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1990, this was, as Susan describes it, “A life-changing experience, and I haven’t missed one conference since... which is amazing because I still had kids at home, and it wasn’t exactly right next door.” Indeed, home was abroad, in Geneva, Switzerland, where she was raising six kids in a foreign language — French. “IWWG built a bridge for me between my homes in Switzerland and U.S.,” she says.

As it turned out, the vitality and camaraderie of IWWG attendees gathering in the inspirational setting of the Skidmore campus, was the ideal setting for dreaming the dream that would launch her career as a published author. In the middle of the night, Susan found herself dreaming the chapters and title of what became her first published book at age sixty, *Looking for Gold: A Year in Jungian Analysis*. She had been enthusiastically telling her friends about her analysis - how life enriching it was, having finished one year, and how analysis was taking her writing to a deeper level. This “soul work,” she says, opened the door to decades of writing, publishing and teaching workshops after raising her children.

After interviewing Susan, it occurs to me how fascinating it would be for an IWWG faculty member to propose a course for next year’s conference: *How I met Susan Tiberghien and Her Influence on Me as a Woman - Writing.*

Undoubtedly, the class would be oversubscribed. Because, whether you’re a long-time member or a newer one, it’s highly likely you’ve met Susan, been mentored by Susan, or had your writing encouragingly critiqued by Susan. You’ve read at least one, if not all of her four nonfiction books. You’ve probably attended the workshop she originated in 1991, *Writing the Personal Essay*, which she has been teaching every summer since.

Susan has guided many of us, literally and figuratively, to find an exceptional community of women writers and literary friendships we’ve been seeking, consciously or unconsciously, to take our writing and personal development to a new level. My own experience of being inspired to join the faculty of IWWG was the direct result of a literal, and figurative, tap on my shoulder by a stranger in a crowded book market during Grub Street’s Muse and the Marketplace in Boston. Hundreds of books and noisy writers swarmed the tables I browsed. Instinctively, I picked up a title that seized my attention - *Looking for Gold: A Year in Jungian Analysis*. I was a writer, a mother home full time raising children, who also happened to be seeing a Jungian analyst at the time. A moment later, I felt the tap on my shoulder – the smiling author greeting me, in the flesh, introducing herself. I eagerly accepted Susan’s, and the IWWG’s, contact information. Magic? You might call it that. Jung would call it synchronicity, which he said is: “The coming together of inner and outer events in a way that cannot be explained by cause and effect and that is *meaningful to the observer.*”

In *Looking for Gold*, Susan calls synchronicity, “A common chord that vibrates.” For women writers in IWWG, Susan is the common chord who vibrates for us.

Indeed, Susan’s course, *Writing the Personal Essay*, endures so successfully because, for aspiring women writers, experiencing her as a role model is a *eureka moment* - the sudden, unexpected realization that Susan, starting from scratch at age fifty, solved the problem of learning to be a writer, seeing herself as a writer, and living a satisfying and! authentic life as a published author. After having devoted thirty years to marriage and raising six children in a foreign country, her workshop students can’t help but admire her courage to adapt; her willingness to take risks to build the support circle she needed to develop as a writer. She models the necessity of vulnerability, asking for help, being open to growth and change. Above all, the tenacity to mine the gold in her dreams.

Students and readers of her books identify with her candid struggle to believe in herself as a writer. In *Looking for Gold*, she recounts this dialogue with her analyst, which demonstrates the daunting – and familiar to many of us - process of changing role identities - defining and stepping into a new role:

*continued on page 22*
The Magical Carrot

By Jai Maa

One writer’s journey to the Spring Big Apple, and what happened there.

The Divine has a way of luring me to places with a carrot and sneaking magic in the back door once I’m there. I assumed the reason why I got intuitive signs to fly up from Florida to NYC was to pitch my next book idea to an agent, but that was simply my carrot. By Divine coincidence, two of my friends were attending a wedding in Manhattan the same weekend, so I was blessed with travel companions.

After getting lost on the subway many blocks away from the conference, being asked by a kind activist from Nature.org when was the last time I planted a tree, and dashing smack through the Annual NYC Sikh Day Parade in flip-flops and a Starbucks in hand, I finally found Scandinavia House and alas, the IWWG!

Once settled upstairs, women from various walks of life entertained us with their short stories written in Susan Tiberghien’s afternoon workshop. Aside from the plethora of helpful information I got from Susan’s expertise, I received downloads of insights for writing my next book. I felt fortunate to be swirling in the Infinite Intelligence of some of the most creative women in the world.

Downstairs was a charming Scandinavian café with a tree cascading elegant white lights centering the room. I had the pleasure of having dinner with the production team of the conference and learned a little about the powerful women who hold the International Women’s Writing Guild together. Judy Huge recognized me from attending an IWWG conference years ago in St. Pete and because of her, I will be attending the next conference in Connecticut.

After our magical dinner, Melissa Rosati kindly spent a half hour walking me to the right subway so I could find my Guild, which was dear to her heart, published a local newspaper the Bath Villager, and her most cherished accomplishment, her poetry book The Lotus Tree: A Memoir of Poems. Some of her other accomplishments in life included, being a mother, a School Trustee, a member of the Correctional Service of Canada’s Citizens Advisory Committee, Dealer in Antique Ephemera, and a graduate of St. Lawrence College. As an expression of sympathy, memorial donations made to the Alzheimer’s Society of Canada, Research Program would be appreciated by the family.

Editor’s note: Many of you will remember Denise from past conferences. Her daughter Robyn wrote us, “You were all a salvation for my mother and a catalyst for her expressing her true self.” We send our heartfelt condolences to her family.

Obituaries

KENNY, Denise Sandra - Denise Sandra Kenny, age 76, passed away on January 29, 2015 and will be truly missed. She is survived by beloved husband, soul mate Neil, loving children John, Debbie (Peter), Cameron, Trevor and Robyn (Matjaz); grandchildren Liam, MacKenzie, Kaitlyn, Taegan; siblings Cameron (Wilma) and Daphne; niece Tammy, and nephew Peter. Brother-in-law John (Vickie); nephew Scott (Lesley), Stephen, and niece Christie (Dave). She lived an amazing life. Her passion from a very young age was being a writer. She expressed her creativity within the International Women’s Writers Guild, which was dear to her heart, published a local newspaper the Bath Villager, and her most cherished accomplishment, her poetry book The Lotus Tree: A Memoir of Poems. Some of her other accomplishments in life included, being a mother, a School Trustee, a member of the Correctional Service of Canada’s Citizens Advisory Committee, Dealer in Antique Ephemera, and a graduate of St. Lawrence College. As an expression of sympathy, memorial donations made to the Alzheimer’s Society of Canada, Research Program would be appreciated by the family.

"It is not often that someone comes along who is a true friend and a good writer.”

- E.B. White, Charlotte’s Web
Opening Night Keynote: Judy Reeves

Wild Women, Wild Voices
Writing from Our Authentic Wildness

When women hear the words wild and woman something deep within us responds — a stirring, an excitement we may not be able to name, a feeling that yearns for expression, a longing to reclaim our true nature. Residing just below the surface of our daily lives is the voice that can speak to this longing. This is wild voice and through its deep song, we touch into places that belong to our authentic and wild feminine nature. Writing with wild voice, we remember our stories, and through memory and imagination, we give voice to thoughts and feelings that are too often ignored or set aside. Claiming Wild Woman, we respond to the urgings of our creative nature and celebrate the authentic expression — even the howl — of our own wildness.

Judy Reeves is a writer, teacher, and writing practice provocateur who has written four books on writing, including the award-winning A Writer’s Book of Days. Her work has appeared in magazines, literary journals, and anthologies; most recently, Expressive Writing, Classroom and Community. She has edited several anthologies and chapbooks, including those born out of her Wild Women writing workshops, which she has led since 1997.

In addition to leading private writing groups, Judy teaches at University of California San Diego Extension and San Diego Writers, Ink, a nonprofit literary organization she cofounded. She also presents workshops at writing conferences and retreats internationally. Born in the Midwest, Judy has traveled throughout the world but somehow always finds her way back to San Diego, where she currently lives. Her website is judyreeveswriter.com. She blogs at livelymuse.com.

Wild Women, Wild Voices
Writing from Your Authentic Wildness
(New World Library 2015 • ISBN 978-1-60868-295-9)

Both intuitive and practical, Wild Women, Wild Voices addresses women’s heartfelt need for expression with inspiring activities, creative exercises, and evocative writing prompts. A book for writers of every level, this book invites, instructs, and celebrates the wildish nature, the authentic expression, and the righteous howl of every woman.
The 38th Annual IWWG Summer Conference

YOUR WRITING JOURNEY:
FROM PRACTICE TO PUBLICATION

July 24-31, 2015
Wisdom House Retreat Center

REGISTRATION IS OPEN AND SPACE IS LIMITED!

