Writers' Notes

The Newsletter of Women Who Write, Inc.

Summer/Fall 2013 Volume 18, Issue 2

Women Who Write Marks Its 25th Year

by Maggie Roycraft

In its 25th year, Women Who Write can celebrate and take pride in our success in reaching and sustaining our goals:

To assist women writers in every phase of the writing process—with critique groups, workshops and discussions

To bring the work of women writers into the community through readings and publications

To provide encouragement, assistance, and a sense of community to women writers who might otherwise be working in isolation.

Be sure to save the date of Oct 17 at Café Beethoven, for an evening of celebration and appreciation of our founders and all our volunteers throughout the years.

And the day came when the risk it took to remain tight inside the bud was more painful than the risk it took to bloom.

—Anais Nin

President's Message

An organization is as strong as its Board. This year not only do we have a larger Board than in recent years but more importantly, we have an outstanding group of members who volunteer to make Women Who Write the best it can be.

Let me introduce this year's Board to you: Front row, from left to right: **Marcia Ivans,** who fills a new position for website liaison; **Melissa Azarian** for Membership and Liaison for Writing groups; **Ginger Pate** as President; **Debbie Gerrish** in charge of Programs; and **Martha Van Loon** as our new Treasurer. In the back row, we have: : **Ayelet Miller** for Secretary; **Pat Weissner** for a new position as Conference Chairperson; **Dorothy Ryan** as Trustee-at-Large, especially assisting with *Writers' Notes*; **Dana Punzo** for Publicity; **Joanne Flynn Black** as Editor-in-Chief, *Goldfinch*; **Elsie Boehm** as Archivist/Sunshine, and **Maggie Roycraft** as Editor, *Writers' Notes*.

Feel free to contact any one of these Board members to answer whatever questions you may have.

The members of the Board and I welcome everyone as we begin an exciting new and special year – our **25th Anniversary of WWW**. We start off in the fall with our third annual Conference on Sept. 28th and then just a few weeks later On Oct. 17th we will be celebrating this special Anniversary year with a party at Café Beethoven. Joanne Flynn Black has begun the submission process for *Goldfinch*, which has a deadline of October 31. Debbie Gerrish will be sending out information for special programs that she is arranging and we'll end our year with a *Goldfinch* launch since it was so popular last year. Check our website frequently as we continue to update information during the year. Also, please don't forget that we want to hear of any event featuring our members, so that the information can be posted on our website.

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-Goldfinch-
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2013 WWW Writers' Conference
Sat., Sept. 28
at the Madison Community Center

25th Anniversary Celebration
Oct 17

***Goldfinch* Deadline**
Oct 31

A Note from the Editor

Twenty-five years! That's quite a landmark for our organization, and there's no better time to express our gratitude to the founders and to the very many volunteers throughout these years who have given so much of their time, hard work and expertise to help Women Who Write remain a vital and responsive force in the lives of its members. Thank you! Thank you!

Three founding members have continued to be involved in WWW for all 25 years: Dolores Rems, Mary Lee Waldron, and Pat Weissner . Keep an eye on our website for interviews of these three remarkable ladies. Congratulations to them, and congratulations to us all: join us Oct 17 at Café Beethoven to celebrate our 25th year.

This issue announces a call for submissions for our literary magazine, *Goldfinch*. I want to encourage members, especially new writers, to read the details Joanne Flynn Black, *Goldfinch* editor, has provided and to submit to our journal as early as possible.

Events of Interest

WWW Writers' Conference Sept. 28 Madison Community House, Madison, NJ

WWW **25th Anniversary Party,** Oct 17, Café Beethoven Chatham, NJ.

The WWW **Stage and Screen Writing Group** together with Offsides NJ Productions will present a reading of 10-minute plays. October 26th 8pm, the Watchung Arts Center, Watchung, NJ, See offsidesnjproductions.wordpress.com/ .

Do You Have a Book . . . or an article, interview, award that we can read about online? It does not have to be recent to be listed on our website, and we'd love to add a link for you. Please email Marcia Ivans, web coordinator at marciaivans@gmail.com.

Maggie Roycraft, editor
Dorothy Ryan, assistant editor
Juanita Curtin, photographer

Guidelines for Submitting to *Writers' Notes*

--Please submit in a word document; it cannot be read-only.
--Use 12-point Times New Roman or 10-pt Gill Sans MT (preferred).
--Please query before submitting, so we can determine length and be sure there is space for the article.
--Submissions are edited for length, grammar, etc. and will be formatted to the newsletter. Try to place the most important points of your piece in the first paragraph, journalistic style, since space may require us to make cuts.
--Success stories & events may be submitted at any time, without queries. Keep them fairly short, to accommodate the usual WN formatting for these items, as below.
--By all means send pictures to accompany your submissions. Photos may be cropped.
--Ideas and suggestions are always welcome.

