

California Dreaming

The 2016 IWWG Regional Conference

February 27-28, 2016
Antioch University Los Angeles

MEL RYANE Keynote Speaker



Mel Ryane's memoir *Teaching Will: What Shakespeare and 10 Kids Gave Me That Hollywood Couldn't*, was released by Familius in August, 2014.

"Lively...funny."

—[Publishers Weekly](#)

"Hilarious...a bravura performance."

—[Kirkus Reviews](#)
(featured review)

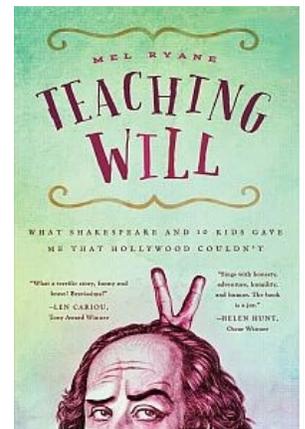
In 2005, Mel Ryane volunteered to create the Shakespeare Club, an after-school program dedicated to teaching third-, fourth- and fifth-graders the works of William Shakespeare. She ran the program for six years. Her book covers that tumultuous and uproarious experience along with the tale of her acting career and the heartbreaking choice to give up that dream.

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 wrote a sitcom pilot that was optioned in Canada, and wrote and directed a play for the du Maurier World Stage Festival. Her screenplay "On the Head of a Pin" was a semi-finalist in the Nicholl Fellowships for screenwriting. She has been published in the LA Times and her agent currently has two of Mel's novels out to market.

Mel teaches "From Page to Podium: Reading Your Work Aloud" for writers, and visits schools to conduct Shakespeare workshops for students.

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, including the hit sitcom "Seinfeld," and has taught presentation technique at the corporate level.

More information can be found at her website, melryane.com.



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Schedule of Events

Saturday, February 27

- 8:15 a.m. Registration**
- 9:00 a.m. Welcome**
Steve Heller, Ed.D., MFA Chair,
Antioch University Los Angeles
Mel Ryane, Keynote Address
- 10:00 a.m. SESSION I.**
Pat Carr, Fiction
Marj Hahne, Hybrid Lit.
Sherri L. Smith, Young Adult
Maureen Murdock, Memoir
- 12:00 p.m. Lunch on Your Own!**
- 1:00 p.m. SESSION II.**
Myra Shapiro, Poetry
Dorothy Randall Gray, Mind/Body/Spirit
Linda Bergman, Screenwriting
Erin Aubrey Kaplan, Personal Narrative
- 3:15 p.m. SESSION III.**
S. Pearl Sharp, Personal Narrative
Kelly DuMar, One-Woman Performance
Jan Phillips, From Writing to Publication
Rita Williams, Memoir
- 5:15 p.m. BOOK FAIR**
- 6:00 p.m. Catered Dinner**
- 7:00 p.m. Open Readings**

Sunday, February 28

- 9:30 a.m. Sunday-only Registration**
- 10:00 a.m. SESSION I.**
Pat Carr, Fiction
Marj Hahne, Hybrid Lit.
Sherri L. Smith, Young Adult
Maureen Murdock, Memoir
- 12:00 p.m. Lunch on Your Own!**
- 1:00 p.m. SESSION II.**
Myra Shapiro, Poetry
Dorothy Randall Gray, Mind/Body/Spirit
Linda Bergman, Screenwriting
Erin Aubrey Kaplan, Personal Narrative
- 3:15 p.m. SESSION III.**
S. Pearl Sharp, Personal Narrative
Kelly DuMar, One-Woman Performance
Jan Phillips, From Writing to Publication
Rita Williams, Memoir
- 5:15 p.m. Closing Plenary Session**

ON-CAMPUS LUNCH TIME DINING: The Trimana Café and Deli will be open for lunch, or you can bring a brown bag. We will not be serving breakfast, but coffee and tea will be available.

PARKING: Parking will be available in the parking structure at level 4 and above for \$7.00/day. Street parking is available nearby at no charge.

BOOK FAIR: Any member of the IWWG is welcome to bring books to the Book Fair and participate in the book signing; however, RSVP must be received in advance, no later than February 12, 2016.

REFUND POLICY: You may cancel through January 31 and receive a full refund, minus an administrative fee of \$25. Cancellations between February 1 and 15 will receive a full refund, minus an administrative fee of \$50. No refunds will be provided after February 15.

The 2016 California Dreaming Workshop Lineup!

(in alphabetical order)

So You Think Your Life's A Movie? And How to Sell It!

Linda Bergman



No Experience Necessary! This class is not just for screenwriters. It is for novelists, memoirists, essayists, beginners, old hands—anyone who wants to learn how to get to story fast. On Saturday we'll cover the nuts and bolts: the log-line, the industry standard three-act structure, plot points and writing a good scene. Yes, you will write a two-person, two-page scene and on Sunday, you'll cast your scene from the members of the class and "put it on its feet". After that we will start and stop an Academy Award winning film to show you exactly what you learned the day before. You'll get tons of information and have lots of fun.