Registration is now open for the 38th Annual IWWG Summer Conference, and space is limited! Now is the time to register to ensure you get a spot and to have an opportunity to win back your conference fee!

♦ A special opening night keynote and six days packed full of workshops
♦ Over 20 different workshops that span genres, promote craft, engage spirit, and help you promote your work
♦ Panels on a variety of topics, from the process of writing to social media to living the writing life
♦ Critique sessions in poetry, fiction, and creative nonfiction
♦ Nightly open readings
♦ Book fair and networking opportunities
♦ Open to writers of all levels of expertise; no portfolio required

Opportunity to Win Your Conference Fee Back!

Pay your registration in full (including both Conference Fee and Housing) by

JUNE 1, 2015

and you will be entered into a special drawing.

The winner will be reimbursed for the full cost of her Conference Fee (up to $500)!

This year, you will register for the conference and for your housing separately.

♦ Group transportation will be available from Penn Station in New York and from Hartford’s Bradley International Airport on Friday, July 24th and returning on Friday, July 31, for an additional fee.
♦ The conference begins with dinner on Friday, July 24 and ends with breakfast on Friday, July 31.
♦ Overnight attendees will pay a $500 conference fee for the full seven-day conference, $300 for the long weekend (Friday night through Monday, July 24-27) or $350 for Monday through Friday, July 27-31.
♦ Housing fees vary by room type (e.g., single versus double or triple, private bath versus shared), from $650 to $850 for a seven-night stay (member rates).
♦ Housing prices include all meals and facilities use charges.
♦ Commuters pay one daily rate that includes the conference fee, lunch, dinner and evening programs.
♦ Pool available on the premises and a beautiful, historic town to explore (home of the Litchfield Female Academy, founded in 1792 and one of the first major educational institutions for women in the United States; childhood home of Harriet Beecher Stowe).
# 38th Annual IWWG Summer Conference

## PRELIMINARY WORKSHOP PROGRAM

### POETRY
- **Marj Hahne**: What in the Goddess’s Name Is a Prose Poem?
- **Linda Leedy Schneider**: Immerse Yourself in Process: Product Will Emerge
- **Myra Shapiro**: Poems of Joy & Grief (and what’s in between)

### MEMOIR
- **Kelly DuMar**: Writing Dynamic Monologue in Memoir
- **Maureen Murdock**: Finding One’s Voice/Finding One’s Passion
- **Susan Tiberghien**: Writing Toward Wholeness: Putting the Pieces Together

### CRAFT IN FICTION AND NONFICTION
- **Judy Adourian**: Dynamic Dialogue
- **Lynne Barrett**: Plot and Structure
- **Pat Carr**: Rewriting The Great Gatsby
- **Zita Christian**: Tools for Building Your Story
- **Eunice Scarfe**: Composing Girlhood: Vision and Re-Vision

### WRITING FROM EXPERIENCE
- **Suzy Banks Baum**: Mapping Motherhood
- **Heather Cariou**: The Wounded Storyteller: Writing Narratives of Illness & Care
- **Lisa Freedman**: Silence Sez: Writing the Unspeakable
- **Kathleen O’Shea**: Writing for Advocacy

### ART AND SPIRIT
- **June Gould**: Examining Your Past and Future with June Gould and the Two-headed Roman God
- **Dorothy Randall Gray**: Love, Lust, Loss and Longing: Writing with Passion and Power
- **Willow Partington**: Writing Under the Influence of the Arts

### THE BUSINESS OF WRITING
- **Penelope Jewell**: Mission and Vision Statements for Your Life
- **Jane Karker**: Self-Publishing for Independent Authors: Successes and Challenges
- **Alice Orr**: Loss, Lies, & Characters We Love: How to Write a Novel with Agent-Editor-Reader Appeal

### THE SPOKEN WORD
- **Mel Ryane**: From Page to Podium: Reading your Work Aloud
POETRY

What in Goddess’s Name Is a Prose Poem?  

“What is poetry and if you know what poetry is what is prose,” Gertrude Stein states rather than asks, suggesting that the distinction is either unknowable or unessential. Is the prose poem a hybrid, elegant and inventive, or a mongrel, unrefined and unharmonious? We will read sample poems representing the various strains of prose poetry to investigate the sentence as structural unit, prose as a movement of language, and the prose poem as a vehicle of subject matter. We will then use those poems as launching pads for our own prose poems. This workshop is six days in length, and is open to drop-ins.

Marj Hahne is a freelance editor, writer, and writing teacher. Her poetry, prose, and critical reviews have appeared in literary journals, anthologies, and several art exhibits, and have been incorporated in the work of visual artists and dancers. She has performed and taught poetry at over 100 venues around the United States, as well as been featured on public radio and television. Marj will earn an MFA in Creative Writing, with an emphasis in poetry, from the Rainier Writing Workshop in August 2015.

Immerse Yourself in Process: Product Will Emerge  

Come and join me in the mystery of letting go of a product and entering the creative flow. You will get out of your head and write from first thought. Poetry, physical prompts, class discussion, visualization, and the reading of great writing will be some of your ways into the work. My goal is for you to leave this workshop stronger in your craft, excited about your process, and eager to continue. You will be part of a supportive community with opportunities to read. All writers welcome. This workshop is six days in length, and is open to drop-ins.

Linda Leedy Schneider, winner of the 2012 Contemporary American Poetry Prize awarded by Chicago Poetry, is a political activist, poetry and writing mentor, and psychotherapist in private practice. She has been a faculty member at Aquinas College and Kendall College of Art and Design. Linda received a Readers’ Choice Award from Pedestal Magazine and was honored by the Dyer-Ives Poetry Competition. Her work has been nominated for Pushcart Prizes. She leads workshops nationally and internationally and especially enjoys the Manhattan Writing Workshop which she founded and has facilitated since 2008. Linda’s work has been published in hundreds of literary magazines including The Pedestal Magazine, Rattle, The Sow’s Ear and the Journal of American Poetry. She has written six collections of poetry including Some Days: Poetry of a Psychotherapist (Plain View Press 2011) and has edited two collections of poetry. Linda believes a regular writing ritual leads to discovery, authenticity, personal growth and even Joy.

Poems of Joy and Grief (and what’s in-between)  

This is your life…it’s time you had a look around” says the poet Chana Bloch. Reading and writing poems each day, we’ll just that to discover how poetry is a powerful form for conveying what matters. And as we work, we’ll create community to support what we do. This workshop is five days in length (Saturday through Wednesday), and is open to drop-ins.

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.
Memoir

Memoir as Monologue: Writing Dynamic Dramatic Monologues for Personal Growth, Creative Development, and Audience Appreciation  Kelly DuMar

In this experiential writing workshop, you’ll learn how to write successful dramatic monologues based on your life that are personally meaningful, emotionally satisfying, and relevant and engaging for an audience. You can develop your monologues for use in your fiction, memoir, poetry, or for performance by yourself or an actor. Through thematic writing prompts and creative exploration, you’ll develop your ordinary and extraordinary life experiences into powerful, dramatic monologues that can be performed with universal appeal. There’s beauty and meaning to mine from your life story, and you’ll gain a satisfaction for what you’ve overcome and achieved, as well as awareness of how you may share your experience to benefit others. You’ll have the chance to perform your own or other’s monologues as we explore the form together. This is a six-day workshop, and is closed to drop-ins after the first day.

Kelly DuMar is a poet and playwright whose chapbook “All These Cures,” won the 2014 Lit House Press poetry contest. Her poems are published in dozens of literary journals, and her award winning monologues and plays have been produced around the US and Canada, and are published by dramatic publishers. Kelly founded and produces the Our Voices Festival of Boston Women Playwrights & Poets held at Wellesley College, now in its 9th year. Kelly’s certification in Psychodrama and passion for Playback Theatre inspire her creative writing workshops with transformative energy. Her Writing Truth & Beauty Essay & Writing Prompt are sent weekly to subscribers at kellydumar.com.

