karvoski in memory of Anne Walradt
Irene Kessler in honor of Tedd, Michael, and Ronni and in memory of Paul and Mae Siegel
Florence Kraut
Roberta Kuriloff in memory of Judi Beach
Morgan Lett in honor of the Board and the future generations of the Guild
Luz Marina Llorente
Janet Lombardi
Paula Lozar
Julie Maloney in memory of Marilyn Nusbaum
Paula Mate
Efy McDonnell
Debora Miller in honor of Pat Carr
Marisa Moks-Unger in memory of Stephanie Alston-Nero
Mindy Ohringer
Shichung Park
Anna Mae Perillo
Veronica Picone
Karina Reyes
Evelyn Rosser
Claire Stephens in honor of this amazing group of women
Lesley Tabor in memory of Stephanie Alston-Nero
Anne Taylor
Samantha Thacker in honor of Suze Baron
Dawn Tucksmith
HOT OFF THE PRESSES!

Sande Boritz Berger
Split-Level a novel
Ah, the 1970s. Miniskirts. Suburbia. Tie-dye and the freewheeling era of the so-called open marriage. This sly, smart second novel, written in prose as glorious as the era’s iconic tequila sunrise, gives us an on-the-verge-of-an-adventure heroine who realizes that sometimes having the life you desperately need means giving up the life you desperately want.

She Writes Press, May 2019
www.sandeboritzberger.com

Jackie Craven
Secret Formulas & Techniques of the Masters
Through narrative and ekphrastic poems, a writer searches for messages hidden in her mother’s paintings. “Open anywhere, and you won’t want to stop,” says poet Barbara Ungar.

Brick Road Poetry Press, Fall 2018
www.jackiecraven.com

Elizabeth Bodien
Oblique Music: A Book of Hours
Hearkening back to the medieval devotional books of hours used for daily prayer, poet Elizabeth Bodien takes notice of ordinary moments throughout the day, making them into opportunities for extraordinary attention and reverence. This collection of tanka begins with poems of early morning continuing until night and beyond.

Shanti Arts Publishing, January 2019
www.elizabethbodien.com

Patricia Daly-Lipe
Horse Tales: Teddy and Just’n Come to an Understanding
The content of ‘Horse Tales’ is both fact and fiction. The fiction is because we are not sure of the past our horses experienced before coming to us. The facts: these two thoroughbreds, Teddy and Just’n, live with the author and her husband and the tales they tell are true experiences, perhaps not all theirs, but incidences observed and experienced by the author.

RockIt Press, November 2018
www.literarylady.com

Dorothy May Emerson
Sea Change: the unfinished agenda of the 1960s
Part memoir, part social commentary, Sea Change is an intimate exploration of a young life lived on the edge of radical hope, change, and possibility in the 1960s in California. It is a call to action to succeeding generations demanding engagement with issues of social justice, cultural diversity, and environmental responsibility.

Matrika Press, April 2018
www.seachange1960s.net

Sandra Gardner
Dead Shrinks Don’t Talk and Grave Expectations
The series features Marabella Vinegar, almost 40, who works in a college public relations department. In Dead Shrinks Don’t Talk, Marabella becomes the prime suspect after she finds her shrink’s body. Her recently deceased mother returns to help her daughter out of trouble. Grave Expectations finds Marabella’s mother back to hunt for Marabella’s neighbor’s killer.

Black Opal Books, May and December 2018
https://sjgardner6.wixsite.com/mysite
Gaetane Martin  
100 Pennies: A Journey to Forgive the Unforgivable

A compelling memoir rooted in childhood in rural Canada. Those roots held childhood hunger, incredible poverty, generational incest, and an ever-present fear of violence from an alcoholic father. Those roots also held the seeds of the activist the author became, of the woman no longer afraid to speak her truth, and shows how she found her way to the flowering of a healthy and happy life; how she was able to forgive the unforgivable and, in so doing, set herself free.

GM Publishing, January 2019  
http://www.bitly.com/100pennies

Mary Newell  
TILT / HOVER / VEER

Pivoting around the modular refrain “in the pith of,” the poetry chapbook TILT / HOVER / VEER depicts vivid moments in our relations with the world around us, such as the planetary tilt that “shuffles the seasons,” the dynamic poise of a bird hovering, the tendency to veer as we “aim for the polestar” but “wake up awry,” and the opportunity to recover a vital orientation in the midst of life’s fluctuations.

Codhill Press, January 2019  
www.codhill.com/product/tilt-hover-veer-mary-newell

Ayin Weaver  
Souls of Viridian

A 15th century daughter of an Italian healer, an 18th century Parisian woman at the dawn of revolutionary France, a 21st century lesbian artist and her partner on route to California, a religious middle-age Brooklyn widower, and an apparition from another dimension can’t possibly have something in common—or can they?

NovelWeaverPress, January, 2019  
www.novelweaverpress.com  
(under construction)

How to Submit Your Book to Hot Off the Presses!

If your book was published within the last year, submit the details to membernews@iwwg.org as follows:

- Author name
- Title
- Short blurb (max. 50 words)
- Publisher and publication date
- Author website
- Link to cover art (such as on Amazon)

Note: We only publish announcements about books that have an ISBN numbers and are available for purchase through a publishing house, bookseller, or other publication website.
WHAT’S NEW IN THE DIGITAL VILLAGE?

