

# PEN IN HAND

MARYLAND WRITERS' ASSOCIATION

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MWA is a non-profit association dedicated to the art, craft and business of writing for professional and aspiring writers. Annual dues \$35; student \$25.

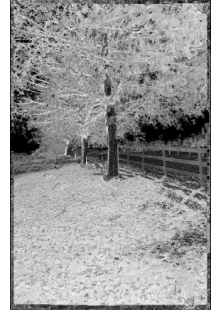
## The Memoir: An MWA Discussion

Prompted by a MWA member Jane Alloway's question about the rules of memoir, *Pen in Hand* opens the discussion and asks the burning questions: *How does memoir differ from biography or autobiography? What are the rules of memoir? What are the legal issues of memoir?*

Page 1... Rosemary Mild on uncorking the truth by admitting her own weaknesses

Page 4... E.B. Wexler on journaling—the raw material of memoir; Lauren Eisenburg Davis on separating fact from fiction

Page 5... Essay excerpts on memoir writing from Slate.com with comments by PIH editor Sonia Linebaugh



## Getting It Right

by Rosemary Mild

**On** December 21, 1988, my world fell apart. I lost my only child—my daughter, Miriam Luby Wolfe—in the terrorist bombing of Pan Am Flight 103 over Lockerbie, Scotland. After the dust of anguish and denial settled around me, I began my memoir about her and called it *Miriam's Gift: A Mother's Blessings—Then and Now*.

My Introduction described her accomplishments as an actress, singer, dancer, writer, director, and teacher at age twenty. But the tone seemed wrong. It was too cool, too reportorial. I'd been a career

editor and free-lancer, writing profiles of other people, for so many years that I didn't know how to write from my gut.

One night my husband, Larry, handed me three sheets of paper. He had spent his lunch hour at work writing an Introduction. I read it in shock. It plumbed the depths of sorrow without embarrassment. And without gushing, he described Miriam's legacy as a passionate friend who enriched the life of everyone who met her.

I finally understood. I needed to uncork my bottled emotions: anger and grief, love and guilt. It took my engineer husband to show me the way. Telling the truth meant admitting my weaknesses as a harried single

mother; allowing Miriam to be human; and daring to inject the darkest humor (all six of our pets croaked within six months of my divorce).

*Miriam's Gift* contains letters from teachers and friends; our rabbi's eulogy; even a graduate student's letter to Charles Kuralt, who read it on his "Sunday Morning" program on Christmas Day, 1988. I had to get all those permissions. Quoting eleven lines from an Andrew Lloyd Webber song required permission plus a hefty fee.

The families of Flight 103 sued Pan Am for criminal negligence and wrongful death. I sent those chapters to our aviation attorney for fact-checking. My publisher did not require permissions to print conversations. Instead, in negative anecdotes I sometimes disguised individuals by changing names, locales, and occasionally even genders.



*Rosemary Mild and her husband, Larry, co-author the Paco & Molly mystery series: Locks and Cream Cheese, Hot Grudge Sunday, and Boston Scream Pie (coming soon). She's a twenty-year member of MWA.*

**PEN IN HAND***Submission Guidelines*

**Topics:** writing or publishing tips or experiences that would benefit other members; how-to advice for writers; interviews with MWA guest speakers; short-short stories; poetry; articles regarding upcoming events of interest to our members.

**Word limit:** 100 for events; 200-250 for all others

**Payment:** Your story in print

**Editing:** PIH reserves the right to edit for length, grammar and spelling, as appropriate. Publication depends on timeliness, professionalism and space.

**Submission Requirements:** You must be an MWA Member.

Put PIH in the subject line and copy your unformatted text into your email message.

Add a brief bio, including how long you've been a member. Send it to the Pen in Hand Editor:

sonialinebaugh@hotmail.com

Submissions or questions accepted on an ongoing basis.

## The President's Message

### By Ann Arbaugh

**AS** the holidays approach, many of us look back over the last year's accomplishments and use them to set goals for the future. Sometimes we're stuck and, despite our best efforts, we can't break through that writer's block. A good friend and advisor of mine gave me this advice some months ago when I was having trouble with a project. She said that, as writers, we should try everything, go everywhere, and do anything for the first time. Every new experience gives us a different perspective." Perhaps you can use this advice during the New Year.

Speaking of looking at things from a different perspective, I'm pleased to announce that our Anthology project has a new editor. MWA member Ally Peltier has agreed to take over the Anthology and will work with the Board to create a professional and creative publication. We welcome Ally and look

forward to her updates in the coming months. The projected release date is the 2008 Baltimore Book Festival .