Findings One’s Voice/Finding One’s Passion: A Memoir Writing Workshop  Maureen Murdock

In this workshop we will look at how memoir requires a level of truth telling and self-revelation not required from other forms of writing. This workshop aims to help you uncover key issues in your memoir, develop insight into the bigger themes of your story and cast yourself as a compelling character. Memoir has to deliver vivid characters, evocative settings and pitch-perfect dialogue for the reader to remain engaged. We’ll read excerpts by published memoirists as examples of character development, dialogue and structure and do in-class writing exercises each day. If you are in the process of writing a memoir, bring 5-10 pages to work on. The current market and publishing process for memoir will be briefly addressed, but the focus of this workshop will be on the creative process. This is a six-day workshop, and is closed to drop-ins after the first day.

Maureen Murdock, PhD, MFT, has taught creative writing for the past 25 years at the UCLA Extension Writers’ Program, where she received the Outstanding Teacher Award in 1995. She teaches memoir classes weekly in Santa Barbara and leads workshops for women internationally. Maureen is the author of Unreliable Truth: On Memoir and Memory, a guide to memoir writing, as well as The Heroine’s Journey: Woman’s Quest for Wholeness; Fathers’ Daughters: Breaking the Ties that Bind; Spinning Inward: Using Guided Imagery with Children; Monday Morning Memoirs: Women in the Second Half of Life and The Heroine’s Journey Workbook. She recently published a Kindle short entitled The Emergence of Bipolar Disorder: A Mother’s Perspective. Her blog about creativity, mental illness, and the criminal justice system can be found at www.maureenmurdockblog.com. Her website is: www.maureenmurdock.com.

Writing Toward Wholeness: Putting the Pieces Together  Susan Tiberghien

In this workshop we will first look at the concept of ‘wholeness’ from Hestia to CG Jung. We will then look at how to answer this longing for wholeness, in ourselves and in our writing. How do we bring the different parts of ourselves together? How do we bring together the different pieces of our writing? Each day we will look at different examples from contemporary writers in all genres. Through fresh writing we will search for our own living images. We will dialogue with them and write their stories in the form of journal entries, personal essays, short memoirs, short stories, prose poems. On the last day we will create a mosaic of our writings toward wholeness. This is a six-day workshop, and is open to drop-ins.

Susan Tiberghien, an American-born writer living in Geneva, Switzerland, is the author of three memoirs, the best-selling One Year to a Writing Life, plus two new books published this spring, Side by Side: Writing Your Love Story and Footsteps: In Love with a Frenchman. Her narrative essays have been published in numerous anthologies and journals on both sides of the ocean. For twenty-five years, she has been giving workshops for the IWWG, at C.G. Jung Centers, at writers’ centers and conferences in the U.S., in Paris, London, and Geneva. Founding member of the International Writers’ Residence at the Château de Lavigny and active member of International PEN, she is the founder and director of the Geneva Writers’ Group and Conferences. Her website is: www.susantiberghien.com.
Craft in Fiction and Nonfiction

Dynamic Dialogue

Judy Adourian

Which sentence sounds better: "What are you writing?" Mother asked; or "What," Mother asked, "are you writing?" The answer depends upon your characters, setting and plot. Not to be mistaken for common conversation, dialogue is the writer's most valuable tool. Dialogue is also the most complicated technique to master. No matter your preferred genre (essay, short story, novel, how-to, etc.) effective dialogue catches the weary-eyed editor's attention, sparks the reader's imagination, and breathes life into abstract ideas. In this workshop, learn the principles that will help you gain this mastery. This is a six-day workshop, and is open to drop-ins.

Judy Adourian is the owner of Writeyes, a teaching, critiquing and support network that offers correspondence courses, critiques and workshops in genres of playwriting, personal essay and short story. Judy has been published in six editions of the Cup of Comfort series, The Ultimate Mom, and Grab Your Tiger anthologies, as well as several magazines and newspapers. In 2009, Judy received a grant for "Teaching as a Spiritual Practice," a Unitarian Universalist religious exploration curriculum designed to meet both the educational and spiritual needs of three age groups and the adults teaching them. Judy's writing and how-to articles were featured regularly online at Inkwell Newswatch and in NEWN magazine, for which she was the executive editor. She can be reached through her website: www.Writeyes.com.

Plot and Structure

Lynne Barrett

Too much plot? None at all? Confused about how to handle the past or strengthen your story? In this workshop we will explore the elements of plot and structure and how they interrelate. Topics covered will include conflict, complication, active characters, how movement and mapping create coherence, presentation of time, scenic development, pace, and resolution. Through examples, discussion, and exercises, participants will learn strategies for assessing drafts and revising productively. Note: This class serves fiction writers and those working on memoirs, narrative nonfiction, or any dramatic form. This is a six-day workshop, and is open to drop-ins.

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

Rewriting the Great Gatsby

Pat Carr

This will be a workshop of discovery that gives participants the tools to write the most authentic fiction possible. Each author will explore her own landscapes, her own experiences, and her own inner characters, while she perfects techniques to create the Other--those characters, like Gatsby, she hasn't been and can never be. Whether in a novel or short fiction form, authors will become comfortable writing about and making readers care about the good guys, the bad guys, and everyone in between. This is a six-day workshop, and is open to drop-ins.

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

The Critique Sessions

Critique sessions in poetry, fiction, and creative nonfiction will be offered each afternoon. These sessions are facilitated by experienced workshop leaders and give participants an opportunity to learn both by having their own work critiqued and by observing the process for other writers. All sessions are offered in a positive environment in which the goal is to encourage the hard work of revision through substantive commentary and supportive discussion. The number of pages accepted for critique varies from workshop leader to workshop leader. Bring three copies of three to five pages, double spaced, of the work you would like to submit. Sign-ups are accepted by the workshop leaders at the beginning of the first session and throughout the course of the week, until all spots are filled. If you haven’t had the opportunity to have your work critiqued, consider this as a chance to immerse yourself from this immensely valuable process!
Craft (continued)

Tools for Building Your Story

This no-repeat course is packed with nuts-and-bolts information and simple but powerful brainstorming exercises. Together, they unleash the writer’s imagination, developing practical tools and inspiring the confidence to write a novel. Rather than writing alone, students work in small groups with selections from a huge portfolio of pictures that reveal character through body language, clothing, and facial gestures. Each group works together to build the character’s family and unearth the makings of a dynamic backstory. Students learn to identify each character’s hot buttons. Polish them. Press them! Given more characters to develop, each group sees first-hand how character links to plot. Students learn how to use a story’s setting to enhance the plot. Finally, they discover what really matters in a sex scene. This is a six-day workshop, and is open to drop-ins.

Everything Zita Christian learned about weddings she learned from writing romance novels. In recent years, she’s spent most of her time building a new career as a wedding officiant. The efforts are related. Zita’s writing credits include three historical romance novels, a contemporary paranormal novella, a one-woman play that has enjoyed two national tours, magazine articles, and the foreword and several chapters in a book on grieving by the late IWWG member Liz Aleshire. Now, while she works on a new manuscript, she writes love stories for real couples. Happily Ever After has come to life.

Composing Girlhood: Vision and Re-Vision

This workshop will: provide a dozen different strategies to use in writing a Girlhood; discuss why to choose one strategy over another; show how and why to listen to the sound of your own words; introduce structure in writing a Girlhood; and invite you to play with a page the way you would play with a piece of clay. The workshop assumes that the principles of publishable writing apply equally to poetry and prose, to true or invented; that publishable writing requires asking ‘what effect do I want to have on a reader?’; that the goal of a writing workshop is to increase your skill and autonomy; that revision requires thinking and is primarily the work of the author. This is a six-day workshop, and is closed to drop-ins after the first day.

Eunice Scarfe came to writing in her thirties, seeking permission, a page, a pen and community. Luckily this coincided with the decade when women’s studies began to blossom and flourish. She wanted no more footnotes. She wanted her own voice. She was fortunate: her first submitted story was published in Malahat Review and went into Best Stories in Canada the same year. She thought it would always be that easy (laughter). Her first story submitted in the MFA program was returned to her with one comment: ‘I’ve seen hundreds of stories like this -- all of them better.’ Nevertheless, she quit her day job (not recommended) and has designed and taught Workshops for Women Writers for the last 25 years through her company Saga Seminars while reading and writing and publishing or staring out the window at all hours, as writers tend to.

Writing from Experience

Mapping Motherhood

Did you get that beautifully made map all midwives and obstetricians hand out to newly pregnant women? Did the adoption agency place that treasured Map of Motherhood in your hands when you learned of your soon-to-arrive child? What? No map? That is because, my dear, there isn’t one. There never has been. Until now. Led by writer, maker, and mother Suzi Banks Baum of Laundry Line Divine, Mapping Motherhood is an art and writing workshop where we listen to literary tour guides of motherhood like Alice Ostriker, Barbara Rockman, Anne LaMott and Louise Erdrich. Bring your willingness to artfully quest in to the regions of mothering that you are in currently, have been in or dream of inhabiting. We will illuminate our personal stories by responding to writing prompts and mixed media art techniques to create an illustrated folding map. This is a six-day workshop, and is open to drop-ins.