We’ve declared for 2019 a new narrative—one that authentically, powerfully, thoroughly expresses the fullness of women’s voices, concerns, desires, obsessions, and objectives.

So, let’s usher in The Year of the New Narrative by learning together in these 4-week webinars! Register now and, if you can’t attend “live,” a video recording will be emailed to you to view at your convenience.

**Sundays: November 3, 10, 17, 24**
**Narrative of Truth: The Power of Reality in Storytelling,** with Pamela Varkony
4:00–5:30 PM Eastern / 1:00–2:30 PM Pacific

**FREE DIGITAL VILLAGE PROGRAMS**
**Thursday, April 18**
**Member Book Spotlight:** Cynthia Manick, author of Black Hallelujahs, interviewed by Christine Graf (Second Place winner in our 2018 Myra Shapiro Prize in Poetry)
In Honor of National Poetry Month
FREE to members & nonmembers

Read more and register at www.iwwg.org/online-digital-village. All of our free-to-all webinars are uploaded to our YouTube channel at http://bit.ly/IWWGYoutube.

**PRICING**
**Single webinar:** $119 Members / $149 Nonmembers
**3-pack:** $297 Members ($99/webinar)
$387 Nonmembers ($129/webinar)

**WANT TO SAVE MONEY?**
Buy a 3-pack and choose your three webinars later.

**HOW THE 3-PACK WORKS**
You don’t have to choose your 3 webinars upfront, but you do need to select from the list of 2019 webinars by December 31, 2019. That is, this offer expires at the end of 2019, and no partial or full refunds will be given. If you select a webinar that’s already happened “live,” we will email you the recordings (all four sessions), plus the instructor’s materials. These recordings are yours to keep, to view at your convenience, and do not expire.

**MORE INFO**
To read about the webinars and their presenters, and to register, visit www.iwwg.org/online-digital-village/.
A Remarkable Journey

A Matter of Chance, my debut novel published eight months ago (She Writes Press), has taken me on a most remarkable journey speaking to groups in libraries, bookstores, bookclubs (including Skype), conferences, universities and guesting at women’s luncheons. My greatest joy is meeting the most remarkable women who attend, comment, ask questions and generally add their individual glow to every occasion.

Julie Maloney

Share Your Multimedia Creativity in Columbus, Ohio

Most 4th Saturdays: A Time to Honor Our Individual Journeys, Noon to 1:30 p.m. at JungHaus, 59 W. Third Ave. Free for members of IWWG. Share 3-5 minutes of your photography, art, music, dance, dreams, or writing, or simply enjoy what emerges from informal multimedia group process when we express what matters to us, enriching understanding of our diverse and common humanity.

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

A Plethora of Publishing

I have had one poem, “The Chrysler Building” accepted by Sow’s Ear journal, and two poems, “Christmas Week” and “For the Neighbor Who Got Bagpipes for Christmas” accepted by the Schuylkill Valley Journal. I did a reading of the latter two at the Manyunk Art Center launch of the winter issue. In addition, my story “In the Eye of the Great Staring Moon” was named in the list of finalists for the New Millennium Writing 46th Fiction Contest.

Marylou Kelly Streznewski

Writing About Writing

“Making It Through the Loneliness on a Solo Writer’s Retreat,” was published in the Brevity blog on December 5, 2018.

Linda C. Wisniewski

SUBMIT! IWWG Literary Contests Later This Year

In honor of three very special women, The Guild announces the submission dates for our 2019 literary competitions:

• The Pat Carr Prize for Mainstream Literary Short Story, accepting submissions August 1-31, 2019
• The Myra Shapiro Prize for Poetry, accepting submissions September 1-30, 2019
• The Susan Tiberghien Prize for Narrative Nonfiction, accepting submissions October 1-31, 2019

Winners in each competition will receive monetary awards as well as free IWWG webinar participation and publication in our Literary Journal (first issue due out later this year). Watch future issues of Network, as well as our website and weekly email Update for more information and specific submission guidelines.
DECLUTTERING MY LIFE

After a subdural hematoma nearly killed me last fall, decluttering rose to the top of my to-do list. I made it through emergency surgery with a titanium plate and eighteen metal staples holding my head together, spent a few days in the ICU, then transferred to an acute rehabilitation center.

I relished the prospect of spending a couple of weeks in my own private room, with staff catering to my every need. A luxurious writer’s retreat, with Medicare picking up the tab—who could ask for more? But discharge planning began soon after I arrived. Would I be returning to a safe environment? The social worker, occupational and physical therapists interrogated me endlessly. My husband would be my caregiver, but our little pink house was a fixer-upper we’d never finished fixing up. We’d moved there in 2001, right after September 11th, and the place had accumulated far too much stuff. Tripping hazards abounded. Especially paper—I’m a writer, and I hoard books, magazines and manuscripts.

What if they made a home visit, we flunked and they kept me in rehab? That had happened with some patients. By now I was eager to leave. The writing hadn’t panned out; I was too stoned on Oxycontin. Family tried cleaning and organizing while I was gone, but when I came home, the clutter was still overwhelming. Thankfully there’d been no home visit, but I resolved to declutter ruthlessly. My physical and mental health, indeed my very life, depend on it.

