**“I Want Every Writer to Be Great”:**

An Interview with IWWG Instructor Pat Carr

By Dixie L. King

At my first IWWG Summer Conference in 1999, I took a workshop with long-time IWWG instructor Pat Carr. Small, slim, and soft-spoken, Pat personifies kindness and generosity in her dealings with students. She is utterly uncompromising, however, when it comes to her personal truths about good fiction writing. And her greatest truth is that you can’t write from inside the head of someone you haven’t been.

I sat down with Pat at the 2015 IWWG Summer Conference at Wisdom House in Litchfield, Connecticut to learn a little more about this extraordinary writer and teacher.

DK: When did you decide that you wanted to write?

PC: Before I even knew the alphabet. This is something I wanted to do all my life. I would fold up little pages so they would make a little book, and do little squiggle lines and then anybody I could catch, I would...tell them the story.

DK: So you were creating stories long before you could write the stories.

PC: Right, and I have no idea where that came from, because I don’t remember my parents ever reading to us or anything. But we did see a lot of movies; practically every Saturday...We’d drive over the snow covered little dirt roads [where we lived in Wyoming] and go to town and we would see a movie.

DK: But you also lived next door to a Japanese Internment Camp.

PC: Right; Heart Mountain.

-D-continued on page 26

**Registration Opens for the IWWG 2016 Summer Conference**

Registration for the IWWG 2016 Summer Conference opened in February, and within a week was already filling! The Conference will be held at Muhlenberg College in Allentown, Pennsylvania this year—a new venue that the Board hopes will become our permanent home.

“We were so excited we could hardly contain ourselves,” said a member of the IWWG Advisory Circle who visited the college in July 2015. “Wisdom House has been a wonderful venue, but we’ve

-continued on page 2
NETWORK

Summer Conference...continued

outgrown it. We are looking for a site that will allow us to continue growing.”

They found it in Muhlenberg. Founded in 1848, Muhlenberg is a private, four-year liberal arts college located in the beautiful Lehigh Valley of eastern Pennsylvania. The campus covers about three square blocks adjacent to public gardens.

“Everything we need is contained in an easily accessed area,” the team reported. Attendees will check in; eat at “The Restaurant,” an award-winning eatery; and participate in open readings in the Student Union. Classes will be held in one of four classrooms in the Union, or in a classroom building next door. Evening gatherings will be held in the Red Door Lounge, in the basement of the Student Union. The Red Door sports a dance floor, piano, booths, and tables—and the IWWG will have exclusive use of the facility.

Attendees have two housing options: to share a “double” with a private bath, or to share a suite of four singles that share a kitchenette, bathroom, and living area. All rooms are air conditioned and handicapped accessible, and both are located adjacent to the Union.

Muhlenberg is easy to reach by bus, car and plane. A regular bus service from the New York Port Authority is a 90-minute ride into Allentown. Attendees also have the option of flying directly into the Lehigh Valley International Airport, just a six miles outside of Allentown.

“The conference staff at Muhlenberg is bending over backwards to welcome us,” IWWG Executive Director Dixie King reported. “We are so pleased to be able to offer this fabulous venue. This is a conference destination that will continue to grow with The Guild for years to come.”

The 2016 Summer Conference will open on Friday night, July 15 and run through Friday morning, July 22. For information about the conference, turn to Page 22. Registration is open. Go to:

www.iwwg.wildapricot.com/events

Click on Summer Conference to register. An “early bird” rate is in place through March 31, offering early registrants significant savings.

Write about the emotions you fear the most.

- Laurie Halse Anderson

Photos, from the top: the quad area outside the Student Union; “The Restaurant”; a classroom building near the Student Union; and a side entrance view of the Student Union from one of the dorms.
The Presence of Absence: Musings of a “Skittery” Poet

by Marj Hahne

A poetry that values clarity and continuity is obligated to develop and deliver information in ways that are hierarchical and sequential, ways that accommodate and orchestrate the capacities of human memory.


You’re entering a skittery essay written by a skittery woman with a skittery résumé of jobs and places. I don’t fear narrative; I fear boredom. In 1973, at the age of eight, I wrote my first poem (rhyme scheme aabb), and before then, lots of stories with alliterative titles, all stapled into folded construction paper now faded despite the plastic wrap I covered them with to mimic a library book. I still love the crinkling of a hardcover library book, its heft in my hands, its musty, yellowed pages.

Fast-forward twenty-six years, to November 1999: I’m searching the Internet during my free period at a private school in Philadelphia, where I teach mathematics. I find the website for the International Women’s Writing Guild. I purchase a membership and, after reading my first Network cover to cover, promptly register for the upcoming “Remember the Magic” conference. I know I’ve found a home.

Perhaps you consider yourself an oracle, / Mouthpiece of the dead, or of some god or other.

~Sylvia Plath, “The Colossus”

In seventh grade, I stumbled across Sylvia Plath’s Ariel and The Colossus and Other Poems in the school library. I was too young to fully understand the existential grappling heavy in her poems, but I knew that those poems said something in what they didn’t say. That presence of absence is, I think, what primarily draws me to poetry—the reading and the writing of it. And what inspires me again and again, as a maker of language-art, is that I can, with the very same medium I use to order a pizza, attempt to craft an expression—from words, sounds, and silence—that precisely resonates some smidge of this incredible experiment in being human.

No, I don’t consider myself an oracle, but definitely a mouthpiece, though not of the dead or of some god, but maybe of God in that we all have a mode that seems to express our divine self, who we are when we feel most fully alive, most human. Poetry writing, and the teaching of it, is mine.

i thank You God for most this amazing /day: for the leaping greenly spirits of trees /and a blue true dream of sky; and for everything /which is natural which is infinite which is yes // ... //how should tasting touching hearing seeing/breathing any—lifted from the no /of all nothing—human merely being /

-continued on page 35

And what inspires me again and again, as a maker of language-art, is that I can, with the very same medium I use to order a pizza, attempt to craft an expression—from words, sounds, and silence—that precisely resonates some smidge of this incredible experiment in being human.

- Marj Hahne
Finding Joy in a Writing Community

By Jeanne Marlowe

"Writing, we witness ourselves." - Julia Cameron
"In community, we witness one another." - Jeannetta Holliman

I believe much can be gained from public readings of our work. Reading before a live audience breaks us out of isolation and gives us a sense of community; makes our work public and, thereby, “published”; connects us to real people so we can see, hear and feel audience reactions; helps us to overcome our fear of the audience; provides a means of promoting our work; gives us a sense of accomplishment and builds our self-esteem.

Jeannetta Holliman,
June 2001 Central Ohio Community IWWG newsletter

There are as many reasons to write as there are women. All can lead to moments of authenticity if we open to the wisdom of our bodies and pay attention to both sides of our brain. Face to face writing communities make these tasks visible - embodied words elicit deeper response. Still it’s never easy to discern the difference between using a story to explain our pain and honoring that pain, allowing the body’s wisdom to direct us toward unanticipated paths that develop empathy, good social reasoning and decision making, tolerance of divergent values, comfort with uncertainty and ambiguity.

And so guidelines help us avoid predictable pitfalls or at least feel blessed as well as wounded. Only by honoring the grief of the body can we transform its jealousy, anger, and shame. A community can help us find our voice, tell our story, balance subjective and objective viewpoints, lighten the weight we put on family and friends, identify our limitations before exceeding them, open up levels of reality that are otherwise closed to us, unlock hidden dimensions of our own being, and gain a sense of rootedness or belonging in the world.

Tips from Central Ohio on Sustaining a Writing Circle

✦ Always invite newcomers.
✦ Meet monthly, same time and place when possible.
✦ Maintain a mailing list of those who request info.
✦ Send monthly meeting updates to everyone who can help spread info.
✦ Give each attendee 1-5 minutes to introduce self and current project.
✦ Self-organize each meeting by dividing time equally among those who brought writing to share.
✦ Use gentle but firm time-keeping that trusts the group to reallocate time as needed.

More advice from Jeanne: I try to get each person in the group to specify the type of critique desired, but often newcomers know neither what a critique is nor what they want, so asking the question arouses anxiety - better to pay attention to body language. Some want only to hear our response and whether the writing holds our interest; others bring copies so that we can write comments and editorial suggestions. Another paradox: In 2008, when our monthly meetings consistently attracted eight participants (never the same eight), I started a second monthly meeting because it's hard to do justice to nine or more. With 150 on my mailing list, I'm nearing that point again, but know the risk of having a meeting and no one attending. It takes time, patience, commitment.
Benefits flow from monthly gatherings:

- Deadlines (lifelines?) motivate us to write
- We become aware of time constraints; practice self-organizing and taking turns
- We discover community needs, multiple perspectives, our unique contribution, how our words are misinterpreted, ways to bridge opposition and draw out the best in each other
- We practice asking the right questions (not advice in disguise) and finding common ground
- We find strength and joy in knowing we’re not alone.

Practice, however, will always be imperfect, and trying to fix the group, self, or other is not the answer. Compassion, humor, and humility open our imagination to the joy of human connection and imperfection. Can we speak our truth without hurting others? Do we create our stories or do our stories create us? I believe the dialog that arises from telling our stories shapes us so that we can then reshape our stories. I agree with Ethel Person: "Love arises from within ourselves as an imaginative act, a creative synthesis that aims to fulfill our deepest longings and our oldest dreams" (Dreams of Love and Fateful Encounters).