Suzi Banks Baum makes community wherever she goes. Actress, writer, fiber and mixed media collage artist, teacher, and collaborator: Suzi is a maker. Producer of Out of the Mouths of Babes: An Evening of Mothers Reading to Others for the Berkshire Festival of Women Writers, Suzi is devoted to the stories of women. She lives with her husband and two teen-agers in the Berkshires. LaundryLineDivine.com.
The Wounded Storyteller: Writing Narratives of Illness and Care  
Heather Cariou

The care of the sick unfolds in stories. Whether clinician, family caregiver or patient, serious writer or someone just beginning to search for the words to describe your experience, you can benefit from this workshop. In a safely held space, workshop participants will be guided through a process of prompted, self-reflective writing exercises designed to help bring your stories of illness, disability or caregiving into language. The prompts will be specially selected from poems as well as excerpts from fiction and memoir authored by professional and family caregivers, the ill and disabled. The writing generated in this class will not only be personally transformative, but holds the potential to form the basis for important works of poetry, memoir, fiction and creative non-fiction, both as art and advocacy. This is a five-day workshop (Saturday through Wednesday), and is open to drop-ins.

Heather Summerhayes Cariou is the author of the bestselling book Sixtyfive Roses: A Sister’s Memoir, a Globe and Mail Best 100 Books of 2006, Target Stores Recommended Read 2008, and Top 40 Finalist Canada Reads 2010. She wrote a monthly Op-Ed column for Troy Media throughout 2010/11. Heather has taught Memoir workshops in the U.S., Canada and Ireland and has keynoted several conferences including Story Circle for Women Writers in 2010. She holds a B.F.A. in Theatre and worked professionally on stage in Canada and the U.S. for two decades. She is currently a Master’s candidate in Narrative Medicine at Columbia University. She has been involved in the lifelong care of two siblings with Cystic Fibrosis.  

"Silence Sez…": Writing the Unspeakable  
Lisa Freedman

It's hard to write about illness, abuse or other emergencies. The effort to invent language for such trauma is often referred to as “breaking the silence.” This workshop will expand our thinking about silence and clarify its role in our creative processes. Through a series of writing exercises, we will articulate how silence functions as both obstacle and incubator. Then we will try some techniques to create from the silence the precise vocabulary for our particular experiences. In addition, the dynamics of silence (i.e., white space) and language on the page will be discussed. The leader would prefer to have no drop-ins after the first day. No material will be repeated. This is a six-day workshop, and is closed to drop-ins after the first day.

Lisa Freedman’s prose and poetry have appeared in The New York Times, Art & Understanding, and POZ Magazine. She has also written for and performed with the AIDS Theatre Project. She received her MFA in Creative Writing from the New School. These days, she divides her time between writing, teaching, and coaching (lfwritingcoach.com). Her new course, “Meditation and Writing at the Rubin Museum,” offered through the New School, reflects her interest in approaching writing (and life!) as an experiment, as recommended by Chogyam Trungpa, founder of Shambahla Buddhism.

Writing for Social Advocacy  
Kathleen O’Shea

Any form of the written word can be used for advocacy, and can be a powerful agent for change. In this workshop, we will look at what you are advocating for, then explore how you would like to advocate, with particular attention to your target audiences. We will share ideas as well as do written exercises. If you have already written advocacy pieces, bring those as well as your ideas to share. This is a one-day workshop (Thursday).

Kathleen A. O’Shea, a former nun and a Pulitzer Prize nominee, is an independent social worker who does research on women prisoners. For the past 15 years her emphasis has been on women on death row. Her current focus is women aging in prison. She is on the Board of the National Prisons Foundation in Washington, D.C. and describes herself as a teacher, writer, activist, and lecturer. Ms. Magazine has called her the leading authority on the subject of women on death row. O’Shea published Female Offenders: An Annotated Bibliography in 1997, Women and the Death Penalty in the United States: 1900-1998, in 1999, and Women on the Row: Revelations From Both Sides of the Bars, in 2000. Her work with Women on Death Row was profiled in a documentary on Women’s Television Network in February 2007 and again in the form of a play presented at the Kennedy Center in Washington DC in Fall 2009. Her recently finished manuscript, Faithful Companions: Nuns and Death Row Inmates is a collection of stories of 30 nuns who befriended death row inmates. She is actively involved translating (from Spanish to English) the stories of women who were tortured, murdered or disappeared in Chile during the Pinochet regime and is working on a novel, Adios Compañera: A Chilean Memoir, loosely based on her years in Chile (1965-1973).
Examining Your Past and Future with June Gould and the Two-headed Roman God  

June Gould  

This is a hands-on writing workshop where we will write and explore the 21st century’s debt to Janus the God of Gates, Windows, Doors, and Beginnings. Janus could look both backward and forward. We will write about how our lives as women in the 21st century depends upon our ability to look two ways: at the past and our wishes for the future. Our writing will respond to real and symbolic gates, windows, doors thresholds and beginnings. Poems and exciting lines will be used to jump start and enliven our writing. Participants will be invited to share their writing in a welcoming and warm environment. This is a six-day workshop, and is open to drop-ins.

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; co-author of a book of Holocaust poetry, Counting the Stones and author of the novel In the Shadow of Trains. June has given readings at The 92nd Street Y (NY), The Holocaust Museum (Washington, DC) the Jewish Museum and Yeshiva Museums (NY) and at libraries, synagogues, churches, universities and bookstores throughout the USA, and in Greece and Canada. She gives on-going Advanced Writing Workshops in New York City and Advanced weekend writing conferences at the Guest House, Chester, CT.

Love, Lust, Loss and Longing: Writing with Passion and Power  

Dorothy Randall Gray  

How can you infuse your writing with a passion that incites, involves and captivates readers? In this multi-genre workshop you will learn how to turn pathos into poetry, fury into fiction, and sorrow into story. Create powerful emotional landscapes, characters that connect, scenarios that sizzle. Enjoy motivational music, inspiring exercises, in-class writing, handouts, guided imagery and professional guidance in a safe, stimulating environment. Experienced and novice writers alike will find this experience inspiring and insightful. This is a six-day workshop, and is open to drop-ins.

Dorothy Randall Gray is a popular speaker, writing coach and bestselling author of the acclaimed Soul Between The Lines: Freeing Your Creative Spirit Through Writing (Avon/HarperCollins). Her publications include Muse Blues, Woman, Fierce With Reality, Family, The Passion Collection, A Taste of Tamarinda, and her latest book of poetry, Sharing The Same Sky. She has been a contributor to Personal Journaling, Heart&Soul, the NY Times, Drum Voices, SisterFire, HealthQuest, Conditions and many other publications. A former Poet-in-Residence at Hunter College, NYU faculty member, NiaOnline columnist, and commentator for National Public Radio, Dorothy is founder of the Heartland Institute for Transformation. In her activist commitment to global healing she has served as a UNESCO delegate, conducted educational supply campaigns for schools and villages in Africa, and shared the dais with the Dalai Lama.

Writing Under the Influence of the Arts  

Willow Partington  

We will seek inspiration from the arts for our writing by interacting with reproductions of great works of art including paintings and sculpture, music, poetry and special places (such as the Labyrinth at Wisdom House). Reproductions of ancient and modern art and much in between will be available to inspire us. Writing may take a variety of forms including poems, short stories, essays, dialogue, or journal entries. Each day will focus on a different art form. When time allows, opportunities to read writing to the class will be available. This is a six-day workshop, and is open to drop-ins.

Willow Partington is an internationally published writer of short stories, essays and poems that have appeared in a number of literary journals including The Chrysalis Reader, Snowy Egret, The Literary Gazette, Xanadu, Modern Haiku, and carte blanche. A professor of English, the Performing Arts and Fine Arts, Willow has taught English Literature, Creative Writing, Poetry, Native American Literature, Public Speaking, Theatre and the History of Art.