—Julie Lomoe

Fairy Tale

Once upon a time,
I will write in years to come,
I lived in a contemporary castle,
surrounded by a suburban moat.

Silently screaming
from the widow’s tower,
I kept myself captive, locking
the drawbridge in place,
pillars pointing to heaven,
unable to bid adieu
to the blizzard of pastel petals
covering my court yard in Spring,
each flowering tree a commemoration
of royal proportions, nor wave the Autumn
wind away, as it rustled saffron
oak leaves outside our bridal chamber.

But suddenly, I awoke from magical slumber,
the spell broken by the kiss of a wandering prince.
The gentle Japanese yews, we
planted as seedlings, now blocked the sun,
and moss had crept up the entire western wall,
threatening to crack my foundation.
Lured by the carefree cacophony of starlings,
dismantling their formation for rest,

I decided to flee before winter. Raking the dead leaves accumulated at my feet, I cleared a path for yesterday,
Declutter My Life?

A memory is a beautiful thing, it's almost a desire that you miss. ~Gustave Flaubert

Starter spider plants green my window sill.
Grandma Annie showed me that African violet leaves placed in water grew babies.

Stones carried from Albania, Russia, Provence, Ireland, St. Maarten and Montreal mingle with black lava rocks gathered still warm the day Eleanor and I crept past the warning sign at Ariel volcano.

Recipes stained by cream cheese, butter, even breast milk, one for Fabulous Cheese Cake from Aunt Joyce who played jump rope with me in high heels and a hat.

Extras of everything in the pantry. Momma, hungry during the depression, learned cabbage soup and make do.

Pink blown glass snail, big as a baby's head, bought on the street in Burano where the boat back to Venice waited for me, and the others clapped when I finally arrived.

Books in boxes, on shelves, in the basement, on my nightstand, in my car. I gave most of the novels away, but poetry deserves to be revisited. “Give it time and space,” Stellasue said.

Pictures of us young, our children swimming, grandchildren building sand castles, Lake Michigan sunsets, s'mores at the beach, pictures of the ones who are gone.

Declutter-- not today. Or maybe I’ll start with the plastic food containers.

Discard the ones missing the tops that completed them.

—Linda Leedy Schneider

As the old year ended, I felt an urge to finish what I started, as if I needed a clean slate to begin 2019. And then I laughed. As if that’s ever going to happen.

I stopped reading a book I hated, for a book club whose members I couldn't relate to. It wasn't worth my time, but I don't like to leave anything unfinished.

I have a half-done quilt on my sewing machine, wrinkled clothes on the ironing board, and a Christmas tablecloth with stains I haven't managed to remove. And then there are all the short stories and essays in progress on my computer. It's hard, but somethings got to go, and it won't be the writing.

I've dropped so much in my life: freshman organic chem, friends who moved away. I've let go of big projects: trying to make my mother be feminist, trying to keep raising my kids after they'd grown.

It's okay. If we hold on to everything we start, our lives would be a spaghetti-ball mess we could never untangle. Life is about choices.

A turn of the calendar's page has opened up more possibilities. What will I choose to start this year? What will I finish? And what can I quit in the middle of, knowing full well that “enough is enough,” that forcing myself to complete something no longer important is just a waste of my precious time? Time I could use for things that matter. Time for discovery and renewal.

Yes, I will not miss my reign in that palace, but I will miss the innocent illusion, the fairy tale ending of living there, happily ever after.

—Dianalee Velie

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—Linda C. Wisniewski
Pre-registration required; limited to ten registrants on a first-come, first-served basis. $50 fee. To reserve one of the ten spaces, submit a manuscript (3,000 words or less) electronically by no later than June 15 to iwwgquestions@iwwg.org, subject line: Submission for Advanced Seminar in Fiction Writing. Preference will be given to full-week registrants. You will be notified within 48 hours if you are among the first ten applicants, and you will be invoiced at that time for the $50 fee. Manuscripts will be distributed to all participants in advance of the conference.

Lynne Barrett's third story collection, Magpies, received the Florida Book Awards Gold Medal for Fiction, and her handbook, What Editors Want, guides writers through the submission process. Her recent writing can be found in New Flash Fiction Review, Necessary Fiction, The Miami Rail, The Southern Women's Review, and a number of other publications. A recipient of the Edgar Award for best mystery story and an NEA Fellowship, Barrett teaches in the MFA program at Florida International University and is editor of The Florida Book Review. www.lynnubarrett.com
https://www.facebook.com/LynneBarrettauthor
https://twitter.com/lynnubarrett

Suzi Banks Baum (Mixed Media)
Something about the Body: Bold Writing about our Bodies
Birthed in Mixed Media Collage
This is a workshop where ritual, multi-media collage, and writing intermingle. We will make body-related collages and respond to short writing prompts to draw forth new material to fuel our literary life. This workshop is open to all for daily drop-in or a full-week immersion. Please bring your journal and pen and an apron. A lush banquet of materials will be supplied. A modest daily materials fee will be requested.