Submit to WNeditor@gmail.com .

Deadlines for the issues are announced through Yahoo Groups.
All emails will be answered, but Women Who Write is a volunteer organization, so you may not hear back until after the hiatus period between Issues.

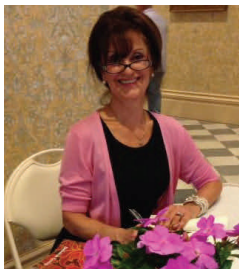
–The Editor

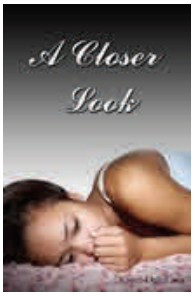
Success Stories

JoAnn Jackovino recently sold her first book on Amazon: It's called, *Meet Humphrey the Magic Frog's Animal Friends*, a phonics/alphabet book (check it out at **www.createspace.com/4303045).**

Ellen Resnick's essay, "Turtles, Turtles, Everywhere," was published in the July issue of *the* literary journal*, Still Crazy* .

Deborah Gerrish presented her latest collection of poems, *The Language of Paisley,* at her book launch June 9th at Drew University.





ASD Publishing has launched **Karen Delle-Cava's** YA novel, *A Closer Look*, into the digital world as an eBook; Karen also had her craft/recipe in the July 2013 issue of *Highlights.*

Randi Clarken's Pantoum ,'Irises by Van Gogh,' won the Poetic Asides' Pantoum Challenge and was published in the July/August issue of *Writers Digest.* Randi's chapbook, *Mirage* (written with Ryan Clarken and Caitlin Clarken) made it through the quarter finals of the Casey Shay Press' Mary Ballard Poetry Chapbook Prize competition.

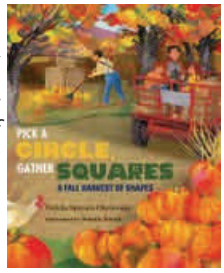
Diane Masucci has completed her MFA in creative writing at The New School .

Kathy Brozyna's article, "Hosta Garden Companions" was accepted for publication in *Brava* for Spring 2014.

Renee Gatz, author of *Wise Words & Witty Expressions,* a collection of her mother's Irish-American expressions, which help navigate life's ups and downs, also writes a monthly column for the Irish American Cultural Institute's newsletter titled "The Power of Irish Wisdom." This summer her work also appeared in New Jersey's *Home News Tribune.*

Lisa Tognola was recently awarded First Place in Online Column Writing in the 2012 Excellence in Journalism Contest by the New Jersey Society of Professional Journalists. In addition, her essay "Chase to the Cut" will be appearing in *Not Your Mother's Book . . . On Home Improvement*, an anthology to be released this month.

Felicia Sanzari Chernesky has a first book coming out this month: *Pick a Circle, Gather Squares: A Fall Harvest of Shapes*, published by Albert Whitman & Company and illustrated by Susan Swan.



Morning Muses group has merged with the **Madison Group** for a powerhouse of writing!

Getting the Most from Your Critiques

Thoughts from Two Members

The first Women Who Write Conference in 2011 was also the first conference I had ever attended. I signed up for a critique and met with an editor. She suggested that I add more to my manuscript, and also told me she thought I had found a hole in the market with the story. I followed her suggestion and expanded the story. . . . Fast forward a year and a half : My story was published this past February. Under the title: L*ook Left, Look Right, Look Left Again*. That professional critique was the best money I'd ever spent, and I'm so glad I followed her professional advice.

--Ginger Pate

Conferences are an excellent way to improve your writing and when one-on-one critiques are offered, you have a rare opportunity to get a professional assessment of your work. Often, though, we as writers are so in love with our words, that we expect everyone else to be as well. New writers may feel devastated when editors don't immediately laud their manuscripts or offer the writer a contract on the spot. But a seasoned writer will go into a critique intending to pick the brain of the professional ,and they will value honest criticism, which will make their work better. Editors and agents see hundreds of manuscripts yearly and they have a very good eye for what works and what doesn't work. They are the best reviewers an author can have because they can see what is best in your story as well as where it slows down, becomes too wordy, or goes off track. So to get the most from your critiques, take a deep breath, and focus on what you can take from the professionals that may make your work good enough to make a future sale.