SALONS  

Not ready for critique? Not a problem! Opposite the critique sessions we’ll be having salons on a variety of topics, from leading the writing life to how to promote your work, and from social media to independent publishing, plus everything in between. The salons will be informal, led by workshop leaders with lots of experience in the vagaries of writing and publishing. This is your opportunity to ask those burning questions...and get inspiration from those who have gone before you. Topics will be announced before and during the conference. Have a particular interest? Now is the time to let us know. Send your thoughts and questions to iwwgquestions@iwwg.org.
Mission and Vision Statements for Your Life  
Penelope Jewell

Why would you want to have a personal Mission Statement? Your Mission Statement defines, clarifies and helps focus what is important to you and your life. Your Mission and Vision Statements help you streamline decisions about how you spend your time and efforts in both your professional and personal worlds. We begin with the values you hold dear, the people and things most important to you in your life, add in what you do, why and how you do it. And much easier than it might seem, we get your Mission Statement simplified into one sentence that reflects the light of who you are, and how you want to see your efforts serve yourself and the world around you. This is a three-day workshop (Saturday through Monday), and is not open to drop-ins after the first day.

Penelope Jewell has been practicing Reiki since 1985, and was the first Teaching Master initiated in New York State. She has traveled the world teaching Reiki, self-empowerment and personal mastery. Penelope was a faculty member of the Omega Institute, an elected board member of The Reiki Alliance (international) and was one of the first Reiki Masters to bring Reiki practice into AIDS centers in Europe and the United States, and leper communities in Bali and Nepal. Penelope is the author of two books, *A Guide to Your Practice of Reiki Energy Healing*, and *A Master's Path*; and owns Adirondack Press, Inc., which offers editing and publishing services from manuscript to print.

Self-Publishing for Independent Authors: Successes and Challenges  
Jane Karker

This workshop will be an overview the successes, pitfalls and challenges in the ever-changing world of indie publishing. In the first session we’ll discuss some new models and proper the proper steps taken to effectively self-publish. The second and third sessions will focus on how to promote and market an independently published book for the best sales results. This course will offer myth-busting, real-life statistics for writers considering self-publishing, you will get live links for marketing books online and a primer course for marking via events and signings, building an author platform, building relationships with book stores, how to use social media, Amazon, Goodreads, Bookbub, Wikipedia and why selecting the right keywords can drive better sales. Using the media and internet to market your books is a crucial part of this marketing discussion. This is a three-day workshop (Saturday through Monday), and is open to drop-ins.

Jane Karker is the owner and president of the newly emerging Boston Writers Publishing & Cooperative and Maine Authors Publishing & Cooperative (since 2009). With over 20 years of experience in the publishing and printing industry, Jane is expert in ways to affordably produce, publish and market books for self-publishing authors. Over the past seven years, she has worked with over 200 self-publishing authors.

Loss, Lies and Characters We Love: How to Write a Novel with Agent-Editor-Reader Appeal  
Alice Orr

Successful novels have specific elements in common. Literary agents and book editors search for authors who know how to employ these story elements effectively. Readers search for these same savvy storytellers and follow them forever. Long-time publishing professional Alice Orr helps you find the savvy storyteller in your work and in yourself. If you want to become the best novelist you can be — this hands-on workshop is for you. This is a six-day workshop, and is open to drop-ins.

Alice Orr has been in and around the publishing business for many years. Her mission is to share with you what she has learned of that world and to help you navigate that world more effectively. Do you understand that publishing is a business? If not, you must embrace this essential truth now. You must also learn two crucial lessons. #1 — You must approach publishers with your very best submission package. #2 — You must make sure the work you submit is ready for submission. How marketable is your manuscript anyway? How can you make it more marketable? In this workshop, Alice helps you answer those questions.
Examine and refine your writing by preparing it for public presentation. When you deliver your words for an audience — of one or one hundred — you can become your own editor and, thus, a self-sufficient writer. Learn from a professional actor with a background in theatre, film and television how to prepare physically and vocally, emphasize crucial words and phrases, and face the fear of reading for an audience. You’ll learn to deliver confident, clear public readings using an actor’s craft without the burden of having to be an actor. This is a six-day workshop, and is open to drop-ins.

In 2005, Mel Ryane volunteered to create the Shakespeare Club, an after-school program dedicated to teaching third-, fourth- and fifth-graders about the life and works of William Shakespeare. She ran the program for six years. Her memoir about the tumultuous first year of Shakespeare Club, Teaching Will: What Shakespeare and 10 Kids Gave Me That Hollywood Couldn’t, was released by Familius in August, 2014. In her work, Mel draws from her distinguished acting career on stage and screen in the U.S. and her native Canada. She also worked as an acting and dialogue coach on film and TV projects, and taught presentation technique at the corporate level. Mel was accepted into the Directing Workshop for Women at the prestigious American Film Institute, where she directed her short film, "Stepping on the Cracks." She also wrote and directed a play for the du Maurier World Stage Festival. More information can be found at her website, www.melryane.com.

OPEN READINGS

One of the most beloved traditions of the IWWG Summer Conference is our nightly Open Readings. Every night (except Opening Night and Monday, which we take off for a much needed rest!), conference attendees gather to hear their peers read. Readings are three minutes in length (about 250 words), rigorously timed and enthusiastically received. If you’ve never read your work aloud before, this is the time to do it: in a relaxed, inviting and supportive atmosphere.

Whether or not you choose to read yourself, we encourage you to come and support your fellow attendees. You’ll laugh, you’ll cry and you’ll be hooked! A sign-up sheet will be posted each morning in a designated location. We look forward to hearing your work!
The 38th IWWG Summer Conference
Wisdom House, Litchfield Connecticut

CONFERENCE REGISTRATION FORM

7-Day Conference Week: Friday Evening, July 24 - Friday Morning, July 31
3-Day Conference: Friday Evening, July 24 - Monday Afternoon, July 27 OR Monday Morning, July 27 - Friday Morning, July 31
(or register online at www.iwwg.org)

☐ Make me a member of the IWWG and give me my Member Discount on my Conference Fee and Housing! I enclose $55 for a one-year membership.  ☐ New  ☐ Renewal

Name: __________________________________________________________ Phone: ____________________________
Address (include city & zip):__________________________________________________________________________
Email: ___________________________________________________________________________________________

Membership:
☐ Membership ($55 - optional) ..................................................................................................................

Conference Options (pick one; if commuting, skip to “Commuters” below):
☐ Conference Fee (7-day: $500 for Member, $550 for Non-Member, July 24-31)........_______
  Conference Fee (3-day: $275 for Member, $325 for Non-Member, July 24-27)
  Conference Fee (4-day: $325 for Member, $375 for Non-Member, July 27-31)

Housing Options (pick one):
☐ Housing Fee - Full Conference Week (7 nights/7 days/20 meals) - July 24-31 ........_______
  ☐ Single/Private Bath ($350 for Member, $425 for Non-Member) [SOLD OUT]
  ☐ Single/Shared Bath ($375 for Member, $450 for Non-Member) [SOLD OUT]
  ☐ Double/Private Bath ($800 for Member, $875 for Non-Member) [SOLD OUT]
  ☐ Double/Triple/Shared Bath ($650 for Member, $725 for Non-Member)
☐ Housing Fee - Conference Weekend (3-nights/3 days/9 meals) - July 24-27.............._______
  ☐ Double/Triple/Shared Bath ($325 for Member, $400 for Non-Member)
☐ Housing Fee (4-nights/4 days/12 meals) - July 27-31 ......................................................... _______
  ☐ Double/Triple/Shared Bath ($400 for Member, $475 for Non-Member)

Commuters:
☐ Commuter Fee (includes conference fees, lunch, dinner, and evening programs)
  ☐ $125 for Member; $145 for Non-Member x _____ days = ............................................. _______

☐ I have a roommate preference (print names): ______________________________________________________

☐ Register me NOW for my chance to win back my Conference Fee! (Payment in full due by June 1 for chance to win.)
I’m paying:  ☐ by check  ☐ by credit card (Circle one:  MC  VISA  AmEx  Discover)
  Credit card number: ________________________________ Expiration:__/____ CVV: _______
  Signature: __________________________________________ Billing zip code: _______

Make checks payable to The International Women’s Writing Guild
(or register online at www.iwwg.org)
Mail to: The IWWG, c/o Dixie L. King, Ph.D., P.O. Box 11475, Bakersfield, CA 93309-1475 OR FAX to 661-827-5260

Transportation to Wisdom House
Group transportation will be available to Wisdom House from Penn Station in New York and from Bradley International Airport in Hartford on Friday the 24th, returning on Friday the 31st, for an additional charge. More to come!
HOT OFF THE PRESSES!