Suzi Banks Baum is a writer, artist, actress, teacher, community organizer, and mom. Suzi uses the written word, hand-bound books, mixed media collage, and photographs to say what she means. 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. Suzi's work has been published in The Walloon Writers Review, 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). 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, short-story writers, or 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 salable script. As an experienced buyer and seller in the entertainment industry, Linda uses popular films to teach you scene-writing, sub plots, plot points, and act breaks.

Linda Bergman has written over 24 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 Writer's Guild Award. 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? The Sequel, published in 2016. Her first play, Wanna Play?, was published by Samuel French and produced on PBS. lindabergmancreativewriting.com
https://www.facebook.com/LindaBergmanScreenwriter
Kelly DuMar
(Playwriting)
Play Lab:
Writing & Producing
Your Photo
Inspired
Short Play or Monologue for the Stage –
Voicing the Stories of Unsung Heroines
Have you always wanted to write for the stage, but didn’t know how to begin? In this class, you’ll develop a draft of a ten-minute play, a monologue, an excerpt from a one-woman show, or a short scene from a longer play. Our lab culminates in a performance, Wednesday evening, for an enthusiastic audience of conference attendees, where actors will read your play on stage. No prior playwriting experience is required.

Pre-registration required; limited to ten participants on a first-come, first-served basis. No fee. Please note: The Play Lab is a double session. To reserve one of the ten spaces, email Kelly your intent to participate, at kellydumar@gmail.com, by Friday June 28 at 9:00 p.m. Preference will be given to full-week registrants; all participants will be notified immediately upon their request.

Kelly DuMar is a playwright and poet from the Boston area who facilitates creative writing workshops around the U.S. and online. 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.

www.KellyDuMar.com

Vanessa Jimenez Gabb
(Poetry)
Advanced Poetry Seminar
In an atmosphere of mutual trust and confidentiality, we will share our poetry with one another and offer feedback that is supportive and useful, taking into consideration aspects of your piece that are working well, and how you might approach revision. By design, the spirit of the feedback session is positive and encouraging. The workshop will focus on the refinement of your personal voice and help to expand and nuance your awareness as a reader. Open to all levels.

Pre-registration required; limit of twelve participants on a first-come, first-served basis. A one-page poem is required of each attendee in advance of the workshop; $50 fee. To reserve for one of the spaces, submit a one-page poem of any form/content electronically by no later than June 15 to iwwgquestions@iwwg.org, subject line: Submission for Advanced Poetry Seminar. Preference will be given to full-week registrants. You will be notified within 48 hours if you are among the first twelve applicants, and you will be invoiced at that time for the $50 fee. Poems will be distributed to all participants in advance of the conference.

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 poetry has been featured in PEN America, The Poetry Project Newsletter, and The Brooklyn Rail. She teaches at Newark Academy and for Brooklyn Poets. She is from and lives in Brooklyn, NY.

www.vanessajimenezgabb.com

Janice Gary
(Memoir)
Writing the Goddess Within: Finding our Stories through Feminine Archetypes
Through exploration of feminine archetypes such as the Maiden, the Mother, the Crone—and their associated Goddesses—we will write our own tales of the mythic journey of being a woman.

Janice Gary is the author of Short Leash: a Memoir of Dog Walking and Deliverance, winner of the Eric Hoffer Prize, Nautilus Book Award, and a Finalist for the Sarton Award for Memoir. Her work has been published in River Teeth, Brevity, The Spring Journal, Ms. Magazine, and other publications and as part of the feminist anthology, Women Speak Out. 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
June Gould  
(Multi-Genre)  
Place as Metaphor: Writing Workshops about the Meaning of Place  
In our lives and our writing, place holds meaning beyond simple description. In this workshop we will hear about the powerful uses of place in fiction, memoir, and poetry, do sensory writing exercises about our childhood and adult places as well as the real and imagined places where things have or might happen.

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_. June has published poetry in numerous journals, including _Jewish Women's Literary Annual._

Dorothy Randall Gray  
(Multi-Genre)  
My Mother, My Daughter, My Writing Self  
From Mother Nature to Mommy Dearest, relationships between mothers and daughters have motivated a multitude of memoirs and movies. In this workshop you will dig into the creative crypts that hold the silences, secrets and sense memories, the furtive future and the knowingness of now. Then, with music and meditation, you will use the priceless treasures you find there and transform them into poetry and prose, fiction and fantasy, monologues and memoir. Please bring photos, mementos or other items that reflect the essence of your energy, or that of a mother or a daughter.


Judy Huge  
(Memoir)  
From Your Personal Past to the Public Page: An Advanced Workshop on Memoir  
This intensive workshop is designed to help those already launched in writing short- and long-form personal narratives see the writing decisions they are making in the light of reader response and more clear-eyed perspective. Based on the idea that close examination of short pieces can reveal strengths and liabilities that have taken up residence in longer ones, we work each day with writing submitted ahead by the participants. Our work is both collaborative and individual; feedback will be focused and specific. Our goal: helping each participant engage her readers with more confidence in her craft.

Pre-registration required; limit of ten participants on a first-come, first-served basis; $50 fee. To reserve a space, submit electronically no more than five double-spaced pages of personal narrative by no later than June 15 to iwwgquestions@iwwg.org, subject line: Submission for Advanced Workshop on Memoir. Work can be taken from a single long piece or several shorter, stand-alone pieces. Individual work and feedback will be incorporated into the design of the workshop. Preference will be given to full-week registrants. You will be notified within 48 hours if you are among the first ten applicants, and you will be invoiced at that time for the $50 fee. Manuscripts will be distributed to all participants in advance of the conference.