A screenwriter/producer since 1988, **Linda Bergman** has been paid to write over 24 films and has produced five of them. She's worked for every network and film studio in Hollywood in production, development or as a writer. At ABC Television she helped to develop over 100 movies for television and worked as The Assistant to the President of MGM TV, a job that required overseeing all casting, story development and budgets on the studio's series. As a writer, she is best known for her expertise in writing family drama and strong women's stories: "The Jessica Savitch Story" (Lifetime); "The Pearl Buck Story (ABC); "The Barbara Mandrell Story" (CBS). "Matters of The Heart"(USA network). Her films 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. Her book, *So You Think Your Life's A Movie?*, won the Global E Award in 2011 in the Entertainment and Performing Arts category.

Writing the Other

Using techniques that encourage authors to show, not tell, we'll examine dialogue and action, the steps to intimacy, texts and subtexts, beginnings and endings while we create scenes with authentic protagonists and antagonists that readers will have to care about.

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*.

Pat Carr



The Art of Writing and Playing Back Our Personal Stories

Kelly DuMar



This lively workshop will get you into—and out of—your chair, taking risks, discovering gifts, to share your own stories and help other women writers reveal the personal and universal truth and beauty of their stories. It will involve writing and improvisational acting, co-creating spontaneous art in an intimate setting with deep listening and creative response. By exploring what Jo Salas (*Improvising Real Life*) calls our *undying need for connection through aesthetic ritual*, this workshop will give you wonderful tools to develop new writing and structures and the chance to express the wisdom, truth and beauty of your stories. We will draft new writing and explore revision with creative tools.

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 ninth 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.

Hybrid Lit: To Genre-Bend/Blend/Blur/Bust for Truer Narratives

Marj Hahne



Emotional truth is the reward of digging deeply enough to find the truth about how one really feels, but in order to convey this truth with any force, or artistry, one needs to create a form of expression, and this form determines its own genuine information," says poet Philip Schultz, in a 2008 interview (Five Points, Vol. 12 No. 2). We'll explore the prose poem, haibun, the lyric essay, surreal memoir, and the graphic poem and essay to elicit fresher ways of seeing and saying the scenes and stories that compose your life.

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. In June 2013, Marj launched The Avocado Sisterhood, a membership organization for women and girl writers; and in August 2015, she earned an MFA in Creative Writing/Poetry from the Rainier Writing Workshop.

Writing from Your Sacred Source

Dorothy Randall Gray

Writing from Your Sacred Source Between skin and soul is a sacred place where creativity dwells, where your life and places you've been nestle themselves between layers of memories and moments. This workshop invites you to dive into the depths of this fertile source, and use what you find there to write poetry, fiction, memoir or whatever flows. Enticing prompts, meditative music, helpful handouts, and plenty of in-class writing and sharing. Experience this joyful process of evocative excavation and divine discovery in a safe space of inspiration, acceptance, and guidance.



From Brooklyn to Bombay, Iceland to India, Dorothy Randall Gray enralls audiences with her dramatic poetry performances, spellbinding stories, and captivating humor. She has facilitated creative writing, personal development, and empowerment sessions for women's groups, incarcerated youth, homeless populations, HIV positive men, and business executives, among others. She has been a contributor to many journals and anthologies, and is the author of the acclaimed bestseller, Soul Between the Lines: Freeing your Creative Spirit Through Writing. Other published works include Muse Blues, Woman, Creative Rituals for Daily Living, Family, The Passion Collection, and A Taste of Tamarinda.

Your Life in Words: Liberation or Contradiction?

Erin Aubrey Kaplan



What's your story? More specifically, which of your many stories are you interested in telling, and why? How do you want to tell it? Life is sprawling and generally not given to linear plots or narrative arcs. It's your job as a writer to identify and flesh out these arcs, or even to create them in service of your story (this doesn't mean you make things up—more on that in the workshop). In this workshop we'll address the problems and the great opportunities inherent in using your life as source material, and do various writing exercises with these things in mind. The goal is to get you started, or if you've done that, to get you further along in the story (or a story) of your life.

Erin Aubrey Kaplan is a Los Angeles journalist and columnist, and the first Black weekly op-ed columnist in the LA Time's history. A former staff writer and columnist for the LA Weekly and New Times Los Angeles, she has contributed to Salon.com, Essence, Black Enterprise, Ms., Los Angeles, and the Independent, among others. Her essays have been anthologized in several books. Her own first book of essays and journalism, Black Talk, Blue Thoughts and Walking the Color Line: Dispatches From a Black Journalista, was published in Fall 2011 by the University Press of New England as part of its Northeastern Library of Black Literature.

The Art of Memoir

Maureen Murdock

Memoir requires a level of truth telling and self-revelation not required from other forms of writing. It has to deliver vivid characters, evocative settings and pitch-perfect dialogue for the reader to remain engaged. This workshop will help you recover memories, develop insight into the bigger theme of your story and cast yourself as a compelling character. We'll read excerpts by published memoirists as examples of character development, dialogue and juicy scene development, and do in-class writing exercises each day. Come and write about your life.



Maureen Murdock, Ph.D., 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*.