Gloria S. N. Allen
*Smoke in the Kitchen: A Novel About Second Chances*
This book, set in Freetown, Sierra Leone, tells the story about 43 year old Sara Moses who happens to find life’s purpose where she least expects. Following the untimely death of her fiancé and her unborn daughter, her life becomes empty...Sara channels her energy by forming a reforestation society and encourages an entire nation to replant the forest.
*AuthorHouse, LLC, March 2014*

Lesley Lawson Botez
*Holding Out for a Hero, Five Steps to Marriage Over 40*
Join me, psychologist and 40+ bride, and couples who share their stories on a five-step journey to relationship bliss that can begin at any age. “This book is nothing less than an indispensable flight manual for all singletons searching for meaningful relationships in their fast and ever shifting daily lives.” L. Panicker Graber, *The Style Stories.*
*John Hunt Publishing, January 2015*
http://www.lesleylawsonbotez.com

Sandra Cuza
*Passion Fruit*
When her husband is sent to Brazil by his company for a two-year assignment, Julia Elliott’s orderly life is thrown into turmoil. *Passion Fruit* explores the personal and social lives of ex-pat wives following their husbands along the path of international business; the challenges are enormous, and the consequences of bad decisions are life-changing.
*Open Books, August 2014*

“I hate writing.
I love having written.”
- Dorothy Parker

Sandra Cuza
*Game of Chance*
Nothing foreshadows the shambles into which the lives of four women of very diverse backgrounds are thrown when their husband’s chartered plane vanishes in the Amazon jungle. Stunned by the disappearance, the wives band together, attempting to track the men on their catastrophic trip and discover whether they are dead or alive.
*February 2015*

If you have a book that was published within the last year or have an upcoming publication date, let us know at iwwgmembernews@gmail.com with subject “Member Pub.” Please provide a 50-word or less book description, publisher, pub date, author website, and link to where your book is sold.
Marie Friend

**Dreams: Mirrors of Your Soul**

Are you one of those people who declare that they never dream? Of course you do! Everyone dreams. Some folks just don't remember their dreams. Under the category of metaphysical/self help, *Dreams Mirrors Of Your Soul* not only covers all the multi-facets of dreams, but guides the Dreamer through the labyrinths of the dream-world. Like Alice falling down the rabbit hole and walking through the looking glass you are taken into a surprising world of adventure via your psyche's sub conscious.

*RedWheel/Weiser, April 2015*

http://www.mariefriend.com

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Maryann D'Agincourt

**Glimpses of Gauguin**

This novel, in sketches, follows Jocelyn from childhood to middle age, starting at the moment when she first hears the name of the mysterious Canadian painter, Alex Martaine, whispered by her parents. Each of them—Jocelyn, her art-loving mother, and her literary father—has a unique relationship with the artist, and he does, in ways the child could never imagine, turn each of their lives around.

*Portmay Press, December 2014*

http://www.maryanndagincourt.com

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Jan Lisa Huttner

**Tevye’s Daughters: No Laughing Matter**

Conventional wisdom has it that the beloved Broadway musical Fiddler on the Roof is about Tevye, but in this surprising eBook, Jan Lisa Huttner turns the reader’s focus away from the father and onto his daughters.

*Amazon & SmashWords 2014*

http://www.films42.com

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Roberta S. Kuriloff

**Everything Special, Living Joy**

*Everything Special* is about how we look at life: the glass half empty or half full. It is a loving, joyful reminder of the connection to our greater self during “the dance of life.” It is not a “how to” but a reminder that “I already am who I’m trying to be.” It was written during a silent meditation retreat.

*Maine Authors Publishing, 2014*

http://www.EverythingSpecialLivingJoy.com

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“I can shake off everything as I write; my sorrows disappear, my courage is reborn.”

- Anne Frank
“Most of the basic material a writer works with is acquired before the age of fifteen.”
- Willa Cather

Jai Maa
*Break Through Your Threshold: A Manual for Faith-Based Manifestation and Co-Creating with God*
In this work, Maa explains the psychological and metaphysical reasons why you attract obstacles anytime you create goals outside your comfort zone. This manual distinguishes your role from God’s role in co-creating your vision and why faith is your greatest power.

*Self-published, 2014*  
[http://www.breakthroughyourthreshold.com](http://www.breakthroughyourthreshold.com)

Patricia Moore
*Old Uffs Memoir*
The Old Uffingtonians, an organization of pupils from Moore’s London School, collected these memoirs that became the basis for this book. These memoirs from pre-war, wartime, and post-war describe their lives and events in London and the world around them as they progress through their school years.

*Butterfly Books, July 2014*

Alice Orr
*A Wrong Way Home*
All that Mara Cartwright and Matt Kalli have in common is their hatred of Anthony Benton. Now he’s dead and they could be suspects. People they care deeply about could be suspects too. That gives Matt and Kara something else in common—a desperate search for the real killer before he strikes again. *A Wrong Way Home* is the first book in the Riverton Road Romantic Suspense Series.

*Alice Orr Books, February 2015*  

Alice Orr
*A Year of Summer Shadows*
Hailey Lambert loves her North Country life but she doesn’t love some of her North Country memories. Now she’s mixed up in the murder of sleazy Finley Yates. Mark Kalli has no choice but to get involved with the killing and with Hailey—whether she wants him around or not.

*Alice Orr Books, April 2015*  

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**HOT OFF THE PRESSES - continued**
Marylou Streznewski
Dying with Robert Mitchum

“Dying with Robert Mitchum powerfully attests to the fact that you don’t have to have been to war to be a “war poet.” From memories going back to the earliest days of World War II to witnessing, if only from afar, contemporary wars in the Balkans, the Middle East, Africa, and Asia, Streznewski poignantly records the impact of violence, injustice, indifference, and cruelty not only on those who suffer directly, but on all who have eyes, hearts and souls. She writes with quiet grace and unassuming conscience. I have seldom been so wonderfully surprised, as I was when I read these poems.” - W.D. Ehrhart, author of The Bodies Beneath the Table.

Kelsay Books, Aldrich Press, 2015
www.kelsaybooks.com

Helen Leslie Sokolsky
Two Sides of a Ticket

This poetry chapbook collection focuses on issues of loss, adversity and joy. It is a collage of portraits that pays tribute to the struggle, survival and healing process of these individual voices. Two Sides of a Ticket received two nominations for the Pushcart Prize this year.

Finishing Line Press, March 2014
www.finishinglinepress.com

Alice Orr
Lifted to the Light: A Story of Struggle and Kindness

All her life, Orr took care of herself and believed she must always do so. Now she faces an adversary too formidable to battle alone. Caring individuals appear, one by one, but Orr’s biggest triumph is discovering she no longer needs or wants to be on her own. Lifted to the Light is a real-life story of resilience and growth in the face of fearsome circumstances.

Alice Orr Books, October 2014
http://www.aliceorrbooks.com/

Susan Tiberghien
Side by Side: Writing Your Love Story

A love story and an invitation to the reader to write their love story. The author in sharing especially the happy moments of her long marriage encourages the reader to do the same. To relive them and create new ones.

Red Lotus Studio Press, April 2015
http://www.susantiberghien.com

“Writing and reading decrease our sense of isolation. They deepen and widen and expand our sense of life: they feed the soul.”

- Anne Lamott
way back to my friends. The next morning, she led a workshop loaded with branding information and mentioned there would be a pop quiz at the end of her session for a prize. With clear intention, I won a 45 minute coaching session with Melissa. The magic continued to roll in.

We then segued into the author’s panel where I and other new authors shared our experiences of the publication process. We were asked, “What surprised you the most about bringing your book into publication?”

Giving the shortest answer I said, “I was surprised how easy it was to publish my book because I co-created with God. I told God to send me the most benevolent publisher and then continued to focus on editing my book. Two weeks later, I had a publisher gifted to me.”

Every author had a different experience. There are many ways to bring a book into fruition and the key shared ingredient was to not give up.

After pitching my next how-to book to an agent and then pitching a novel idea to another agent, I ran through the streets like a mad woman with the wheels of my suitcase skipping like a plane trying to come off the ground. Sleep deprived, yet high as a kite on inspiration, I couldn’t stop jabbering to my friends in the taxi ride to the airport about the unexpected gifts I received from following my carrot and attending the Spring Big Apple.

Rev. Jai Maa is ordained through The Alliance of Divine Love, Inc, and received her Doctorate of Divinity through New Horizons Church, Inc. She is a certified clinical hypnotherapist and life coach, Founder of ThirdEyeSpoken Productions and The Prosperous Living Center, and served as a board member of Satvatove Institute, an international spiritually-based personal development seminar. To learn more, visit her at www.BreakThroughYourThreshold.com.
“Am I a wife and a mother and a writer?”
“Yes,” he answered.
“Or a woman writer?”
“Also,” he said.
“Or could I be just a writer?”
“Why not?....