Judith Huge has spent over 30 years developing innovative approaches to both learning and writing. As president of her own national consulting firm, teacher of undergraduate and graduate-level college courses, and director of writing workshops across the country, she has made a difference in the way thousands of people find, craft, and promote their writing voices. She is a co-author of _101 Ways You Can Help: How To Offer Comfort And Support to Those Who Are Grieving_ (Sourcebook, 2009), as well as _A Middle Aged Woman and the Sea._
Marsha McGregor
(Memoir)
Your Narrative Fingerprint: Finding Your Nonfiction Story's DNA

This workshop will explore ways to build personal essays as well as longer works of narrative nonfiction from the inside out. We start with instinct and intuition, seek the shape the story wants to take, find the language to bring it alive, give it the voice and the human face that only you can provide. Come prepared to spend a good deal of time writing in class, where we'll blend the soulful with the pragmatic. The workshop is designed to serve beginners, advanced writers and anyone in between.

Marsha McGregor's creative nonfiction has appeared in The Kenyon Review Online, Brain Child, Brain Teen, Fourth Genre, Ascent, Literary Mama, River Teeth's Beautiful Things, Zone 3, The Philadelphia Inquirer and four anthologies. Her personal essays have appeared regularly in Cleveland Magazine since 2008. Marsha is a Peter Taylor Fellow for the Kenyon Review Writers Workshop, and a fellow for the Kenyon Review Writing Workshop for Teachers. www.marshamcgregor.com

Maureen Murdock
(Memoir)
The Heroine's Journey as a Narrative Structure for Memoir and Myth

In writing and telling our stories, we come to know the deeper pattern of our lives. Perhaps the popularity of memoirs in our culture today reflects the desire to find meaning in the mystery of our lives and to understand our unconscious choices, actions, and dreams. Another reason for the memoir's appeal might be its mythic power. In this course we will use the stages of The Heroine's Journey as a framework to explore our own character arc progressing through our life journey.


Jan Phillips
(Multi-Genre)
Divining the Body: How to Translate the Wisdom of Your Cells into Written Words

Your body is a satellite dish for mind-at-large. You are a receptor for pure intelligence and information pours into you through every sense with every experience. Whether you tune into this or not is up to you. This workshop uses writing, images, poetry, and stories to stimulate our senses and awaken our imaginations. From there, all heaven breaks loose. Memories resurrect, details surface, and dualities are resolved as we discover that every experience we lived through happened for us as well as to us. Come join us as we write our way into our own body's wisdom.

Jan Phillips is a writer, photographer and activist. She 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. Jan is co-founder and director of the Livingkindness Foundation, a grassroots activist organization supporting women in leadership and art in activism. www.livingkindness.org www.janphillips.com


cont.
Caridad Pineiro (Publishing)
Exploring the Intersection of Publishing and Technology
With the advent of the Internet, a second publishing revolution has ushered in a digital age that presents writers with both great opportunities and challenges. Self-professed computer geek Caridad Pineiro shares her knowledge of social media, websites, blogs, search engines, and more in a series of workshops designed to help authors bridge the gaps between publishing, writing, and technology.

Caridad Pineiro is a transplanted Long Island girl who has fallen in love with the Jersey Shore. When Caridad 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. 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 various writing organizations throughout the country.

www.caridad.com
https://twitter.com/caridadpineiro
www.facebook.com/Caridad.Author

Judith Prest (Mixed Media)
Getting Below the Words: A Journey Through Soul Collage®
SoulCollage® is a process for creating small collages on matboard. Images can get to “the words below the words” and can help us bridge the gap when there are experiences for which we don’t yet have the words. You will find that working with images can be refreshing and can recharge your creative batteries. No previous “artist experience or skill” needed. Even though all art supplies will be furnished, please feel free to bring copies of photos of important people, animals, landscapes in your lives, or to bring any images that call to you between now and then. There will be a voluntary daily donation to help cover the cost of art supplies.

Judith Prest is a poet, photographer, mixed media artist, and creativity coach. Her poems have been published in several literary journals and in seven anthologies. Recently, her chapbook manuscript, After, was accepted by Finishing Line Press and is scheduled to be in print by May, 2019. A retired school social worker, she currently works part time running recovery writing and expressive art groups at New Choices Recovery center in Schenectady, NY.

www.facebook.com/judith.prest
www.soulcollage.com/judith-prest

Mel Ryane (Movement/Performance)
Page to Podium: Reading Your Work Aloud
Writing is lonely. Sometimes it feels like you could use another voice. Fortunately, you have one—yours. In this workshop, you’ll learn how to prep, practice, and present—revealing what you’ve written and wish to write. The very act of reading your work aloud begins the process of editing. Writers will read aloud from published works and their own writing. One-on-one coaching is a component of the workshop. All writing genres are welcome.