The Yin and Yang of a Writer's Life: From the Mind to the Marketplace

Jan Phillips



This is an intensive writing workshop that deals with the yin and yang of a writers' life— the intuitive, interior creative side and the logical, external marketing side. We will cover both the WHY-TO and the HOW-TO of our craft, since it is the fusion of both that leads to creative combustion and commercial success. Some of the areas we'll cover are: How to get the words from your brain to the page; how to make the proper time and space to support your work; how to sharpen your focus, voice, proposal and pitch; how to excite others about your creative project; how to create a book proposal that really works; how to decide whether to self-publish or find a publisher (the advantages and disadvantages of both); and how to promote and market your book once it's published.

Jan Phillips is a writer, teacher, photographer and activist. She has made a one-woman peace pilgrimage around the world, travelled across country as a photojournalist, co-founded Syracuse Cultural Workers (publishers of artwork for peace and justice), and founded Livingkindness Foundation which has built a computerized learning center in a Nigerian village. Jan is the author of 10 award-winning books and publisher of the photo-memoir *Born Gay*. Her books include *No Ordinary Time*, *Finding the On-Ramp to Your Spiritual Path*, *The Art of Original Thinking-The Making of a Thought Leader*, *Divining the Body*, *Marry Your Muse*, *God is at Eye Level*, *Making Peace*, and *A Waist is a Terrible Thing to Mind*.

I'm Nobody. Who are you?

In the land of celebrity, we'll let Emily Dickinson serve as a guide to writing and reading poems that lead us to our (unknown) essential presence.

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*.

Myra Shapiro



Writing Wellness

S. Pearl Sharp



The Writing Wellness Workshops explore the intersection of language, literature and image in disease and healing, both personal and in community. Raise the bar on personal wellness while adding creative tools to your work as writer, healer/health professional, counselor, teacher, parent, care giver, administrator, peer group leader, facilitator with at-risk persons.

S. Pearl Sharp creates cultural art for the eye, ear and heart, including the poetry w/jazz CDs *Higher Ground* and *On The Sharp Side*, an audio book of short fiction, *Uncertain Rituals*, and the non-fiction *Black Women For Beginners*. Her commentaries and essays have been broadcast on NPR, Pacifica radio and other media outlets, many of which are collected in her new book *The Evening News - Essays And Commentaries From NPR And Other Clouds*. An award winning documentary filmmaker, her work includes *The Healing Passage/Voices From The Water* which aired on The Documentary Channel. S. Pearl facilitates community rituals, workshops that connect language and wellness, and offers creativity coaching through The Gate Is Open.

Tapping In and Typing It Out: How to Reach Your Inner Teen and Write for Young Adults **Sherri L. Smith**

YA, or young adult books are hot these days. But what makes them so appealing, and how do you write for that mysterious creature, the teen reader? Rule number one is, tell the truth! The first day of this session, we'll talk about the writing life, and then we'll time travel through a series of writing exercises to help us tap into the emotions and experiences of our teen-aged selves. The experience can be surprisingly intense! This is not a memoir class. Rather, we are seeking true emotions and moments that can inform your work—be it contemporary, fantasy or science fiction. On Day Two, we will take some of that gold we've mined and start shaping it into a story. By the time you leave you'll have a some new material for your novel, and a game plan for how to make it happen.



Sherri L. Smith is the award-winning author of YA novels Lucy the Giant, Sparrow, Hot Sour Salty Sweet, Flygirl and Orleans. In October 2015, she made her middle grade debut with The Toymaker's Apprentice. Her books have been listed as Amelia Bloomer, American Library Association Best Books for Young People, and Junior Library Guild Selections. Flygirl was the 2009 California Book Awards Gold Medalist. Sherri holds a Bachelor of Fine Arts in Film and Broadcast Journalism, an M.S. in Business and an M.A. in Humanities. She has worked in film, animation, comic books and construction. She worked in stop-motion animation on Tim Burton's Mars Attacks!, and spent three years at Disney TV Animation, helping to create stories for animated home video projects.



Framing the Memoir

Rita Williams

Imagine yourself walking into a bookstore. Which demographic might be drawn to your material? Your life is vast, unique and long. What elements will you select for your narrative? The pesky nature of memory. Sometimes, it fails, utterly refusing to divulge portions of our past which may seem critical to the narrative. What then? Frequently we are certain that something may have happened, but we are wrong. How to tease out inaccuracies that may later sink the book. Have you worked through your material enough to know whether or not you can handle it being placed in the hands of strangers...And finally, considering the plethora of memoirs now in print, how is yours unique? Is it something only you (or your grandchildren) will benefit from having written, or does it have a wider audience? These are the topics we'll explore as you learn how to frame your memoir.

Rita Williams is the author of If the Creek Don't Rise. Her work has appeared in Drinking Diaries: Women Serve Their Stories Straight UP, Best Food Writing for 2007, The Los Angeles Times, O, The Oprah Magazine, O at Home, Saveur, The Utne Reader and Fins and Feathers. A contributing editor to the Los Angeles Review of Books, she is currently working on a novel, Hammered. She is also a member of the USA TV Writer's Room on the "Queen of the South" scheduled to debut March, 2016.