Jeanne Marlowe creates space to explore love, death, and moral choices—preferably those of others. Inventing Murder for All Occasions in 1987 as a way for people to get to know each other, she turns people's desire to tell their stories into explorations of the different ways we make sense of our experience and the deadly impact of our limited perspectives.

Interested in starting a Writing Circle using the experience of IWWG members? Contact jamarlowe@juno.com for Guidelines used in IWWG’s Central Ohio Community.

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**Writing Circle Announcements and Requests**

**So what is a “Writing Circle”?**

Once called the “IWWG Kitchen Table,” a “Writing Circle” describes local gatherings of women writers (usually on a weekly, biweekly, or monthly basis) to share their work in a mutually supportive environment. The IWWG promotes local Writing Circles by publishing information submitted to us and also by publishing requests by members looking to either join an existing group or form a new group.

**Current Writing Circles**

**Slingerlands, NY**

Our current Kitchen Table meets the second Wednesday of every month, from 1:00 to 4:00 p.m. Contact me for information on location. This group is limited to IWWG members. We have an OPEN meeting (Women Who Write) on the 4th Wednesday of each month. Anyone is welcome as we follow the IWWG experience regarding support and critiques. For both: bring a piece you’re working on to read. Note: Your time allotment is dependent on the number of readers. You may choose the kind of feedback you are looking for, and we will try to provide it. All interaction is supportive and encouraging, with suggestions offered as considerations. I find the process energizing and thought-provoking. If you have time and remember, bring a snack to share!

Carol Bluestein
carol@carolbluestein.com

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Columbus, Ohio  
March 5, May 7: 10 am - 12:30 pm  
Karl Road Branch Library, 5590 Karl Rd  
(North of Morse Rd), Meeting Room  
Free and open to all. We offer writers a supportive environment for writing, reading, and gentle critiquing. Each participant has an opportunity to share her writing and other work. You may read or bring copies of work you’d like to have critiqued. Some of us give better feedback when we see a copy; usually 4-5 copies are enough for us to share.  
Jeanne Marlowe  
jamarlowe@juno.com  

Toms River, New Jersey  
I would like to join a Kitchen Table in the Jersey Shores area. I’m in Toms River, NJ, but would consider the Ocean/Monmouth counties area.  
Pat Van  
pvan8gwy@aol.com  

Woodstock, Virginia  
I’m looking for a local IWWG Writing Circle to join. My genres are short story and novel. I am also looking for an IWWG writing circle online.  
Shi Chung Park  
lisabc@shentel.net  

Looking for a Table/Group  

Astoria, New York  
Looking to facilitate a writing circle.  
Rosalyn Will  
rosawil33@aol.com  

Buffalo, New York  
I am interested in joining a poetry group in the Buffalo/Rochester, NY area. I would prefer not to facilitate, but will do so if no one else volunteers.  
Sharon Larsen  
shar@empacc.net  

Southern Westchester County, NY  
Looking to facilitate a writing circle.  
Lyn Halper  
lynhalper@aol.com  

New Jersey/New York  
I live in New Jersey but would be willing to go to NYC to join or start a group for fiction (adult).  
Joan Regen-Ramirez  
writejr1044@gmail.com  

Westfield, New Jersey  
I’m looking for something in the Westfield, NJ area, zip 07080.  
Susan Wagner  
swagner001@gmail.com  

Sarasota, Florida  
I am interested in joining or starting a kitchen table writers group. I write memoir and nonfiction short stories, and am working on a book.  
Patricia Moore  
phfmoore@yahoo.com  

Boise, Idaho  
Is there an IWWG writer’s group in Boise, Idaho? I would be interested in joining one.  
Bev Clark  
jimedclark@q.com  

Seattle, Washington  
I’d like to join a writers group in Seattle. My genres are fiction and creative nonfiction.  
Nancy Peacock  
nbpeacock@gmail.com  

-watermarked-
We Heard You!

Announcing the 2016 Conference Series

You know the Summer Conference.
Our signature event, this week-long vacation for your writer self is an opportunity to submerge yourself in over 30 workshops, salons, and critique sessions; participate in open readings; and network with friends old and new. This year the Summer Conference will be in a lovely, intimate new venue: Muhlenberg College in Allentown, Pennsylvania. See information on this event on pages 20-23.

You know The Spring Big Apple.
This well-loved event is bigger and better than ever this year, with opportunities to pitch to agents, and small-group coaching sessions, as well. For more on The Spring Big Apple, see pages 16-17. Registration opens soon!

And now (drumroll, please), welcome to:

The 2016 Regional Conferences

At the Town Hall meeting held during the 2015 Summer Conference at Wisdom House, we heard you loud and clear. Members want more local conferences that will allow people from around the country access to our workshops. As a result, this year we introduced regional conferences this winter and spring, with more to follow in the fall.

February in Florida was a day-long salon in Tampa, Florida that took place on February 21, featuring award-winning fiction writer Lynne Barrett and our own IWWG Board President Judy Huge. Check out the speakers and photos on Pages 8-9.

California Dreaming is Back! Last year we introduced California Dreaming, a regional conference co-sponsored by the IWWG and Antioch University Los Angeles. The Second Annual California Dreaming will be held at the AULA in Culver City, California on February 27-28. The conference has expanded from one to two days, and from eight workshop to twelve, encompassing topics ranging from poetry to young adult fiction, and from memoir to screenwriting and performance. See pages 10-15. (It’s not too late to register!)

Writing from Your Life is a day-long salon to be held in Boston on April 30.

Interested in hosting or organizing a salon in your own region? If so, the IWWG staff will work with you to identify workshop leaders, set up registration, and market the salon. Contact Dixie King at dking@tlcprofessionals.com, or 661-619-2735 (8:00 a.m. to 8:00 p.m. Pacific time).

Women have returned to Guild events for 39 years with a joyful camaraderie that has built a sisterhood unlike any other we know. You are welcome no matter what your level of experience. Here you can learn the craft of writing and be supported in special ways as you learn. You will have the freedom to express your own writing dreams in an atmosphere of acceptance. The energy created here is contagious. Your own voice will gain the power to join the chorus. Women get brave here. The isolation felt when writing alone will vanish as you find the sisters who have been missing in your life. With women who share your passion, you can create lifelong bonds of friendship, all across the world.

- Summer Conference participant

There was such gracious, caring support from anyone I met. I learned so much about writing and what I could do. I can’t imagine how anyone could attend that conference and not come away with new knowledge and enthusiasm to continue to write.

- Summer Conference participant
The International Women’s Writing Guild presents:

FLORIDA IN FEBRUARY - TAMPA

Word from the First February in Florida Salon, February 21, 2016!

The Program

Welcome by Pamela Varkony, IWWG Advisory Circle member, liaison with Muhlenberg College for IWWG 2016 Summer Conference. Pamela’s nonfiction topics range from politics to women’s empowerment, from small town Americana to global perspectives. As a columnist for Tribune Publishing, Pamela’s work has appeared in newspapers; magazine feature stories; and PBS and NPR on-air commentaries. Her poetry has been published in the New York Times. She is currently working on a women’s leadership book “Ten Rules for Ladies.”

Very Short Forms: Exploring Micro-Literature with Lynne Barrett
The tension of fitting a story, or memory, or character, or scene into a limited space asks the writer to leap in and get to essentials, and so, paradoxically, opens up creativity. In this workshop, participants explored the range of possibilities both for writing compete pieces in very short forms and using them to generate longer work. The presentation included information about markets for short forms and some of the innovative approaches to submission they are using. Lynne is the author of the story collections Magpies (Gold Medal, Florida Book Awards), The Secret Names of Women, and The Land of Go, and edited Tigertail: Florida Flash. She has received the Edgar Award for best mystery story and a National Endowment for the Arts fellowship. She teaches in the MFA program at Florida International University and is editor of The Florida Book Review.

The Page Waits: From Personal to Public(ation) with Judy Huge
It’s been written that “writing is like kissing; you can’t do it without a partner.” This workshop explored how to build better bridges between story and reader for almost any genre. The group examined techniques for choosing, structuring, and crafting stories that invite readers in, encourage them to stay, and lift writing from the purely personal to the potentially publishable. Judy has spent over 30 years developing innovative approaches to both learning and writing. As founder and director of Goucher (College) Teachers’ Institute, a graduate program focused on the teaching of writing, then as president of her own national consulting firm, she has helped thousands use writing more effectively in managing their own work, lives, and transitions.
The International Women’s Writing Guild presents:

FLORIDA IN FEBRUARY - TAMPA

Word from Participants:

“Lynne Barrett made us all fall in love with writing short. Fiction or nonfiction, standing alone or conveying a scene in a longer piece, pithy writing has a place. Lynne made it easier to find and craft that sweet spot!” - Workshop Participant

Find Lynne this July at the best IWWG summer conference ever. Muhlenberg College, Allentown, Pennsylvania. You can join the crowd already registering.

Above right: Lynne Barrett offered the workshop on Micro-Literature. Below: Workshop leaders and participants join in a group photo.

The “Salon” format is being used to introduce the IWWG in regions around the country. Generally, the Salon is held in a member’s home, or in a relaxed social venue. Participation is limited to fifteen to twenty writers. You provide the space, and the IWWG provides the workshop leader(s) and helps organize the event. If you are interested in hosting a salon in your area, please contact Dixie King at dking@tlcprofessionals.com for more information.