Mel Ryane has performed on stages across the U.S. and Canada. She’s also coached actors on television and film sets and public speakers on the corporate level. She has taught her workshop Page to Podium for the last ten years to writers’ groups and at writers’ conferences across North America. As a writer, her work has been published in the LA Times and her memoir TEACHING WILL: What Shakespeare and 10 Kids Gave Me That Hollywood Couldn’t (Familius) received glowing reviews from Publishers Weekly and Kirkus Reviews.

www.melryane.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. That’s a myth, even more today than 30 years ago. The writer has to be promoter, marketer, and business person—scary as that may be. Marketing the book starts with well-crafted queries (also pitches), synopses (if you write fiction), and book proposals (if you write nonfiction). This workshop will provide you with the information, tips, tricks, and resources—along with the support and feedback you need—to craft compelling queries, synopses, and proposals.

Paula Chaffee Scardamalia is an author, book coach, a dream and tarot intuitive, and the former dream consultant for PEOPLE Country Magazine. Since 1999, Paula has given workshops and retreats on how to use intuitive tools like dreams and tarot for writing stories from the deepest part of the imagination. Paula publishes a weekly e-newsletter on writing, creativity, dreams, and tarot, and is the award-winning author of Weaving a Woman’s Life: Spiritual Lessons from the Loom. Paula is celebrating the launch of her debut novel, In the Land of The Vultures (Wild Rose Press, 2018).

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. In this workshop, we’ll write every day. Suitable for writers of both prose and poetry.

Eunice Scarfe has taken her distinctive Blank Page workshop across North America through her company Saga Seminars (saga is old Norse for ‘woman speaker’), teaching, for example, 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.

Myra Shapiro
(Poetry)
Reading and Writing Poems: Form is an Embodiment
We can take inspiration from the body of existing poems to write/give birth to our own unique poems. Becoming conscious of world and art: your senses. Come share the life-changing and healing mystery of poetry. You will learn to engage all of your senses in the process of writing, which is a way of finding and making meaning in our lives as well as creating art. This workshop will stimulate new work, build your confidence as a writer, and help you to strengthen your unique voice. Poets, would-be poets, prose writers, and the curious are all welcome. Much of your time will be spent writing.

Linda Leedy Schneider is a psychotherapist in private practice and poetry mentor who was awarded the Contemporary American Poetry Prize by Chicago Poetry. She has written six collections of poetry, including Through My Window: Poetry of a Psychotherapist (Plain View Press). Linda facilitates workshops nationally including The Manhattan Writing Workshop, which she founded and has led since 2008. Editor of two poetry anthologies, Poems From 84th Street (Pudding House Publications) and Mentor’s Bouquet (Finishing Line Press), Linda’s poetry was included in Not a Muse: The Inner Lives of Women, a World Poetry Anthology.
gender is a focus of today’s news; how does it surface in poems? How does our heritage live in our work? Joy will come through curiosity and exploration.

Myra Shapiro’s poems have appeared in many periodicals and anthologies, twice in *The Best American Poetry*. Her books include *I’ll See You Thursday* and *12 Floors Above the Earth*, and a memoir, *Four Sublets: Becoming a Poet in New York*. She serves on the Board of Directors of Poets House and is a long-time member of and instructor for the IWWG.

Arielle Silver

*(Nonfiction)*

**Crabs, Frags, and Crots: Exploring the Lyric Essay**

Breaking the boundaries of traditional narratives, the world of lyric essay resides in the wild lands between prose and poems. In this workshop, every day we will read and generate new writing in found and invented lyric essay forms, like hermit crabs – named for the animal which fits its soft body into borrow structures – listicles, crots, fragments, haibuns, shapes on the page, associations, multi-vocal narratives, and the stunning silence of white space’s absence. Though our reading selections will be from the creative nonfiction world of lyric essay, writers of all prose and poetic forms are welcome.

Arielle Silver is a literary and song writer, musician, and retreat leader. Her essays, poems, and hybrid misfits have appeared in *Matador Review, Brevity, Under the Gum Tree, Gulf Stream, Jet Fuel Review, Lilith Magazine*, and others. Her music has been licensed internationally for film and TV, and she’s currently at work recording her fourth studio album. [www.ariellesilver.com](http://www.ariellesilver.com)

**Panel A S need**

*(Movement/Performance)*

**Speaking Truth/Moving Words/Page to Stage**

This workshop is designed for poets and writers of any discipline and level of experience who are interested in performing their words. We will explore devised theater/performance poetic monologues, the poetic series, and various techniques for staging self-scribed works using contemporary performance poets and artists as models.

Pamela Sneed is a New York-based poet, writer, performer, and visual artist. She is author of *Imagine Being More Afraid of Freedom than Slavery, 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, VIBE*, and on the cover of *New York Magazine*. In 2017, she was a visiting critic at Yale and Columbia University, and a visiting professor at Columbia University’s School of the Arts for 2017-2018. She is online faculty at Chicago’s School of the Art Institute, teaching Human Rights and Writing Art. Her work appears in Nikki Giovanni’s, *The 100 Best African American Poems*. Her short story book *Sweet Dreams* was published by Belladonna in April 2018.