Don't forget to join us at the monthly meetings at the Chesapeake Arts Center and at the MWAB meetings. Pass the word along to your fellow writers. Let us know if you have questions or comments about meetings, speakers, or any other writing topic. Remember, this is your Association.



*Ann*

You can read more about Ally Peltier's qualifications on her website at [www.ambitiousenterprises.com](http://www.ambitiousenterprises.com).

## How did you do that?

Michael M. Hughes's story "The Blackwater Lights," was recently published in the anthology "Legends of the Mountain State: Ghostly Tales from the State of West Virginia."

How'd he do it? Michael responds: I went to a novel writer's *boot camp* a couple of years ago (run by Borderlands Press) and met a guy who was putting the anthology together. He read the excerpts of my novel, liked it, and noted that it was based in West Virginia, the subject of his anthology. So he invited me to send him something.

I think the key is write as much as possible, and get your writing in front of as many people as possible. But it's also helpful to network with other writers—if I hadn't gone to that conference, I wouldn't be in the anthology. Since then, I've had a few other requests to write for other anthologies. And I also met the chain of people that led to finding an agent.

Conferences, retreats, and workshops are a great way to make connections. And friends.

See more about Michael's writing at <http://michaelmhughes.com>.

## E-NEWSWIRE!?!

What is it? E-News is the fastest way to keep up to date with MWA meetings and events, and writers' opportunities. We heard your comments and have stream-lined e-News into sections:

1. MWA meetings, book festivals, the annual conference, MWA contests; member news, including notice of publishing success.
2. Opportunities for networking and honing your skills, including writing conferences, courses taught by our members and other writers' events.
3. Opportunities to submit your writing to literary reviews, magazines, and contests.

If you're not currently receiving e-News, ask Scott to put you on the list. [scottdmorrow@hotmail.com](mailto:scottdmorrow@hotmail.com)

Then add the address below to your email contacts or friends list and mark it as safe. That way e-News won't be mistaken for Junk or Spam.

[info@marylandwriters.com](mailto:info@marylandwriters.com)

## MWA Critique Group News

MWA currently has eight critique groups with new ones forming in Prince Georges County and Baltimore City.

The new **Prince Georges County Critique Group** will focus on fiction. The first meeting is tentatively scheduled to be held at the Borders in Capitol Center Boulevard (Largo, MD), date TBA. Contact Yvonne at Yvoniks@aol.com.

The **Columbia Fiction Critique Group** is led by Ally Peltier and Angela Render. We are currently closed to new members as we already have ten active members meeting weekly. One of our members, Edith Goldman, recently had a short story appear in an online publication under her pen name, Lynn Mann. Look for issue 266 at [www.bewilderingstories.com](http://www.bewilderingstories.com)

The **Scriptwriting Group** meets once a month in Annapolis. We currently have three members—Bridget Bell, Steve Lubs,

and Scott Morrow—and are open to new members. Bridget's screenplay "Charlatans" just received an Honorable Mention in the TV/Movie Script Category of the Writer's Digest Annual Writing Contest. Scott's one-act play "Mr. Mahler Finds a Dollar" has been selected for production at the Laurel Mill Playhouse's One Act Play Festival in 2008. To join, contact [jandjfields@aol.com](mailto:jandjfields@aol.com)

The **Baltimore Area Writers** are led by Lauren Eisenberg Davis. Their genre is creative/literary nonfiction. Members from Baltimore area, including Columbia and Essex, meet to discuss their creative nonfiction: essays, memoirs, family stories, etc. More information: [autumnleaves1997@aol.com](mailto:autumnleaves1997@aol.com)

*MWA Critique Group Coordinator Joya Fields will help you find the right group or start a new one. [jandjfields@aol.com](mailto:jandjfields@aol.com)*

## Memoir Resources

The classic guide *On Writing Well* by William Zinsser has been reprinted 30 times. When the author talked to Michele Norris of NPR's *All Things Considered* about the challenges of writing personal history, he complained that since the '90s, many memoirs have focused on victimhood, rather than forgiveness.

*Writing the Memoir* by Judith Barrington, Eighth Mountain Press 1997 is thought-provoking, explanatory, and practical: each chapter ends with writing exercises. It covers everything from questions of truth and ethics to questions of craft and the crucial retrospective voice. An appendix provides information on legal issues.

## Memoir Feedback

Let us know if the articles on memoir were helpful. Send a letter to the Editor or continue the discussion by writing a short article with your own perspective on memoir writing. Published memoirists are especially encouraged to write, but we're also interested in those who've found roadblocks to publishing.

If you'd like us to explore another theme, let us know that too. The idea is to match *Pen in Hand* to the needs and interests of our members.