Above left: All IWWG salons include a book fair, a chance for members to sign and sell their books.

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I try to write parts for women that are as complicated and interesting as women actually are.

- Nora Ephron
I am not a writer in the sense that I am not interested in publishing my work, but I found the whole experience valuable in helping me find the tools I need in my journey of self exploration. In addition, I found everyone to be open and friendly. It was interesting that so many stayed and talked after the day was over.

–2015 Conference Participant
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*

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.

Continue reading for workshop descriptions!

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*I've attended other writing courses, workshops, etc., and found this conference and the workshops to be very rewarding. The atmosphere was perfect—I felt so comfortable sharing with others—the attendees were so open and willing to share, which made the experience so much more valuable. It was a great pleasure to "commune" with other aspiring writers as I struggle to get my own writing on track. Self-doubt is a big deal—I do not have any local writing groups available to me, and hearing from other writers on the same path is so helpful and inspiring.*

-2015 Conference Participant
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  
Pat Carr

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.

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 annually at Wellesley College. 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 enthralls 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 2016 California Dreaming Workshop Lineup! (continued)

The Art of Memoir

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?

Myra Shapiro

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.
Writing Wellness

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 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

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.
The International Women’s Writing Guild presents:
THE BIG APPLE - NEW YORK

Saturday, April 16
8:30 a.m.  Registration
9:15 a.m.  Welcome by IWWG President, Judy Huge
9:30 a.m.  Morning Workshop with June Gould:
What are Women Writing About Anyway?
12:00 p.m.  Lunch on Your Own
1:30 p.m.  Afternoon Workshop with June Gould
4:15 p.m.  Open Readings

Sunday, April 17
8:30 a.m.  Mary Beth Coudal
Making Spaces/Going Places
11:15 a.m.  Author Panel
12:15 p.m.  Book Fair
2:00 p.m.  Meet the Agents Panel
3:15 p.m.  Meet the Agents Pitch Sessions
SURPRISE BONUS SESSION: To Be Announced!

Registration Packages

Weekend: Includes all workshops and sessions on both days.
Saturday Only: Admittance to June Gould’s all-day workshop, What are Women Writing about Anyway?
Sunday All Day: Includes all sessions on Sunday.
Sunday Morning Only: Admittance to Mary Beth Coudal’s workshop Making Spaces/Going Places and Author Panel and Book Fair.
Sunday Meet the Agents Only: Admittance to Agent Panel discussion and opportunity to pitch your project one-on-one OR attend a SURPRISE BONUS WORKSHOP to be announced when registration opens!

Registration opens soon!
What are Women Writing About Anyway?  

June Gould, Ph.D.

Join June Gould in a full day of inventing, constructing, and crafting the multicultural narratives, stories, and poetry already living deep within your life. This hands-on workshop will explore women’s writing, women’s images, and women’s personal and political concerns. Leave with several pieces that you’re ready to share. Electrify yourself while at the same time discover how IWWG writers can be a supportive and inspiring community. There will be writing examples and guided writing exercises. Women are the vessels of story, history, mythology, action and emotion. Tapping into our poems and stories, we will mine and construct our significant female lives. To quote Simone de Beauvoir: “One is not born a woman, one becomes one.” Writing about ourselves will help us become more than we were before.

June Gould 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 has been an IWWG workshop leader for over 25 years. She gives on-going Advanced Writing Workshops in New York City at Poets House and Advanced weekend writing conferences at the Guest House, Chester, CT. June also facilitates and leads book groups. She has published poetry in numerous journals including the Jewish Women’s Literary Annual.

Making Spaces/Going Places  

Mary Beth Coudal

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

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

The Big Apple is held each spring at Scandinavia House in Manhattan.

I recommend IWWG to every budding writer I meet, for its supportive atmosphere, encouragement, non-competitive philosophy, and advocacy of women's writings.

-2015 Conference Participant
The International Women’s Writing Guild presents:

WRITING FROM YOUR LIFE - BOSTON

Saturday, April 30

9:00 a.m.  Registration
9:45 a.m.  Welcome by host Kelly DuMar
10:00 a.m.  Workshop with Susan Tiberghien
            Writing Memoir—Finding Meaning in Your Life Story
11:45 a.m.  Catered Lunch and Book Fair
1:15 p.m.  Workshop with Judy Adourian
            Writing Autobiographical Monologues
3:15 p.m.  Workshop with Kelly DuMar
            Writing Truth & Beauty—Finding Poetry in Your Personal Photos
5:00 p.m.  Wrap Up and Goodbyes

Registration

Member - $75
Non-member - $95
Registration with Membership - $120

The Workshops

Writing Memoir – Finding Meaning in Your Life Story  Susan Tiberghien

Memoir is a window into your life. You choose a life experience, shape it into story, and try to make meaning out of it. In this workshop we will first look at what windows we wish to open. Then at how to shape what we see into compelling narrative. We will write a short piece of memoir, in which ultimately we hope to uncover meaning. In so doing, we will respond to today’s urgent call to bear witness through our words.

Susan Tiberghien, an American writer living in Geneva, Switzerland, has published three memoirs Looking for Gold, Circling to the Center, Footsteps-A European Album, and the highly appreciated writing book, One Year to a Writing Life, plus two new titles published in 2015: Side by Side: Writing Your Love Story and Footsteps: In Love with a Frenchman. She teaches at C.G. Jung Centers, at the International Women’s Writing Guild, and at writers’ centers and conferences in the States and in Europe where she directs the Geneva Writers’ Group, an association of over 230 English-language writers.  www.susantiberghien.com
Writing Autobiographical Monologues

Did you know that you write autobiographical monologues every day? Whether it’s a story you tell at a dinner party, the confession you share with a friend, or the thoughts that run through your mind in middle of the night, you’re writing monologues. And those monologues are the most fruitful seeds a writer of any genre can plant. Let me guide you through the process of cultivating your thoughts and stories into words on a page so they can bloom.

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. She assists her clients in every step of the writing process from inspiration to completed manuscript to marketing/production. Judy has been published in six editions of the Cup of Comfort series, The Ultimate Mom, and Grab Your Tiger anthologies. In 2009 Judy received a grant for “Teaching as a Spiritual Practice,” a Unitarian Universalist religious exploration curriculum. Judy’s writing how-to articles were featured regularly online at Inkwell Newswatch and in NEWN magazine, for which she was the Executive Editor. Judy served for over a decade as the R.I. Regional Rep for IWWG and she can be reached through her website at http://www.Writeyes.com

Writing Truth & Beauty: Finding Poetry in Your Personal Photos

The photos we save & the photos we take show what we care about and hope to preserve, what moves and mystifies us, the people, places and experiences that bring meaning into our lives. In this workshop, we’ll write poetically from personal photos that arrest our attention and unpack why they do. Writing poetry from photos allows us to express the truth of what we feel - and know - and haven’t said, as we capture the beauty and deeper meaning of an image in words. We’ll shape images into poems that reveal our personalities, identity, relationships & creativity. Please bring photos to work from!

Kelly DuMar is a playwright and poet who facilitates creative writing workshops for writers across the US. Her poems are published in many literary magazines, and her award-winning poetry chapbook, All These Cures, was published by Lit House Press in 2014. A past president of playwrights’ Platform, Boston, Kelly has been involved in facilitating new play development for many years. Her award winning plays have been produced around the US and Canada, and are published by dramatic publishers. She founded and produces the Our Voices Festival of Women Playwrights at Wellesley College, now in its 10th year, and she moderates, Let’s Talk TLA, a bi-monthly teleconference and poetry open mic for members of the Transformative Language Arts Association. Kelly serves on the Board of IWWG. Visit her website at http://www.kellydumar.com

What you do makes a difference, and you have to decide what kind of difference you want to make.

- Jane Goodall
The International Women’s Writing Guild presents:
THE 2016 SUMMER CONFERENCE
Muhlenberg College
Allentown, Pennsylvania

Basic Daily Schedule*

7:00 a.m.—8:30 a.m. Breakfast
8:30 a.m.—10:00 a.m. Session 1 Workshops
10:30 a.m.—12:00 p.m. Session 2 Workshops
12:00 p.m.—1:30 p.m. LUNCH
1:30 p.m.—3:00 p.m. Session 3 Workshops
3:30 p.m.—5:00 p.m. Session 4 Workshops
5:00 p.m.—7:00 p.m. DINNER
7:00 p.m.—9:00 p.m. Open Readings

*Monday night is our traditional “night off,” and only a few optional events are scheduled for that evening. See pages 23-24 for a list of workshops and workshop leaders. All workshops are 90 minutes in length. Three-day workshops are offered either Saturday through Monday or Tuesday through Thursday. Complete workshop descriptions and bios, along with the schedule of workshops, will be available on our website in March, 2016.

REGISTRATION INFORMATION

Each package has different pricing for members and nonmembers. Want to join? Need to renew your membership? Please do so BEFORE registering for this event to enjoy member pricing.

Entire Event: Includes seven nights, 20 meals, all workshops, critiques, salons, open readings and book fairs. Check in Friday, July 15 (beginning at 2:00 pm) and check out Friday, July 22 by 10:00 am. Early Bird Member rate: $1,200; Early Bird Non-member Rate: $1,325. Early bird rate is good through March 31st. April 1 or after: Member rate $1,325; Non-member rate: $1,450.