**Donna Baier Stein**

*(Fiction)*

**Turning Images into Tales: Writing Ekphrastic Short Fiction and Poems**

Three-day workshop, Saturday through Monday

Ekphrastic writing (fiction or poetry based on visual art) is found in works as diverse as *Girl with the Pearl Earring, Moby Dick, and Ode to a Grecian Urn*. This workshop will offer participants a chance to learn what ekphrastic writing is and see examples of it in both poetry and prose; discover for themselves how to find these magic, story-generating artworks; write using visual prompts provided by the workshop presenter; and share their work for generous and gentle critique. Handouts will include examples of poetry and prose based on visual art. Paintings, illustrations, and sculptures can be shared as either postcards or slides to use for prompts for writing exercises.

Donna Baier Stein is the author of *The Silver Baron’s Wife* (PEN/New England Discovery Award, bronze winner in *Foreword Reviews* 2017 Book of the Year Award, and more), *Sympathetic People* (Iowa Fiction Award Finalist), *Sometimes You Sense the Difference, Letting Rain Have Its Say, and Scenes from the Heartland: Stories Based on Lithographs by Thomas Hart Benton*. She was a Founding Editor of *Bellevue Literary Review* and founded and publishes...
Susan Tiberghien
(Nonfiction)
The Alchemy of Writing: Nonfiction Forays into the Dark
In this workshop, we will move from journaling to memoir as modern-day alchemists. We will look at the practice of alchemy. How it takes us into the dark, to deepen our writing and to discover subjects we have not written about. Through journaling, we will find our way out of the dark, using the labyrinth as a model. Through crafting essays and memoir, we will find our way to share the “gold” we have found. We will try to embody the compassion we wish to see in the world around us.

Susan Tiberghien is an American-born writer living in Geneva, Switzerland. For over 25 years she has been teaching creative writing at writers’ centers and conferences, both in the U.S. and in Europe. She is the author of four memoirs and the acclaimed writing book, One Year to a Writing Life, Twelve Lessons to Deepen Every Writer’s Art and Craft. Her new book, Writing Toward Wholeness, Lessons Inspired by C.G. Jung, was published by Chiron Publications in March 2018. She has published narrative essays extensively in literary reviews and anthologies. An active member of International Pen, Susan founded and directed the Geneva Writers’ Group (250 English-language writers) for 25 years. www.susantiberghien.com

Pamela Varkony
(Nonfiction)
The Power of Reality in Storytelling
Three-day workshop, Saturday through Monday
Writing your truth can inform, influence, heal, and entertain your reader, as well as yourself. 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. During this session 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. It will be your view of the world based on your experiences. You will be encouraged to use the three days to write a piece suitable for submission. Appropriate outlets for submission will be included.

Pamela Varkony is a nonfiction writer and a former columnist for Tribune Publishing. Her work appears in newspapers, magazines, and in PBS and NPR on-air commentaries. Her poetry has been published in the New York Times. Recognized by the Pennsylvania Women’s Press Association with an “Excellence in Journalism” award, Pamela often uses her communication skills to advocate for women’s rights and empowerment both at home and abroad. Pamela was named the 2017 Pearl S. Buck International Woman of Influence for her humanitarian work. She is also a member of the Pearl S. Buck Writing Center faculty. www.pamelavarkony.com

Yun Wei
(Fiction)
The Five Senses of Fiction
Three-day workshop, Saturday through Monday
The best of fiction immerses the audience in a specific and memorable experience. The most direct way of pulling your reader into the experience is by activating their five senses. In this workshop, we will look at how sight infuses settings with emotion, how sound creates atmosphere, how smell and taste build a specific cultural setting, and how touch connects us to each other and the physical world. We will examine prose excerpts where the five senses are maximized, and we will apply the senses in practical exercises to produce stories that breathe beyond the page.

Yun Wei received her MFA in poetry from Brooklyn College and a bachelor’s in international relations from Georgetown University. Her writing awards include the Geneva Literary Prizes for Fiction and Poetry, the Himan Brown Poetry Fellowship, and recent nominations to the Pushcart Prize. Her fiction and poetry is forthcoming or has

**The Afternoon Critique Sessions**

**Poetry Critique with Myra Shapiro and Vanessa Jimenez Gabb**

This seminar/critique is an integrated workshop and critique group, open to anyone though best suited for writers of poetry who want to realize their poems beyond their habitual ways of seeing and saying; are committed to assessing a poem on its terms, whether or not they “like” the poem or value its aesthetic; and recognize that a critique of a poem is not a critique of the poet. We will interrogate each poem’s integrity in terms of content and form, sense and sound, the personal and the universal, and we will offer suggestions, local and global, for revision/re-vision. If you wish to receive feedback on your work, bring ten copies, if you’re able to, of a one-page poem. Anyone, not just poets seeking feedback, can participate in the critiquing.

**Nonfiction Critique with Susan Tiberghien and Judy Huge**

The critique sessions in nonfiction are open to all. If you wish to read a short piece of your writing (under 1,500 words), you are asked to sign up with Susan. Signups will begin on the first day of the conference, and remain open until all slots are filled. You will 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 who participate and 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 two session leaders.

**Nonfiction Pitch and Proposal Critique Session with Jan Phillips and Paula Scardamalia**

Pitch your idea for a nonfiction/memoir project and receive feedback from two published writers who know the ins and outs of selling proposals. Get clarity on the value of your work. Learn to speak efficiently and confidently about the need for what you’re doing, the audience you’re addressing, the platform you’ve established, and the strategies that will work best for marketing. Learn what it takes to get book reviews and radio interviews.