Like many IWWG members who long to write and be published after playing other-focused, dominant roles, it wasn’t until age fifty that Susan challenged herself, in a trip from French speaking Geneva to New York City, to participate in her first writing workshop at Hofstra. There she discovered that writing for the first time in years in her native language, English, her stories poured out. Her struggle to see herself as a writer, of course, didn’t end there. In fact, it was just beginning. She needed to make a leap out of her habitual comfort zones, acquired during years of domesticity. In Looking for Gold, she recounts her insight about her need to regain her psychic independence:

“I thought back to when I was a child, often I went off on my own, into the fields, the woods, alone, liking the feeling of danger. I’d stay home alone and explore the house in the dark. I went off to school alone, choosing to leave home at thirteen years old. I went to college alone, and to Europe alone.

“I went to Grenoble and met Pierre. I fell in love, for the first time fully in love, with someone not speaking my language, someone as different from the blond, crew-cut brazen American boys, as night from day.

“Then I had children. I was a mother. I was no longer my free self. I stopped doing things alone. I stopped stepping into the darkness....

Leading the Geneva Writer’s Group
So, at fifty, she joined, in Geneva, a writer’s group – which she soon led for ten years. She began sending out short stories and getting them published in the London Financial Times, then republished most of them as personal essays in the Christian Science Monitor. This gave her a lot of experience that she could share in her teaching and a backlog of stories to develop as a book, (which became her third book, Footsteps). Soon, so many others wanted to join her writer’s group there was no room, so she started the Geneva Writer’s Group with seventeen friends, in 1993, which has since grown to two hundred and thirty members.

Her Second, Third and Fourth Published Books
After the publication of Looking for Gold, by Einsiedeln, a Jungian publisher near Zurich, Susan hoped that by teaching writing in Jungian Society workshops she could encourage people to write their stories. But she discovered they first had to go within and deepen what they wanted to say, which led to her decision about writing about prayer – her second book, Circling to the Center, published by Paulist Press.

Susan decided to publish her third book, Footsteps, a collection of the personal stories previously published in the London Times & Christian Science Monitor, herself with Ex Libris, selling them at workshops and using stories from them as examples in her workshop. She ordered 1,000. They have all been sold, and she could have sold more.

One Year to a Writing Life, her fourth book, was sold through her New York City agent, Susan Schulman, whom she met in 1998 at the Geneva Writers Conference. Schulman asked her if she had a book about writing after she saw her teaching and leading a conference. She did, and it sold very quickly, in 2007, to Marlowe & Company, U.S. It has sold over 20,000 copies.

Her Fifth and Sixth Books Published with Red Lotus Studio Press
Now, in 2015, Susan is excited about Melissa Rosati’s publishing venture, and her decision to move from a traditional publishing paradigm into indie publishing. “It has just been a delight and a learning experience to work with her,” she says about bringing out her new books with Melissa.

Footsteps: In Love with A Frenchman, is about her first thirty years of marriage in Europe (now fifty seven years) and the hardships of living in another culture and changing countries every two years for

-continued on page 22
Striking Gold…continued from page 21

the first ten years; learning to love this person, Pierre, with opposite ideas about raising children. “The book starts,” she says, “with a kiss in Bellagio – one of those moments that if we’re fortunate enough to live it, it illuminates your life.”

Side by Side, Writing Your Love Story is a writing book focused on how writing about the highlights of your love story becomes a tool for happiness in a long-lasting relationship. “When you make writing a habit,” Susan writes, “you change your life story.” She teaches readers how to transform their personal story as a couple into a marriage memoir, a kind love letter written in answer to the question: what is your secret of lasting love?

Susan’s Words of Wisdom From Decades of Writing, Publishing and Teaching Writing

“We have to sit down and write; it’s not easy… It’s practice that involves circling to the center, going within.”

“A writer has to discover who she is, and this takes time.”

“I feel very fortunate. It took me a long time to say I was a writer.”

“It took me so long because I glorified what a writer was. And then I learned we’re all writers and it became less frightening, and I became more encouraging. And I don’t separate myself from the people who come to my workshops. I’m always learning. I love to go to other people’s workshops.”

“Writing has given meaning to my life, and that’s why I’m so passionate about sharing it.”

Susan’s Enthusiasm About Indie Publishing

Susan appreciates many aspects that independent publishing with Melissa offers. Her books will be in electronic & trade (paper) formats, using Create Space to produce them for digital and print. Melissa has an entire publishing team working for her, including a designer, an editor, a computer person and graphic designer. Copies will be distributed through Amazon, and her books will be readily available for sale in her workshops and readings.

But what matters most to Susan that’s different from previous publishing experiences is their communication and collaboration. “Being in touch regularly; being able to bounce our ideas off each other; enthusiasm and complete trust… [Melissa’s] taking a risk also, perhaps. We’re taking a risk together; which is interesting at my age.”

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Another Tap on the Shoulder

In anticipation of her pub date in April, Susan asked me a few weeks ago if I would be interested in interviewing her about the publishing process of her new books. It was a figurative tap on the shoulder this time. Of course, I immediately agreed. And, once again, struck gold. Particularly because Susan ended our interview by announcing, “I still have another book I want to write,” And, for me, as a writer and writing workshop facilitator, and a woman in her fifties, whose youngest is preparing to leave home for college, Susan embodies a powerful, hopeful vision for my future – supporting my dream of decades of my own writing and publishing and teaching still to come.

Kelly DuMar is a poet, playwright and workshop facilitator from the Boston area who joined the faculty of the IWWG Summer Conference three years ago. Kelly is honored to serve as a member of the IWWG Advisory Circle, and she’s looking forward to teaching a workshop on Memoir as Monologue at the 2015 IWWG Summer Conference. You can reach her at KellyDumar.com.
Help Us Complete the Bridge to Summer, 2015….And Beyond

An Open Letter from Your Interim Co-Directors

**Words matter.** So do you, the women who write them. Whether for the first time in a heart-felt letter to a parent now long-gone, in the eighth draft of a memoir on teaching in a rural Arkansas school, or for a query letter to a New York agent met on a Sunday afternoon—your words, and the skills you’ve learned to get them down on paper, count.

For over 38 years, the IWWG has been here helping women like us develop the skills we need to find, craft, and promote our voices through writing. With your help, we will be for even more years and more women, especially those who need and will love IWWG but have yet to learn who we are and why we have such staying power.

Here’s how you can be part of the continuing story of the IWWG. **Please consider making a gift to the Guild.**

Our conference and membership fees are simply not currently sufficient in and of themselves to do all the work ahead and to honor our commitment to our staff and our membership. This will change as we continue to expand—and membership is up over 40% this year alone. In the meantime, these are some options now available to help us grow:

**Membership Gift:** Make a $55 gift of membership to a woman who would otherwise not be able to afford to join the IWWG.

**Beloved Teacher Gift:** Make a gift in memory of or to honor a beloved teacher. A gift of $250 will cover the stipend for one of our Summer Conference Directors. Names of those honored will be read in a special part of the evening program at the Summer Conference.

**New Voices Scholarship:** Any amount donated to this fund will be awarded to women, regardless of age, who are just beginning their writing journeys and would not be able to attend our conferences otherwise. Suggested range of gift: $50 - $500.

**Returning Voices Scholarship:** Any amount donated to this fund will be awarded to women, regardless of age, who are continuing their writing journeys and would not be able to attend our conferences otherwise. Suggested range of gift: $50 - $500. (One member is already sponsoring a young woman who would otherwise not be able to attend, a donation of $1,150. Don’t be intimidated, though! No contribution is too small—every penny counts!)

**Ready to Publish Fund:** For those who have written their book but need financial help to get it out into the world with professional editing, cover design, publishing, ebook conversion, etc.

**Expanding Our Edges Fund:** Over the past year, it has become clear that our sustainability going forward will largely depend on our reaching out and bringing in members who may not know about us yet but will be glad when they do. To that end we are embarking on a well-focused campaign to break through the massive amount of information out there, find and position just the right messages that will allow us to reach those who would find a natural home with us. This will take funds. A donation to this campaign is a contribution to the future of the Guild. Suggested range: $1000 - $5000.

**Operations Fund:** There are real people behind this organization who run it while holding full-time jobs, and for little or no compensation. We do it for the love of the Guild and how it has nourished us. In order for us to grow and develop, our staff needs to grow, too. Any amount is welcome.