Long Weekend Package (Friday-Monday): Includes three nights (including Opening Night), 9 meals (dinner Friday through lunch on Monday). Check in Friday, July 15 (beginning at 2:00 pm) and check out Monday, July 18 (out of room by 10:00 am). Registrants can attend all workshops and other conference activities on Monday (check-out day). Early Bird Member rate: $600; Early Bird Non-member Rate: $725. April 1 or after: Member rate $675; Non-member rate: $750.

I reconnected with the spirit that makes IWWG one-of-a-kind in the world, as well as with the power it has to empower women and our creativity and voice.

-2015 Conference Participant

REGISTER NOW!
Weekday Package (Monday-Friday): Includes four nights and five days, 12 meals (Monday lunch through Friday breakfast). Check in Monday, July 18 from 8:00 a.m. on, and check out Friday, July 22 by 10:00 am. **Early Bird Member rate: $725; Early Bird Non-member Rate: $800. April 1 or after: Member rate $800; Non-member rate: $875.**

Commuter Daily Rate Package: Daily rate. Includes all workshops and activities for that day, as well as Opening Night admission, Friday, July 15. Can choose registration with meals (breakfast, lunch, dinner) or without. To register for multiple days, **contact us. Early Bird Member rate: $85/day (no meals), $125/day (with three meals); Early Bird Non-member Rate: $100/day (no meals), $140/day (with three meals). April 1 or after: Member rate $100/day (no meals), $140/day (with three meals); Non-member rate: $115/day (no meals), $155/day (with three meals).**

**HOUSING OPTIONS**

Double with private bath and shared common areas (kitchen and lounge) OR

Single in a suite of four with shared bath, kitchenette, and sitting area

All rooms are air-conditioned. First come/first served in choosing room options; singles in a suite of four are limited in number. During the registration process you will have the opportunity to propose a roommate (double) or roommates (suite). Requests for suite mates cannot be guaranteed but will be honored to the best of our ability.

**CANCELLATION POLICY**

Until May 15—Full refund minus $75 administrative fee

May 16—June 15—50% refund

After June 15—No refund

**CONTACT INFORMATION**

Questions regarding the conference?
Email Dixie King at dking@tlcprofessionals.com or call 661-619-2735 between the hours of 8:00 a.m. and 8:00 p.m. (Pacific Time).

Questions regarding registration or technical issues?
Please contact Kristin Rath at iwwgquestions@gmail.com

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It was my first visit and I thought being a newbie that I would feel and be treated like an outsider. The opposite happened. I was welcomed and encouraged to joint groups. By the end of day one, I no longer felt like a visitor.

-2015 Conference Participant
# WORKSHOPS BY TOPIC STRAND

## Fiction
- **Lisa Acerbo**: Using Local History to Build a Good Mystery (three days)
- **Lynne Barrett**: Crime as the Spine: Techniques of Mystery and Suspense (three days)
- **Joan Kane Nichols**: Making a Scene (three days)
- **Cathleen O’Connor**: Irresistible First Chapters: Writing a “Gotta Read More” Fiction Opening (six days)
- **Paula Scardamalia**: How to Use Myths, Fairy Tales and Dreams for Stories that Sell (three days)

## Memoir & Personal Narrative
- **Suzi Banks Baum**: The Powder Keg Sessions: Writing Personal Narrative from the Wealth of Your Lived Experience (three days)
- **Suzi Banks Baum**: Mapping Motherhood: Writing Our Way Home (three days)
- **Heather Cariou**: Standing in Your Own Truth (six days)
- **Joy Ross Davis**: A Personal Narrative: Rising Out of the Ashes (three days)
- **Janice Gary**: Narrative Arc in Memoir and Personal Narrative (six days)
- **Dorothy Randall Gray**: Black Women, White Pages: Spirit, Soul and Survival (six days)
- **Maureen Murdock**: The Art of Memoir 2016 (six days)
- **Kathleen A. O’Shea**: Good Heavens! Writing from Our Religious Past (three days)
- **Eunice Scarfe**: The Blank Page: Writing Adrift, Writing a Draft (six days)
- **Susan Tiberghien**: Witnessing with Words: The Personal and the Political in our Writing our Life Stories (six days)

## Poetry
- **Marj Hahne**: Writing Your Spiritual Mosaic (six days)
- **June Gould**: The Poem You Weren’t Expecting: A Hands-on Poetry Writing Workshop (six days)
- **Lisa Hase-Jackson**: Personal Narrative and the Poem (six days)
- **Linda Leedy Schneider**: The Art and Craft of Writing: Come Surprise Yourself! (six days)
- **Myra Shapiro**: Living with Poems (six days)

## Writing for Social Action/Social Justice
- **Lisa Freedman**: Writing as Warriorship (six days)
- **Geri Lennon**: Brandishing the Sword of Truth (three days)
- **Shawndra Miller**: Writing a Better World into Being (three days)
- **Miriam Stein**: Ways to Win Hearts, Minds and Votes with Social Justice/Social Action Writing (three days)
- **Pamela Varkony**: Writing for a Cause
### WORKSHOPS BY TOPIC STRAND (continued)

#### MIND, BODY, SPIRIT

<table>
<thead>
<tr>
<th>Instructor</th>
<th>Workshop Title</th>
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<tbody>
<tr>
<td>Jan Phillips</td>
<td>Stop Learning/Start Knowing (six days)</td>
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<tr>
<td>Judith Prest</td>
<td>Becoming Visible through Expressive Arts (three days)</td>
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<tr>
<td>Marylou Streznewski</td>
<td>How to Google Your Own Brain: Using Imaging to Jump Start Your Writing (three days)</td>
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<tr>
<td>Carren Strock</td>
<td>Making Good Photos Great (three days)</td>
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#### WRITING & PERFORMANCE

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<tr>
<td>Judy Adourian</td>
<td>Playwriting (six days)</td>
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<td>Linda Bergman</td>
<td>So You Think Your Life’s A Movie? And How to Sell It! (six days)</td>
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<tr>
<td>Kelly DuMar</td>
<td>Writing and Producing Your Ten Minute Play (six days)</td>
</tr>
<tr>
<td>Janice Gary</td>
<td>Narrative Arc in Memoir and Personal Narrative (six days)</td>
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#### THE BUSINESS OF PUBLISHING

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<tr>
<th>Instructor</th>
<th>Workshop Title</th>
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<tbody>
<tr>
<td>Mary Beth Coudal</td>
<td>Get Your Social Media Groove on—Set Up Your Blog (six days)</td>
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<tr>
<td>Joy Ross Davis</td>
<td>Branding: The Writer’s Best Friend (three days)</td>
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<tr>
<td>Jessica Tyner Mehta</td>
<td>Crafting a Lucrative Writing Career</td>
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#### SALONS

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<tr>
<th>Instructor</th>
<th>Salon Title</th>
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<tbody>
<tr>
<td>Anne Anthony</td>
<td>Submission Parties</td>
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<tr>
<td>B. Lynn Boodwin</td>
<td>Journaling</td>
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<tr>
<td>Lisa Freedman/Lisa Irish</td>
<td>Awareness and Consciousness as a Writer</td>
</tr>
<tr>
<td>Elizabeth Kann</td>
<td>Word Play</td>
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<tr>
<td>Alison Lorber</td>
<td>How to Add Magic Realism to Your Writing</td>
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#### CRITIQUE SESSIONS

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<tr>
<th>Instructor</th>
<th>Genre</th>
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<tr>
<td>Marj Hahne</td>
<td>Poetry</td>
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<tr>
<td>Susan Tiberghien &amp; Judy Huge</td>
<td>Nonfiction</td>
</tr>
<tr>
<td>Anne Walradt &amp; Judy Adourian</td>
<td>Fiction</td>
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**Enjoy Nightly Open Readings: Saturday, Sunday, Tuesday and Wednesday**

**Evening Social Gatherings in the Red Door Lounge, Saturday - Sunday, Tuesday - Thursday**
Every word a woman writes changes the story of the world, revises the official version.
- Carolyn See

Giving Voice: Member Voices Heard

Giving Voice—short memoir pieces on a specific topic—is a new feature of Network. For this first issue, contributors were asked to send in pieces of no more than 150 words on the topic of Giving Voice. We received more contributions than we are able to accommodate in this issue—a wonderful omen for the future. We chose to make one exception regarding length of contribution. Long-time IWWG member and past workshop director Enid Madaras faced the diagnosis of an acoustic neuroma, a non-malignant brain tumor the (necessary) removal of which had the potential of changing her life very radically. Enid chose to “give voice” to her tumor in a piece she wrote and shared with friends prior to her surgery on October 7, 2015. We asked and received permission to reprint a portion of that little essay here.

Acoustic Neuroma
(A Brain Tumor, Not a Punk Band)

Here’s what I want to tell you today: I look at this tumor as a teacher. That makes me sound all wise and profound but I’m just me, as you’ve always known me. When I first learned about the tumor, and saw the picture on my MRI, I went through all the stages of grief ... probably something very classically psychological: rage, denial, depression, all that. Although mine were more like: 1) You Can’t Be Serious, 2) Hey I Already Paid My Sick Dues, 3) Does this let me off the hook for losing my car keys?, 4) Fear, 5) Panic, 6) Chocolate, 7) Research, etc... followed eventually by me remembering that in a crisis it helps to breathe. So I did a lot of that, night and day. And I met great people who had wise advice and I was loved to bits by my friends and somehow all that love and all the breathing led me to the place where, now, I wake up every day and ask, “Okay, tumor, what am I learning from you today?” This does not mean that I am excited about this lump. I really hope that it is one of those guests who packs up soon and says thanks on the way out. But, in the meantime, I am finding it of value to take it as if it were one of those scrappily old hags in a Grimm’s fairy tale, the kind that the prince disregards at his peril (since she is actually a Princess under a spell). So, no disregarding here.