**Fiction Critique with Caridad Pineiro and Anya Achtenberg**

Critique sessions in fiction are open to all. You will sign up for a 15-minute reading and feedback session. We ask that you bring and read at least the first page of your work—not an excerpt from somewhere in the middle of your piece—and no more than the first four pages. Verbal feedback is given by the session leader, 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 by participating in critiquing as from having your own work critiqued, so make a point to drop in!
On-site registration opens at 2:00 p.m. on Friday, July 12, at Seeger Union on the Muhlenberg College Campus. All workshops run six days, unless otherwise noted. Material is not repeated.

New York
International Women’s Writing Guild
Spring Big Apple
SUNDAY, APRIL 7, 2019 • 8:00 AM – 5:30 PM

NEW WORKSHOP ~ PUTTING YOUR EMOTIONS ON THE PAGE
Donna Baier Stein
Writing offers us a chance to not only experience but also express our emotions. This may mean using words to understand and work through difficult feelings . . . or to celebrate the high points in our lives. Somehow, through writing what’s deep inside us, we reveal our own and our fictional characters’ humanity. And isn’t this part of what makes a book compelling to read? The great New England poet Robert Frost said, “No tears in the writer, no tears in the reader.” Human emotions run the gamut from dark to light. Putting yours on the page makes for vivid writing and impactful reading. Writing prompts will be provided along with tips on showing your characters’ emotions through dialogue, gesture, action, and more.

CONQUERING YOUR FEARS OF QUERIES AND PITCHES
Paula Chaffee Scardamalia
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. But you also have to sell your manuscript—first to an agent and/or editor, and then to the reader. Even if you are self-publishing, you need what is essentially a pitch on the back cover of your book, and you need to be able to talk succinctly about your book to reviewers and readers and others. Your first sales tools are hooks and pitches. If you are seeking an agent or editor, you need a query. If you’ve been intimidated by these important marketing tools, this workshop will provide you with information, tips, and resources along with the feedback you need to craft compelling hooks, pitches and queries that will have editors and agents asking for more.

PRACTICING THE POETRY OF FLOW
Myra Shapiro
Not ready to pitch to an agent? Take the opportunity to enter the world of New York poet Myra Shapiro and immerse yourself in the fluidity of writing poems inspired by the lines of others.

REGISTER
www.iwwg.org/big-apple-2019

“Community matters. I found a safe place to have a voice. There are all levels of writing, and all levels matter.”
– past conference participant

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Students • $95

SCHEDULE
8:00 AM • Registration & Coffee, Tea & Pastry
8:30 AM • Introductions & Opening Remarks
8:45 AM • Donna Baier Stein
10:30 AM • Paula Chaffee Scardamalia
Noon • New Authors Panel & Book Signing over Catered Lunch
1:30 PM • Agents Panel
2:30 PM • Myra Shapiro concurrent with Meet-the-Agents Sessions
4:15 PM • All Voices Open Mic
5:30 PM • Wrap-Up

REGISTER
www.iwwg.org/big-apple-2019

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SCHEDULE
8:00 AM • Registration & Coffee, Tea & Pastry
8:30 AM • Introductions & Opening Remarks
8:45 AM • Donna Baier Stein
10:30 AM • Paula Chaffee Scardamalia
Noon • New Authors Panel & Book Signing over Catered Lunch
1:30 PM • Agents Panel
2:30 PM • Myra Shapiro concurrent with Meet-the-Agents Sessions
4:15 PM • All Voices Open Mic
5:30 PM • Wrap-Up

REGISTER
www.iwwg.org/big-apple-2019
**GET YOUR WORDS OUT THERE!**

**IWWG Members’ Room**  
[www.facebook.com/groups/IWWGmembers](http://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 Writers’ Cafe**  
[www.iwwg.org/forum](http://www.iwwg.org/forum)  
Participate in our interactive forum. Post your writing or questions and get feedback. 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 “Writers’ Cafe” in the drop-down menu under “News” in the navigation bar.

**NewPages**  
[www.newpages.com](http://www.newpages.com)  

** FundsforWriters**  
[http://fundsforwriters.com](http://fundsforwriters.com)  

**Trish Hopkinson**  
[https://trishhopkinson.com/category/call-for-submissions](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](http://www.facebook.com/groups/35517751475).

**Submittable**  
[www.submittable.com](http://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](http://www.facebook.com/submishmash).

**Erika Dreifus**  
[www.erikadreifus.com](http://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](http://www.facebook.com/erikadreifusauthor) to receive her weekly “Monday Markets and Jobs for Writers” posts.

**Cathy’s Comps and Calls**  
[http://compsandcalls.com](http://compsandcalls.com)  

**Poets & Writers**  
[www.pw.org](http://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](https://winningwriters.com)  
Resources, plus subscribe to free e-newsletter for free literary contests and access to database.

**Writing Career**  
[http://writingcareer.com](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](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](http://www.freelancewriting.com)  
Freelance writing jobs, writing contests, articles, and free e-books on writing and freelancing.
Summer Conference

2018 HIGHLIGHTS