Gifts will be acknowledged in our member magazine, *Network,* and are tax deductible. You can donate online at [https://iwwg.wildapricot.org/Donate](https://iwwg.wildapricot.org/Donate). Alternately, you may send a check to IWWG, 274 Madison Ave, Suite at 1202, New York, NY 10016. Please specify "Donation" in the memo field, with the donation category if applicable.

Since August, 2014, we have received $10,000 in donations from generous and loving members like yourselves that made it possible for us to continue to operate as we expand our membership base and develop new and exciting conferences and activities. (And just wait until you hear about our fall 2015 and winter 2016 lineup!)

We are solvent and growing…now help us thrive! We have women to reach, who need us as much as we need them. You can make the difference!

In the spirit of the Guild,

**Judy Huge**
**Dixie King**

Interim Co-Executive Directors

“We write every day, we fight every day, we think and scheme and dream a little dream every day. Manuscripts pile up in the kitchen sink, run-on sentences dangle around our necks. We plant purple prose in our gardens and snip the adverbs only to thread them in our hair. We write with no guarantees, no certainties, no promises of what might come and we do it anyway. This is who we are.”

— Tahereh Mafi
What do you get when you bring together eight amazing IWWG workshop leaders and forty women writers at the tail end of winter in temperatures hovering around 85 degrees? What you get is California Dreaming...the first of a planned series of regional workshops that kicked off in Los Angeles on March 15. Participants came from all over Southern California—and we even had two participants who flew in from the East Coast just for this event!

Most of the participants in California Dreaming were new to the Guild, and some were students in the Master of Fine Arts program in Creative Writing at Antioch University Los Angeles, which hosted the event. What did people have to say about the workshops? "Fabulous" was the number one word bantered about in the hallways. More than half the non-members became IWWG members by the end of the day—a testimony to the high quality of the workshops, the warmth and kindness of the workshop leaders, and that indefinable essence of the Guild that has often been called "magic"—but is really just an attitude of mutual cooperation, support, and acceptance. It's a potent combination for people engaged in an essentially lonely occupation...

Our thanks to the fabulous team of workshop leaders who not only made this event sing—they made it possible: Linda Bergman, Amy Friedman, Dorothy Randall Gray, Judith Huge, Maureen Murdock, Meg Ryane, Judith Searle and Myra Shapiro.

Dr. Steve Heller, Chair of the MFA program in Creative Writing at Antioch University Los Angeles welcomed us warmly (and has already extended an invitation for next year). We were also fortunate to have Tisha Reichle with us from Women Who Submit, an organization that supports women in doing what we find most difficult: sending our literary children out into the harsh publishing world. Women Who Submit is all about supporting the process. Interested in finding out more? Contact Tisha directly at ms.reichle@gmail.com.

We've included here a few of the evaluation results from the conference...
Tell you what, it was comradery. A women’s conference of one day would be a challenge at the best of times. However, I noted that everyone without exception came to learn from one another. From the initial coffee and tea in a.m. to the wine sunset closure, we all felt RELATED. I can tell you that is a feat and frankly, only women that are dedicated to sharing could have pulled it off. It was a grand success and a welcome return to IWWG. Congratulations on pulling this off!

- Survey Respondent

What a warm group of women IWWG is!

- Survey Respondent
My recent book, *My Soul on a Platter*, is locally available within the Somerset SCLS, NJ library systems. After having worked at the United Nations headquarters and having traveled through various cultures (living across three continents), my shared and lived experiences were compiled in a book. I am currently based out of my own studio, research indigenous art and making a comparative study and teaching music...Susan Tiberghien (a very supportive friend from Geneva Writers Group) highly recommended I reach out to you...

-Sreyashi Ghosh

**[Editor’s Note: We are happy to report that not only is Sreyashi a new member, but she was part of the Authors Panel at the Spring Big Apple.]**


- Therese Tappouni

On May 12th at 6:30 p.m. I will be at the Holyoke Public Library talking about Hattie as part of the their Author Series. It is the library where as a child I fell in love with books. For more information and/or to register, please call the Holyoke Public Library at 413-420-8101.

- Anna Bozena Bowen

I am new here and I have read all the postings with keen interest. I am glad there are so many experienced women writers from whom one can learn so much. I am an aspiring writer with a few unpublished short stories and collection of poems, I look forward to gaining so much more...

-Olubunmi Famuyiwa

Ilorin, Nigeria


- Lynne Barrett

Just finished a wonderful weekend-end at the Big Apple conference and came home to this: Deborah -Congratulations! Your essay, "Borrowed Memories," has been accepted for publication in an upcoming issue of Mothers Always Write. Thank you for sharing it with us. We love your writing!...The Editors, MAW

- Deborah Siegel Staunton

I am glad to share some good news! There are poems included in this collection that I wrote at past IWWG conferences at Brown and Yale. http://www.fullblooming.com/exciting-news/

- Margaret Dubay Mikus

**Editor’s Note: Gloria Allen’s Smoke in the Kitchen won the 2015 finalist award in the Multicultural Fiction category at the 3rd Annual Beverly Hills International Book Awards. Congratulations, Gloria!**

I have a memoir piece in the just published issue of The Southern Women’s Review. SWR is open to writing by women from the South, those who’ve lived there (like me), or who simply write about it. The issue is a downloadable pdf and some of the work in it has a theme of sewing/needlework. Delighted my piece "Millinery" is on the "featured" list! http://southernwomensreview.com/ - Lynne Barrett

**Editor’s Note:** Now that the IWWG Members Page is up in Facebook (and getting lots of traffic!), members are forgetting to send us information for the Network. If you want to be assured that your news and publications will be included please make sure to notify us at iwwgmembernews@gmail.com.
Valdivia S. Beauchamp
My Mesopotamia Notes: Of Gertrude Bell
Gertrude Bell is an amazing Victorian woman—explorer, archaeologist (whose pioneering work holds up to this day), writer, translator and advisor to the British government. Valdivia’s book examines the deeper aspects of this groundbreaking feminine polymath and the political repercussions of her work with the British, many of which still have deep resonance in the Middle East today.

January 2015
www.euro-americanwomenwriters.com

Contests and Submissions

Cahaba River Literary Short Story Competition. Closing date: October 31, 2015. Short stories may be on "Home for the Holidays" and should not have been previously published, or posted on a website or blog. Stories should also not be under consideration for publication or accepted for publication elsewhere. Please include your name, address, and contact information on the cover letter and front page of the entry. Please include a short bio at the end of the manuscript.

Length: Maximum 1500 words per story. Entry Fees: $15.00 for 1 story, $25.00 for 2 stories, $40.00 for 3 stories. (You may enter as many stories as you wish— with the applicable fees.)


Innovations in Creative Arts & Martial Arts, Inc. We are looking for children’s book authors who would like their titles read to children Live Interactive Online and in schools by teacher/performers (princes and princesses). We are located in NYC. There are no fees or hidden charges. iiCAMA and the author will share in profits generated by book sales. We also offer authors retail and display space on our website with the ability to post links to individual author websites. Our goal is to renew and continue interest in hard-cover book reading, further establish our brand, give budding and established book authors an additional venue to promote their works, and of course, have additional products to add to our sales pages.

www.iiCAMA.com

Editor’s Note: For regular postings of Contests and Calls for Submission, visit the IWWG Members Facebook page. You must be a current IWWG member to access this page!

Problems getting to the page? Write iwqwquestions.com, and Kristin Rath will walk you through the process.

A Spring Big Apple moment at Scandinavia House.
From left to right: Susan Tiberghien, Judy Huge, Jai Maa, Melissa Rosati, Kristin Rath, Pam Varkony, Dixie King, and Hope Player.
Building a community of women who write...

The IWWG, founded in 1976, is a network for the personal and professional empowerment of women through writing and open to all regardless of portfolio. As such, it has established a remarkable record of achievement in the publishing world, as well as in circles where lifelong learning and personal transformation are valued for their own sake. The Guild nurtures and supports holistic thinking by recognizing the logic of the heart—the ability to perceive the subtle interconnections between people, events and emotions alongside conventional logic. To learn more about us, visit our website at www.IWWG.org.

About the Spring Big Apple

I wish I knew about the International Women’s Writing Guild and teachers like Tiberghien, Rosati, and Orr when I started writing my first book. The 2015 Spring Big Apple Conference was a blast. The conference fees were nominal compared to the thousands you would have to pay for an MFA. IWWG is current! Susan Tiberghien’s six-hour Master Class in memoir writing provided writing exercises, techniques, collaboration and immediate peer feedback. Experiential learning at its best. Where else are you going to find this kind of value for a person who just wants to get into the writing? I just want to say thanks.

Andrene Bonner