Today the lesson seems to be about the strength inmultitudes of the Tiny. It is the time of year when birds gather: the turkey vultures rise on thermals in groups of twenty or more before heading to Mexico, the geese come splashing into the pond in instinct-driven gaggles, and this morning I woke to the sound of starlings squeaking and fluttering in the silver maple tree by the porch. A single starling does not seem to make much of a dent in this world and in fact singly they do not seem all that clever, often making nests in the downspouts of all places. But as a group? Glorious! Right now the entire tree is humming with them. It is not even a maple any more, it is a starling tree, nearly black with shiny feathers and quivering with hundreds of fidgeting, shuffling, singing birds. Any moment now they will hear a simultaneous call to spring out of that tree and go swooping like an airborne school of ebony fish, off to some other tree and then the porch will fall silent, and the tree will go back to being a tree, and I will be left here wondering at the voice they heard and obeyed as one.

Having a brain condition forces me to slow down. To listen. To accept whatever birds come and not rush around looking for prettier ones. To notice things I had taken for granted or, not even for granted, maybe I’d dismissed them and not taken them as anything. So today,
Giving Voice: Member Voices Heard

thank you tumor for bringing me to pause in the beauty of disregarded things and to notice the rivers of water and rivers of flight that are made by the smallest, the least among us.

Enid Maderas

Editor’s Note: Enid made it successfully through her surgery in early October and over the next three months relearned how to use her hands to type, how to walk without falling over, and how to find acceptance in those moments of remembering to breathe. A few weeks ago, she also successfully passed her “swallow test,” making it possible for her feeding tube to be removed. Enid will be at the 39th IWWG Summer Conference at Muhlenberg College in Allentown, PA. We appreciate her willingness to share this piece with our readers.

Giving Voice Heals

I was raped by my closest friend’s seventeen-year-old brother in their home when I was thirteen years old, while waiting for my friend to come home. I ran home, crying, ashamed to tell anyone. I rushed into the shower, turned the hot water on, and washed that painful, bloody area as I sobbed while crouched on the floor of the tub.

Mom and Dad had come home with my brother tagging along. They called for me, but I pretended that I was sleeping – silent – no voice – for sixty-six years.

No DNA kept! Memory hidden! No limit on healing, and short time limits of eight years to testify for rape, but an open book kept on murder cases! Rape victim’s minds’ and souls’ are murdered! Change the laws to keep an open book on RAPE cases! THIS IS MY VOICE - GIVING VOICE heals!

Rosemary L. Caruso

Eye Coping

For the past five years I have coped with the difficult pain of fibromyalgia. Prior to this I had the quick strides of a fifty year old, walking and taking steps in and out of public transportation with ease after over 70 years on this planet. Now my steps have slowed and at times I stumble into the pain. Through several trial and error solutions: Acupuncture, Pilates, Qigong, many DVD’s and recent Mindfulness classes, I have learned to live with through my pain. Last year I had a setback when I lost some of my peripheral vision following cataract surgery. Now I am concerned about having cataract surgery on the other eye. But I am

- continued on page 38

Poems come out of wonder, not out of knowing.

- Lucille Clifton

Submission Guidelines

Giving Voice - short memoir pieces and personal essays on topics specified in advance - is a new feature of Network. Topics for the remainder of 2016 are listed below. Upcoming topics and the submission dates are specified below. Preferred length: 250 words or less. Please indicate if you wish us to publish your piece anonymously. Pieces may be edited for length. Send submissions to: iwwgmembernews@gmail.com.

<table>
<thead>
<tr>
<th>Topic</th>
<th>Submission Deadline</th>
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<tr>
<td>Trust</td>
<td>March 15</td>
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<tr>
<td>Under the Bed</td>
<td>April 30</td>
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<tr>
<td>Dancing</td>
<td>June 30</td>
</tr>
<tr>
<td>The Way Home</td>
<td>September 30</td>
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</tbody>
</table>
DK: And that ended up having an influence on your writing. Can you talk a little bit about that?

PC: I saw the injustice, that whole horror of moving these people from the West Coast to this place. It was dusty and dry in the summer and forty below in the winter. They were in barracks behind barb wire; there were towers with machine gunners in them. It was just awful...They let some of the Japanese work in the sugar beet fields and occasionally they would go to Cody just to wander around; but “White Only” signs showed up.

DK: You wrote a story about those years and you actually created a relationship between the first person narrator in the story and a young man who was in the camp. How much would you say, in general, do you draw on your own lived experience in your short stories and in the books that you’ve written?

PC: Probably at least fifty percent of everything is my experience. Usually fifty percent at least is my experience.

DK: I know that you’re also an artist. What influenced you to decide to go one way or the other? Because obviously you’re very talented in both fields.

PC: One day I was sitting at the dining room table painting the dog and my father said, “You can’t be great in two distinct fields like that, so you better pick one.” And he said “Which would you prefer?” I was fourteen at the time and I decided that I probably wrote more than I painted, so I decided to major in English and History. Eventually I taught at Texas Southern, and Toni Morrison was my office mate. I passed for black because, “What is a white person doing there, anyway?”

PC: You never portrayed yourself as African American but people assumed that you were because you were teaching in a black university.

PC: Yes. You know, I tan easily and I was darker than a lot of people.

DK: Because people were assuming that you were black, did you experience prejudice, or not really, because you were in an all-black environment?

PC: I was in an all-black environment. But if you went downtown you couldn’t go to the movies, couldn’t eat in restaurants, you couldn’t try on clothes at Foleys. You could buy them, but you couldn’t bring them back. It was white-only. When I went to town people assumed I was black if I was with a colleague; if I wasn’t with a colleague, then I could shop anywhere. So there was a tremendous amount of guilt because I wasn’t being fair. My best friend, Mabel, just assumed I was black. One time she flat out asked, “Where did you go to college?” I never lied, so I had to say “Rice.” She went home and she told her husband, “Pat went to Rice. She’s white.” He said, “Well, she’s still Pat, isn’t she?” She came back the next day and said “You’re white, aren’t you?” I said “Yeah.” But I didn’t want to confess that, because I’d “been black” for a couple of years and our friendship never quite got back on...
track, because I hadn’t been truthful. I felt really bad about that. She was just a great person.

DK: You knew Toni Morrison before she was Toni Morrison. What was it like sharing an office with Toni Morrison?

PC: She was very, very bright and she had gone to Howard on the East Coast. It was very posh. She took the Saturday Review and knew all the New York Times Book Reviews, so to keep up with her I had to start reading all these darn magazines. I sort of did the East Coast cultural world with Toni.

DK: You are famous—in some circles infamous—for your opinions on point of view. You do not believe that anyone should write from the perspective of someone that they couldn’t be; so you could write from the perspective of a white woman passing as black, but you couldn’t write as a black woman.

PC: Exactly.

DK: And where did that particular belief come from?

PC: It developed over time. My first three published stories were all from the male point of view, because I like men. I think they’re interesting. I thought women had to write about fixing peanut butter sandwiches for their kids, and I’m just not interested in people who are interested in that. I was at my house, working on a story and just really struggling with “What would this black guy think? How would he think it? And how would he word it?” A kid comes to my house and he’s bringing me a late paper and I said, “Okay, Tom, go into the den and I’ll bring us a couple of beers and I can look over your paper.” So I went and got us a couple of beers and as I came back I look in the den and he’s sitting down at my typewriter typing away on my story. He didn’t have to stop and think about it; he was a black guy. He knew what that guy thought and it was totally honest and he didn’t have to mangle it or do anything to it. And so I thought “Wait a minute, I will never be a black male; but by the same token, he’ll never be able to know what’s inside me.” And it was so transformative. And I went in and called a writer friend of mine and said, “Hey, Lynn I got a chance to be great.” I was committed to it from that moment on. I’m trying to save people time, because in trying to write from the perspective of someone I haven’t been, all I can ever get is a stereotyped cliché. It will never be right. I don’t know gut level what a man thinks—not really. I can reproduce...
I want everybody to be able to tell their stories. You know, there are seven billion people on this planet and we really need them all. We need all those voices out there and all of those experiences, because I can’t write from the perspective of anyone that I haven’t been.

- Pat Carr

what a man does and says, but I could never write from inside his head.

 DK: So I’ve heard you say in class “If I’m writing it as if I’m watching a movie, where I’m not getting inside his head, but rather I’m looking at his actions to tell me what he’s thinking”—then you can do it that way.

 PC: Right. You can do it that way or you can do it with an observer. I can follow this guy around and he can tell me, “Yeah, I don’t feel good about this.” Or, “Yeah, this is great.” I can follow him around and record his reactions, and what he said. But to get inside his head and see what he’s thinking, he’ll just come out cliché.

 DK: I’ve heard you say in class “You know I don’t want you to just be good, I want you to be great, and that’s the difference.”

 PC: Yes and I want everybody to be great. I want them to get to the gut level truth about what they feel about what they know.