--Pat Weissner

Women Who Write to Present Our Third Annual Writer's Conference

by Pat Weissner

Women Who Write will present our third annual writer's conference on September 28, 2013 from 8:30 am to 5 pm at the Madison Community House in Madison.

We are offering hands-on workshops for the poetry track and for the prose track, and craft talks as well as our popular first-pages session for the children's track. Our 15 one-on-one critiques have been very popular in the past, so popular that all three critique tracks were filled in the first two weeks. While the prose track has been filled, there are still openings in the poetry track as well as the children's track.

It's a star-studded event, and we expect a sold-out crowd.

This year we have invited two well-known poets, Renee Ashley and Sean Nevin to facilitate our poetry workshops. They will also be doing the poetry critiques. For our prose track, Barbara Poelle and Jita Fumich, both literary agents, and mystery author Peggy Ehrhart will be doing the prose critiques and the workshops. Our children's track has two editors from major publishing houses, Brett Wright and Liza Kaplan, as well as a children's agent, Laura Biaggi helping children's writers with their craft and offering their wisdom for the critiques. Our keynote speakers, Daniel Nayeri and Jita Fumich will guide us through e-publishing and self-publishing. It's a star-studded event and we expect a sold-out crowd. See complete details on our website: www.womenwhowrite.org

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An Interview with Poet Adele Kenny

by Deborah Gerrish

[Adele Kenny, was one of our presenters for the poetry track at our last WWW conference,]

Adele Kenny: A poem should be given its head, the lead, and should take you where it wants to go. A poem should "say" more than you intended it to "say," and there should be something in each poem that surprises even you.

DG: Do you have specific routines for starting a poem? What are your triggers?

AK: I never sit and think about writing a poem. Typically, a poem begins with an image that pops into my mind (usually when I'm deeply involved in something like washing dishes or cleaning the bird cage). Sometimes I write the image down but, more often, it just sort of replays itself until I'm forced to do something with it. Mind you, this doesn't happen as often as I'd like—my muse is fickle; she has a fondness for three martini lunches and long vacations in the south of France.

DG: Can you mention some writing strategies for drafting and revising?

AK: Yes, as I mentioned in the workshop, get rid of "ing" endings wherever you can, remove/rework prepositional phrases, and limit your adjectives to just a few of the most striking and most necessary. Also, watch out for abstractions, and be careful not to write from a prose logic that can ruin what you might call a narrative poem.

DG: What do poets need to do once they have a small group of polished poems completed? What is the next step?

AK: Publishing isn't the ultimate litmus test of writing poetry, but it IS a kind of affirmation and, let's face it, most of us don't live or work like Emily Dickinson with little desire to publish. So, if you want to try, I recommend that you read journals before sending your work to them—knowing what the editors' preferences and stylistic biases are can save you a lot of rejection disappointment. Be sure to follow the specific guidelines for whichever journals you choose, and send no more than 3-5 poems at a time. (I posted a detailed list of general guidelines for submitting poems to journals on my blog at http://adelekenny.blogspot.com/2013_07_01_archive.html, and all are welcome to take a look at them.)

GOLDFINCH CALL FOR SUBMISSIONS

Deadline: October 31, 2013

Submission Guidelines

- Only members of Women Who Write Inc. may submit an entry for Goldfinch.
- Submissions must be emailed or postmarked **no later than October 31, 2013.**
- All submissions must be typed on 8-1/2 by 11 white paper or submitted electronically.
- Prose submissions must be typed double-spaced. Poetry line spacing may be determined by the writer.
- If using the Post Office, please send five (5) copies of each to the address below, with title and page number on each page along with a separate information page; see below.
- **Do not** put your name on your submissions. All work will be read blindly.
- On a separate page, list your titles, your name, phone number, and e-mail address as well as a brief bio.

Poetry: Maximum of five (5) poems; no poem longer than **50 lines**.
Fiction: Maximum of two (2) short stories or self-contained excerpts of longer works. **Maximum of 2,000 words**.
Prose: Maximum of two (2) memoirs, creative non-fiction, essays or humor pieces. **Maximum of 2,000 words**.

If your work is selected, we will ask you for an email copy if we don't already have it.

Do not send a SASE (self-addressed stamped envelope). All submissions will be shredded after publication of the issue. Include a self-addressed stamped postcard if you wish acknowledged receipt of your submission.

Submissions should be sent to: **Goldfincheditor@gmail.com**
or **Women Who Write, Inc.**
***Goldfinch* Editor**
P.O. Box 652
Madison, NJ 07940

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