**Editor Sonia Linebaugh**  
[sonialinebaugh@hotmail.com](mailto:sonialinebaugh@hotmail.com)

Be sure to put PIH or MWA in the subject line so I don't think it's yet another solicitation for something unmentionable.

## MWA BOARD HIGHLIGHTS

### WONDERING ABOUT THE MWA ANTHOLOGY?

The Anthology has finally gotten a new editor. MWA member Ally Peltier promises to see the project through to completion. President Ann Arbaugh assures authors and readers that the Anthology will be published, hopefully in conjunction with the 2008 Baltimore Book Festival. Authors will be contacted when the details have been finalized. She thanks you for your patience and understanding.

### MONTHLY MEETINGS:

President Arbaugh would like to establish guidelines for meetings.

**TREASURY:** Gary Lester reported Year-to-date income of \$1,905.99 and Year-to-date expenses of \$2,930.65 with an overall year-to-date total of -\$1,024.66, a loss due to expenses going out for the con-

ference and *Scribble*.

Our account balances as of September 2007 are as follows: Checking: \$10,848.81; Money Market: \$1,460.10; CD \$3,262.85. Total Cash Assets: \$15,571.76

### BALTIMORE CHAPTER:

President Paul Lagasse reported by email that MWAB has 96 names on its discussion and announce-

ment list. The Chapter's first Baltimore Authors Showcase was attended by 35 people. Quite a few books were signed and sold. Lagasse suggested similar showcases at local libraries throughout the state to highlight local talent.

### LOOKING FOR FUNDING:

MWA grant specialist Jennie Dietz has sent out 13 letters of inquiry in an attempt to secure at least \$10,000 for MWA this fiscal year.

**MEMBERSHIP:** Count to date 229. It was noted by Sherry and Scott that there are an increasing amount of interested non-members and renewing members attending the monthly meetings.

## JOURNALING: RAW MATERIAL FOR MEMOIR AND OTHER NON-FICTION

By E.B. Wexler



It's simple: I am at my best as a writer when I think no one is going to see what I've written. It's also quite the catch-22, if I aspire to be published.

When I joined a critique-based writing group last year, I thought I'd be writing all the time. Although I've submitted many times, none of it has been new. It's all been old pieces, all originally written as journal entries. I

even took the first submission and tried to integrate all of the feedback I got. The feedback on the revised edition was: "it's not the same piece. It's lost something. There's not as much *you* in it."

So that's the trick of my craft: how to write as if no one is ever going to see it. That's my best writing; that's when the words flow from somewhere in my heartspace, directly out my fingertips and onto the keyboard. My brain

gets bypassed, so my inner critic stays at bay. I tell my truth.

That's not to say that I don't work on my pieces. I do, and quite a bit. It is to say that the journaling part of it, the sacred space I create in with my computer for my eyes only, is the jewel. How I say it, or re-say it, or reframe it, or edit it....that's the polishing.

Turning journaling into non-fiction is a journey of first being brave enough to say

it to yourself, and then polishing it so the readers can see the jewel as you did, when you wrote it, without thinking.

**Elizabeth (Betsy) Wexler has been journaling since the age of 12, and is only recently learning to turn it into personal essay and creative non-fiction. She is a licensed social worker by day, and has articles published in the Howard County Business Journal, Baltimore's Child, and the website DCPages.com. She is currently working on a memoir about the loss of her best friend.**

## Memoir: Separating Fact from Fiction

By Lauren Eisenburg Davis

“What is the difference between memoir and autobiography?” I’ve been asked. Looking at dictionary definitions, autobiography is “a history of a person’s life, written by that person;” memoir is “a record of events based on the writer’s personal observation” (*Webster’s Dictionary, Second Edition. Random House, 1996*). But in reality, the memoir blends facts or events with personal perspective. How, then, does the memoirist delineate what is provable fact from that which is a personal reflection on the factual events?

Molly Bruce Jacobs’ memoir *Secret Girl* blatantly incorporates “imagined” scenes, and does so in a clever way. Her book is a reflection on the life of her retarded younger sister,

who was institutionalized and hidden from the family due to her birth defects. Jacobs interweaves factual information from medical records, personal narrative covering the author’s perspective on the unfolding events, and – most interesting – scenes which may not have happened at all. The Author’s Note states: “... some scenes and dialogue had to be imagined; for clarity’s sake, the imagined portions are indicated as such.”

Jacobs’ presumed goal in the imagined scenes is to portray what the undocumented portions of her sister’s life must have been like, how a profoundly retarded girl might have reacted to situations such as the onset of menstruation, or her frustration over therapy and rules. The author paints these

scenes by introducing them as follows: “I can readily see a psychologist studying the patient [the author’s sister] seated before him” – subsequently describing a scene that could have represented an exchange between the psychologist and the author’s sister. It’s the reconstruction of what Jacobs imagined might have transpired, knowing her sister later in life and reading the psychologist’s notes about the session, yet is heavily influenced by Jacobs’ feelings toward her sister and the medical care she received, but has no firm basis in fact.