 DK: I think a lot of people would say “Well that would limit me to the one perspective of a middle aged white woman.”

 PC: But we’ve all been kids and friends and enemies, and toddlers and teenagers, and college kids—a thousand people. That’s a thousand stories; I think that’s probably enough for anyone.

 DK: You are a Civil War buff and your collection of stories about the Civil War offers a woman’s perspective, and won a national award. How did you develop your interest in the Civil War and what kind of research did you end up doing for that anthology?

 PC: I think my grandmother was probably the cause of my first interest; she used to tell stories about how they wrapped the sterling up in pillowcases and hid it in the well when Sherman was coming and how she and the slaves would party together on the plantation. I think that got my interest up. Turns out my grandmother wasn’t even born until about 1880. She was repeating stories she had heard from other people. But I was hooked by that time and I probably had read maybe five thousand books on the Civil War.

I Want Every Writer to be Great, with Pat Carr...continued

DK: And yet you don’t deal with battles. You’re dealing with an incident, a moment in a woman’s life, whether it’s with a black child dying, or whether it’s with a Civil War officer dying—that moment of contact with another person that becomes transformative in the life of your primary character. How do you select those incidents? Where do you get those ideas?

PC: A lot of them were actual facts. There was this diary from a Union soldier found on the battlefield and I bought a copy of the diary. I thought it would be an interesting story. So I have him come to her porch and she falls in love with him as he’s dying through reading his diary, because he’s clever, ironic and kind...

DK: When you talk about point of view, obviously you’ve been a woman; however, you haven’t been a woman in a Civil War setting. Is that where the research comes in?

PC: That’s where the research comes in, and you don’t want to make a mistake.

DK: Talk a little bit about your experience with the IWWG.

PC: It was one of those transformative events. I saw in the Arkansas Gazette a little tiny blurb that said “The International Women’s Writing Guild is having a meeting up in New York at Skidmore College and focus is going to be mixed.” I called this number for the IWWG and I said “I’d really like to come.” Then I got a little panicky because I was a professor, a full professor; at that time, all my colleagues were men. All of my dealings had been with men. I thought “I still don’t want to talk about peanut butter sandwiches.” So I got up there and it turns out we’re very bright women. I’ve been coming back since 1983. And I’ve loved women ever since.

DK: You chose to continue teaching, long after you could have chosen to retire. What is it about teaching that engages you so much?

PC: I think it’s that I want everybody to be great. And I want everybody to be able to tell their stories. You know, there are seven billion people on this planet and we really need them all. We need all those voices out there and all of those experiences, because I can’t write from the perspective of anyone that I haven’t been. So if they give back what they’ve been, then we can share. This is really important and I can’t keep quiet on this.

PC: That’s where the research comes in, and you don’t want to make a mistake.

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When, however, one reads of a witch being ducked, of a woman possessed by devils, of a wise woman selling herbs, or even of a very remarkable man who had a mother, then I think we are on the track of a lost novelist, a suppressed poet, of some mute and inglorious Jane Austen, some Emily Bronte who dashed her brains out on the moor or mopped and mowed about the highways crazed with the torture that her gift had put her to. Indeed, I would venture to guess that Anon, who wrote so many poems without signing them, was often a woman.

- Virginia Woolf
HOT OFF THE PRESSES!

Congrats to our recently published members!

Sally Wahl Constain

Sometimes I Wonder

Our human existence is filled with noteworthy events. The question is whether or not we are receptive to what those moments can show and teach us. In Sometimes I Wonder, author Sally Wahl Constain pulls from her own day-to-day life to reveal the beauty found in ordinary details. Deeply personal, yet accessible, these verses speak to the heart as well as the soul.

Create Space, October 2015

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Peggy M. Fisher

30 Days of Healing Meditations

In 30 Days of Healing Meditations you awaken your own abilities to heal your body, mind and Spirit as the author takes you on a path of exploration and journaling with self-affirmations of love, faith and hope. Included are two supplemental essays, “Exercise with an Attitude” and “Stress Busters.”

Pyramid Collections, June 2015

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B. Lynn Goodwin

Talent

Fifteen-and-a-half year old Sandee Mason wants to find her talent, get her driver’s license, and stop living in the shadow of her big brother, Bri, who disappeared while serving in Afghanistan.

www.writeradvice.com

Eternal Press, November 2015

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Ruthie Briggs-Greenberg

Felicity The Dragon

Felicity the dragon is no ordinary dragon—“no smoke from her nose, no spikes on her toes and her wings were too tiny to carry her hiney.” Felicity is a misfit until one day when her uniqueness saves the day. An uplifting tale of how children that feel different can triumph and make friends.

www.ruthiebriggsgreenberg.com

Taylor Trade Publishing, September 2015
Diana Lynne N. Hoffman

*Lighting the Earth*

Through simple, easy-to-understand language and delightful illustrations, *Lighting the Earth* beautifully addresses universal questions such as, “Who am I?” and “Why am I here?” Children will feel truly inspired to follow their inner strengths, and adults will see the importance of lovingly guiding children as they follow their own journeys. [www.dianalynnehoffman.com](http://www.dianalynnehoffman.com)

*Aurora Press, October 2014*

Melody A. Kramer

*Why Lawyers Suck!: Hacking the Legal System, Part 1*

Take the mystery and fear out of dealing with lawyers with this sometimes humorous, sometimes disturbing expose. Get the inside scoop on why lawyers act the way they do, empowering you to effectively deal with them, saving thousands of dollars in legal fees and avoiding time frustrations and timewasters of lawsuits.

*Legal Greenhouse Publishing, January 2016*

Martha Reingold

*Jewish Wry*

This collection of short stories, sketches, and essays is Martha Reingold’s first published book. At 80 years of age, she quips, “I’ve had writer’s block for over 75 years.” After a long life of people watching and political angst, she has views on everything and is willing to share them at the drop of a hat. Ms. Reingold’s stories are written in that wry, comic style indigenous to Brooklyn, where she comes from and where her heart still lives.

*November 2015*

Phyllis Edgerly Ring

*The Munich Girl: A Novel of the Legacies that Outlast War*

Anna Dahlberg’s discovery that her mother had a secret friendship with Hitler’s mistress plunges her into a tyrant’s world and unknown reaches of her heart. When it uncovers long-buried secrets, her journey will reveal the enduring power of love in the legacies that outlast war. [http://phyllisederlyring.wordpress.com](http://phyllisederlyring.wordpress.com)

*Whole Sky Books, November 2015*
HOT OFF THE PRESSES!

Carol Rosebrough

Loving Yourself Through Cancer

If you are overwhelmed or discouraged with a cancer diagnosis, this book can help lift your spirits and navigate your path to wellness. The author shares her inspiring personal journey including all the healing techniques she used to stay positive, improve her health, and recover from incurable lymphoma cancer. [www.crosebrough.com](http://www.crosebrough.com)

_Bibliopress, April 2015_

Kathleen Spivack

On Writing Unspeakable Things

A haunting novel about survival and love in all its forms; about sexual awakenings and dark secrets; about European refugee intellectuals who have fled Hitler’s armies with their dreams intact and who have come to an elusive new (American) “can do, will do” world they cannot seem to find. A novel steeped in surreal storytelling that transports its half-broken souls—and us—to another realm of the senses. [www.kathleenspivack.com](http://www.kathleenspivack.com)

_Alden A. Knopf, January 2016_

Marylou Kelly Streznewski

Heart Rending, Heart Mending: Saved by Medical Science, Healed by Ancient Wisdom

Highlighting the necessity of educating the women of America about the dangers they face from heart disease as their number one killer, this dramatic memoir takes the reader inside the trauma of open heart surgery using the actual surgeon’s notes, prose, letters, and her own poetry; showing how her use of integrative medicine modalities taught her that she had to heal herself after the surgeon’s rebuilt her heart.

_J.G. Whitthorne Press, January 2016_

Joan Zlotnick

Griefwriting

_Griefwriting_ is an ensemble novel about a recently widowed professor of English who teaches a therapeutic writing course in an urban college. This rich tapestry of interwoven stories deals with caregiving, grief, and the effort to reinvent oneself after traumatic loss.

_December 2015_
The Mea Culpa! Corner

In the Summer issue of Network, we attributed the book Flight of the Bird to Myra Shapiro. This book was written by a Myra Shapiro—but not our Myra Shapiro! Our apologies to both Myras!

We also included the wrong cover photo for Veronica Picone’s publication Tesoro: The Treasured Life of a Discarded Daughter. We are happy to include the beautiful and proper cover below, with our apologies.

Veronica Picone
Tesoro: The Treasured Life of a Discarded Daughter

Just seventeen when she is ordered to leave home, Picone is thrust into the social and political upheaval of 1960’s New York with no place to belong. Through her eyes we experience the world of a woman who moves through decades forging a life and career, living within miles of the family that won’t have her. When Alzheimer’s erases her mother’s grudge, their delicate reunion begins, unearthing a shocking secret kept from Picone since birth. Working against time, she chooses to become her mother’s caretaker and rebuild connections with her fractured family.

CreateSpace & Amazon, 2015

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www.iwwg.wildapricot.org

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

“Yet if a woman never lets herself go, how will she ever know how far she might have got? If she never takes off her high-heeled shoes, how will she ever know how far she could walk, or how fast she could run?”

- Germaine Greer
doubt unimaginable You? // (now the ears of my ears awake and /now the eyes of my eyes are opened)

~e.e. cummings, #65, Xiape

My tenth-grade English teacher, Mrs. Velligan, dressed in stylish olive pantsuits and smart low heels. She rarely smiled, but when she did, I spotted the girl in the gap between her two front teeth. I knew Mrs. Velligan was a bad-ass heroine inside, not because she moved to a hillbilly town in the middle of New York State, but because no one animated literature like she did. Imagery, symbolism, personification, alliteration, assonance, consonance, onomatopoeia—she gave my mouth and mind these words, their precise enactments of language. She gave me e.e. cummings, his unconventional grammar and punctuation, his innovative wordplay and form. She gave me language as a creative medium; the world, my inquiry; my senses, the lens.

But usually we’d just talk about the poetic /life, the uncertain days and nights of poets, ours /and others’, living and dying, hanging on the line /we haven’t written.

~Marj Hahne, “April 21, 2008, 8:56 AM (ET) /6:56 AM (MT)” in memory of Judi K. Beach

On the second morning of my first “Skidmore,” in August 2000, twenty-two years after the IWWG first beckoned hundreds of women, offbeat and eager, to a pastoral campus in Saratoga Springs, NY, I shyly approached the mother-earth of a woman whose writing prompts had just pulled out of me two drafts promising poetry.

“What are you doing that’s getting me to write?”

“I’m planting your foot so that the muse can dance around it.”

Freedom within constraint. Judi Beach—beloved teacher and poet, faithful IWWG member and regional rep—taught me the single-most valuable concept I apply as a writer and a writing teacher—and as a woman wanting to find her clear way in a world of too many towns, people, mustards. Judi’s exercises always supplied some textual, visual, or structural anchor that, in its focused, low-stakes, impersonal nature (unlike the open-ended, high-stakes, personal nature of a thematic prompt), bypassed my critical filter so that I could immediately generate fresh poetic language and discover my own subject, rather than narrate in my habitual way a story I mined to death in therapy.

Freedom within constraint. Give me a good first line, a good job, a good man, and I’ll build a darn good life around it.

Poetry, I think, resembles architecture in a very particular way. I think we use the materiality of bricks or plaster or glass or metal to make architecture, but the real medium in architecture is not the materiality; it’s space; it’s immateriality.

... Poetry is like architecture in this way in that the real medium in poetry—the kind of poetry that I enjoy reading and aspire to write—is silence, and the materiality of language is used to inflect the silence that already exists.

~Li-Young Lee, reading for the Visiting Writers Series, New York State Writers’ Institute, SUNY Albany, April 1, 2008

Visual artists have informed my craft of sound and sense more than musicians and even other writers. Painters, photographers, sculptors, architects,
Network

Musings with Marj Hahne... continued

designers: they understand that negative space is as much a part of the composition as positive space, and that experimentation with form—exploring the medium’s possibilities, resolving its constraints, and welcoming the “happy accidents” that emerge—can reveal the work’s content. Poets know this, too—“Form is the revelation of content,” said Denise Levertov—but, in aiming to be faithful to what must be said, it’s easy to forget that a poet’s medium is not just words and what they denote and connote, but also silence, the white space on the page: where the lines and stanzas break to optimize the music, subtext, surprise.

Don’t tell me words don’t matter.

~Barack Obama, Democratic Party of Wisconsin Founders Day Gala, Milwaukee, February 16, 2008

“I am the original revision,” I remind myself when I’m stuck in my stuff, not living full-out, not writing. When I revise myself—challenge my own status quo—my words emerge closer to the bone and, hence, truer to the reader and to the artform itself.

Staying in the question is the most constructive way I revise myself. The etymology of the word “question” points to this: the suffix “ion” means “the result of,” so the result of a quest (quest + ion) is a question, not an answer. Stay in the question of people and issues I tend to fix my points of view about. Stay in the question of myself. I am not a fixed quantity; my “I can’t paint” or “I’m not beautiful enough” appears fixed only because it’s something I keep alive in my language. So that’s the power of language: It gives life to. It creates. I take seriously my power and responsibility as a wielder of language, as I think, speak, and write worlds.

Pure mathematics is, in its way, the poetry of logical ideas.

~Albert Einstein

In June 1987, I graduated from Cornell University with a B.S. in Operations Research and Industrial Engineering. Here’s the good it did me: a one-year, temporary position teaching upper-school mathematics at a Quaker Friends school in Philly, for academic year 1999–2000—the year I realized I’m a teacher, dammit, my first classroom deep in the finished basement of my childhood home, dolls plopped at antique kid’s desks, I scratching arithmetic problems on a big green, wood-framed, rotating chalkboard.

Mathematics and poetry. Both are elegant unfoldings on their way to solving a problem, savoring the question more than the answer while valuing the rules of the language—properties, structure, composition—that allow one to confidently inquire into, and attempt to capture, the mystery.

When he first came to the mountains, his life was faraway, /on the road and hanging by a song. /But the string’s already broken, and he doesn’t really care. /It keeps changing fast, and it don’t last for long.

~John Denver, “Rocky Mountain High”

“How do you like living in Colorado?” I often get asked.

“I love it, but I won’t die there.”

As if I can prophesy my future. As if “staying in the question” is an arbitrary convenience.

The beginning is always today.

- Mary Shelley
In Philly and New York City, I hungrily schooled myself in the literary and visual arts. Evening after evening of poetry readings, open mics, panels, lectures, and seminars sustained my identity as a poet. Despite no MFA. Despite po-biz posturing and politics. Despite this feedback, in April 2001, from a bigshot-poet employer when I finally asked him why he won’t relate to me as a poet: “Marj, you’re just not that good.”

I put out two homemade chapbooks and a spoken-word CD anyway. I planned a fifty-gig, four-month, cross-country Plastic Igloo Poetry Tour in 2003, envisioning the cool home I’d make with all those CDs if I didn’t sell them. And since then, I’ve scored a couple of handfuls of respectable publication credits, a month-long writer’s residency through Colorado Art Ranch, and first place in the 6th Annual Writer’s Digest Poetry Awards 2011.

But I wasn’t waking up to a poet’s day. I woke up to the day of a single, lower-middle-class woman who, hunched at a computer screen at the kitchen table, burned her eyes and brain out, turning others’ words into song. I’d traded the alarm clock for a complete REM cycle, a reliable paycheck for autonomy. I’d traded the man-made grandeur of New York for the God-made grandeur of the Rocky Mountains, the freedom of anonymity for the freedom of the far horizon. But I hadn’t traded becoming a poet for being a poet.

The master has failed more times than the beginner has even tried.

~Stephen McCranie, cartoonist, DoodleAlley.com

In February 2000, three months shy of turning 35, I’d dedicated myself to becoming a poet—not by way of a daily writing regimen but via the faithful knowledge that poetry is my most authentic voice. Less than a year later, in May 2001, I was delivering the afternoon session at IWWG’s regional conference in Philly; and from 2002 through 2012, I taught a poetry workshop at every summer conference. What a life my self-declaration had created, testament to the power of language and the universe’s fast “yes” when one moves by instinct, by heart. This alignment irreversibly altered the way I live: life as a creation, a poem even—with all its blocks, false starts, revisions, happy accidents.

Still, I felt like a fraud. I was teaching writing—for IWWG, for arts-in-education programs, for private groups—but I wasn’t writing, really. Ten mediocre poems in 2011; five, in 2012. I’ve always considered myself a teacher first, writer second; and, in August 2012, I entered an MFA program in creative writing to become a better writer—though only to become a better, more marketable teacher of writing. What I didn’t anticipate was the resurrection of pure, honest ambition: to master this game of writing. This past August (2015), three months after turning 50, I graduated with a master’s degree—and a sobriety about my writing chops, and peace and pride in the humble, authentic, and productive writer’s life I’ve (finally) created.

One day I looked up in the sky. /I saw the clouds go rushing by. /The sun was up there shining away. /I’ll never forget that lovely day.

~Marj Hahne, age 8

Marj Hahne is a freelance editor, writer, and writing teacher. Her poetry, prose,
Musings with Marj Hahne…continued

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 at Pacific Lutheran University, in Tacoma, Washington. Marj will be teaching at the IWWG’s Second Annual California Dreaming Conference, February 27-28, 2016, at Antioch University, Los Angeles. www.MarjHahne.com/

Giving Voice…continued from page 27

Writing is really a way of thinking — not just feeling but thinking about things that are disparate, unresolved, mysterious, problematic or just sweet.

-Toni Morrison

determined to bring more clarity to my vision as well as my writing through visual therapy. Life is challenging, but I am grateful to continue making choices that keep me on my path of healing.

Peggy Fisher

Giving Voice to Eva Braun

As I watched the films of Eva Braun, felt the unmistakable lightness she communicates in those soundless scenes, I couldn't reconcile what I saw with the despairing struggle in her diary.

How had she found the audacity to tease, sometimes scold, that tyrant she loved, even as she gave up her life to his? Which of her unnamed roles did her contemporaries value most—the buffer she provided? The diffuser of tension, soother of circumstances they relied on to deflect the raging will of a self-appointed despot? How many of our mothers did the same?

She seems an emblem of something else I’ve watched so many women do. Unable to enact their own potential directly, they resort to doing so from the invisible sidelines and background.

And so began a novel in which someone finds her own voice by remembering Eva Braun’s.

Phyllis Edgerly Ring

Sending Words into the World

Giving voice to my fear of sending my words out into the world for the first time, alone. The world is so big and they are so small. Vulnerable. Not sure of themselves. But go they must. I send them forth with trepidation, but go they must. Of course, I could keep them inside with me, let them watch out the window as the other words go out to play. But that would be unfair. Words need friends and they need to play; they also need to mature and grow up, on their own. They are their own. Not mine anymore.

Laurie Haslin
Member News and Correspondence

Online Classes Offered
Award winning author Instructor Marilyn June Janson M.S. Ed., is offering online classes in Fiction, Author Publishing and Marketing, Memoirs, Children's and Young Adult Writing Classes. Personalized materials. Begin anytime. Learn at your own pace. Homework assignments are critiqued. Register @ www.janwrite.com and janlitserv@cox.net. $150.

Member Featured in Denver Post
IWWG member Page Lambert was the lead feature story in The Denver Post, Lifestyle section. Click link below to read the September 3, 2015 article by reporter Colleen O'Connor: "Women writers connect with nature on river trips in the West.” http://www.denverpost.com/lifestyles/cl_28747074/women-writers-connect-nature-river-trips-west.

New Member Introductions

I’m so happy to have found IWWG and am excited to be a productive part of this community. I write a column for women called Fire Wives for the bi-monthly trade magazine Jersey Firefighters Now. In addition, a profile I wrote on Father Mychal Judge, the first person to perish in the terrorists attacks on September 11, 2001, will be featured in the Across the River section of the magazine. This magazine is free and can be accessed in print or online at: www.jerseyfirefightersnow.com. In addition, Modern Loss will be publishing a personal essay of mine titled, Unequivocal Heartbreak, about my being a teacher who loses a young student in a house fire, and also a humiliation essay I wrote about internet dating titled, Scammed, Conned and (Almost) Blinded by Love, is being featured on WittyBitches.com website.

Dawn Turzio

Thank You, Linda!
My poem, “Wind,” has been accepted for publication in the Winter Solstice edition of Mused-Bella Online! It is the first poem I have had accepted anywhere. I have been mentoring with Linda Leedy Schneider – a wonderful follow up to her Summer Conference workshop on process and product. She has pushed me to write, and also to submit, which I’ve been doing that since September. Mused is the first place to respond. This feels good. Oh, yeah, Mused rejected two others that I sent them. But they liked one! Yay!

Sharon Larson

Poetry Honors
I was delighted to read for the release celebration of the Michigan Poet Anthology at Grand Lakes Commonwealth of Letters on January 15. “Wedding Memory” and “Come on Girl” were selected for The Winner’s Anthology by Hour of Writes. “Notes to a Lover” was accepted by Caravelle Literary Arts Review. I am looking forward to the IWWG Summer Conference at Muhlenberg College with joyful anticipation!

Linda Leedy Schneider

First Publication
I just published my first (and only) book. It is available on amazon.com. It’s called Jewish Wry and Other Slices of Life. It’s a collection of stories and sketches, etc., most of which are based on my
Member News and Correspondence...continued

experiences growing up Jewish in Brooklyn.

Martha Reingold

Results from The Big Apple 2015
I have been a member off and on for five to six years. My journey began when I wanted to write a book. Through the April sessions [the Spring Big Apple conference] I learned a lot about publishing, self-publishing, marketing, copyright, ISBN, social media, etc. I am finally ready to self-publish my first book and my second book which I hope will be picked up by a publisher on the second book. The first book I am co-writing with my long-time friend and teacher on Native American spirituality and Sedona. It is actually a photo book with writings. The second book is around healing trauma, a bit of a memoir on how to overcome trauma and abuse to joy and happiness. We are scheduled for our first book signing at the end of October. I just wanted to say thank you as I found I learned a ton from my experiences with IWWG.

Susan Robertson

Heart Felt
After the 2015 release of my third poetry book, Dying with Robert Mitchum, final work began on my long-awaited heart book, Heart Rending-Heart Mending: Saved by Medical Science, Healed by Ancient Wisdom. Kudos to IWWG sister Marie Duess for shepherding me through the Amazon labyrinth to publication in January 2016. It is available on both Amazon and Kindle.

There have been poetry readings at the Buckingham Friends Peace Fair, the Newtown Bookshop and the Doylestown Bookshop. February has marked the launch and reading of the heart book at the Doylestown Bookshop on February 13.

I am delighted to have been chosen to teach my Imaging workshop at the summer conference. Having been on the site-visiting committee, I can assure everyone that you will love Muhlenberg – especially the dining hall – and the food therein! I am also applying for the book panel at the Big Apple in April, and hope to see many old and new friends there.

I have just been notified that on May 5, I will be one of five recipients of the Muse Award of the Bucks County Community College, recognizing my contributions to poetry in Bucks County. I am both honored and excited.

Marylou Kelly Streznewski

A Word of Encouragement
I am a member with IWWG and excited to share that my murder mystery novel "Reflections" is being produced with a screenplay writer for film. Also, I am being featured in the Women of Distinction magazine in April a two page article regarding my writing. I am the President/CEO Author of In A Writer’s Mind Inc.

Would it be possible to post in IWWG? To encourage women not to give up. This has been a long process but it's been a worthwhile journey. Every women should follow their dream as a writer and never give up their dream to be heard.

Lori Howell

Create dangerously, for people who read dangerously. ... [Write] knowing in part that no matter how trivial your words may seem, someday, somewhere, someone may risk his or her life to read them.

- Edwidge Danticat
Obituary

Janice (Jenny) Van Horne

IWWG member Jenny Van Horne died on October 14, 2015 after a long battle with COPD. Jenny was 81 years-old and passed in her Central Park West apartment in New York City. She had shared the apartment with her art critic husband, Clement Greenberg since 1960.

Jenny was born in New York City and raised in Rye, NY. In 2012 her memoir, *A Complicated Marriage: My Life With Clement Greenberg*, was published by Counterpoint.

Written in detail as vivid as oil on canvas Jenny’s memoir begins with her graduation from Bennington College in 1955 and her launch into a Manhattan life where she met and married Clem Greenberg. Her tale includes wending her way through a climate of machismo and the inflated egos of artists in a burgeoning modern art world. The nineteen-fifties and sixties were years fertilized for the women’s movement that followed. Jenny’s struggles with herself and her husband as she searched for identity and calling make for an engrossing read.

Jenny was an actor, playwright and magazine editor. She edited two volumes of her husband’s work and shepherded his art collection of 159 works into permanent placement at the Portland Art Museum.

Jenny is survived by her brother, Norden Van Horne, daughter, Sarah Greenberg Morse, son-in-law, Mathew Morse, and granddaughters, Clementine and Roxanna. Her husband, Clement Greenberg, died in 1994. Jenny will be missed by her family, friends and all of us who knew her as a fellow writer and Guild member.
The 10th Geneva Writers’ Conference welcomes writers from around the world to a weekend of workshops, panels, and networking.

Join instructors Tessa Hadley, Frederick Reiken, Ann Hood, Liz Jenson, Shaun McCarthy, Andrea Stuart, Susan Tiberghien, Carmen Bugen, and Wallis Wilde-Menozzi for workshops in fiction, theatre, non-fiction and poetry. Panelists include agents and editors from UK, US and Switzerland, as well as marketing experts and authors experienced in both traditional and independent publishing.

An international and welcoming environment on the shores of Lake Leman.

For registration and more information, see http://www.genevawritersgroup.org/Conference-2016
The IWWG Member Advantage

Women have returned to Guild events for 39 years with a joyful camaraderie, which has built a sisterhood unlike any other we know. You are welcome no matter what your level of experience. Here you can learn the craft of writing and be supported in special ways as you learn. You will have the freedom to express your own writing dreams in an atmosphere of acceptance. The energy created here is contagious. Your own voice will gain the power to join the chorus. Women get brave here. The isolation felt when writing alone will vanish as you find the sisters who have been missing in your life. With women who share your passion, you can create lifelong bonds of friendship, all across the world. You will be encouraged to explore maximum use of electronic media without sacrificing human connection, and learn to decide which options are best for you. Not yet a member?

What are the perks of membership?
Many! And the list is growing:

- Advance notice of and discounts on all our events and conferences
- Public listings of your published books and author website/blog on our site
- Promotion of your publications and news in our member newsletter, Network and in our open newsletter, Your Latest Page
- Access to our members-only Facebook Page
- Links to upcoming contests and submission opportunities
- Support for the development of local writing groups
- Member Forum

Coming Soon! Member-only access to:

- Agent list of literary professionals who welcome women writers
- Direct contact with published member authors
- Member directory
- Special offers from other organizations and companies to IWWG members

Annual membership (USD)  $55.00
(plus $25 USA/$35 Canada and Mexico/$50 Europe) for print (hard copy) subscription to Network

Go to www.iwwg.wildapricot.org to become a member or to find out more!

Network is a quarterly, members-only publication of The International Women’s Writing Guild. Members receive Network electronically, or can pay an additional $25/year to receive a hard copy version.

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

Questions about membership or conference registration can be addressed to Kristin Rath, Operations Manager, at iwwgquestions@gmail.com. Other questions may be addressed to Dixie King, Executive Director, at dking@tlcprofessionals.com.
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.wildapricot.org.

I felt like I was accepted into a community, respected for who I am at the core. I went in wondering who I was and came out knowing I am a poet and a writer.

- 2015 Summer Conference participant