Is this an acceptable thing to do? In an autobiography, certainly not. In a memoir, however, the rules change. *Secret Girl* is a book regarding Molly Bruce Jacobs’ sister Anne, but

it is Molly Bruce Jacobs’ memoir. I had to admit at the end of the book that this was not a book about Anne at all. This was a book about Molly Bruce Jacobs: her admissions of self-failure, the way that her upbringing shaped her life, and the need to draw parallels between the misery of her own existence and the perceived misery of Anne’s existence. And so, in her need for closure, she filled in the gaps by superimposing her imaginings about the details of her sister’s life, over the facts of her sister’s life. But she did it in an honest and open manner.



# What Do You Tell Them and When?

*As far as I can tell, the difference between serious fiction and serious memoir is that the former consists of stories that did not happen and need to be told, and the latter consists of stories that did happen and need to be told. ~ Sean Wilsey, author of *Oh the Glory of It All**

**Y**our story happened and it must be told. What do you tell the people you're writing about and when do you tell them?

Slate.com addressed that question in their March 2007 Memoir Week. The essays bare the inner struggle writers face when writing about the people and events intimate to their lives.

Pen in Hand editor, Sonia Linebaugh adds comments based on her own memoir writing experience in *At the Feet of Mother Meera: The Lessons of Silence*.

## **Alison Bechdel**

I knew I would have to tell my mother that I was writing a memoir about my father. But I didn't do it until I'd been working on the book, *Fun Home*, for a year. I wanted to make sure I had enough of a purchase on the material so that no matter what kind of reaction she had, I wouldn't lose my grasp.

Now I know that no matter how responsible you try to be in writing about another person, there's something inherently hostile in the act.

**SLL:** *When I wrote that I was overwhelmed by the excesses of Christmas, I was accused by my sister-in-law of attacking the family in public. It was useless to explain that I was talking about my own reaction in the light of an awakening spirituality.*

## **Allen Shawn**

I had a very particular challenge in writing the memoir portions of my book *Wish I Could Be There*.

The issue of privacy ... haunted me as I wrote. My parents are both dead. My sister is mentally disabled and cannot communicate normally or defend her own privacy. Although I

wrote a book that—because of its frankness—I could never have written had my parents been alive, I still tried to respect their dignity and individuality, and to represent, to the degree I could, how things might have looked to them. Just because your subjects are dead doesn't mean that they have lost their right to be described with fairness.

**SLL:** *It was my own sense of privacy I had to challenge in order to write the book. I had "come out" as a spiritual person.*

## **Rich Cohen**

I decided, where reasonable, to go with a policy of "screw it." My book *Sweet and Low*, for example, is a memoir about my family, or that part of my family that, as they say in the Bible, came from the loins of Grandpa Ben, a short-order cook at a diner in Brooklyn who invented the sugar packet and Sweet'N Low, and with them built the fortune that would be the cause of so much trouble: the corporate scandal, for one, and the raid by the FBI, the criminal prosecution, and the disinheritance of my mother and her children...

This book was the most painful piece of personal writing I've done—because it deals with the big dark secrets in the back of the mind of my family—so I decided ... I would write as if everyone had died long ago. You would be surprised what a good way this is to work.

**SLL:** *I wrote as if my husband would accept anything I said about him. He did.*

## **Sean Wilsey**

When I wrote my memoir *Oh the Glory of It All*, I went about the process in as reportorial a style as possible.

My mother was horrified and proud

at the same time. After providing me with a lot of source material, putting me in touch with people who could be helpful, allowing me to interview her, quote her, talk to her at length—after all that—I had, she felt, betrayed her.

My stepmother, whom I did not consult, was so enraged by what I wrote about her that she hired a lawyer and threatened to sue me. Then, she hired a publicist. She's been making regular appearances in glossy magazines ever since.

**SLL:** *One of my brothers was horrified that I had betrayed the Catholic faith of my ancestors. Another brother stepped in to end to our escalating email arguments.*

## **Edmund White**

I had trouble with only one person, the considerably younger man whom I describe in *My Lives* as "My Master." He had long since dropped me (the subject of my chapter) as a sex partner, but we remained friends. ... My ex-master asked me to give him an initial instead of a name, which I did. He had no other requests. Then the book came out [and] he told me that I had betrayed him...

Would I do it over again? Yes, since it is one of my strongest pieces of writing—and that's the kind of monster every real writer is.

**SLL:** *I wrote of my relationship with Mother Meera, but one friend was so sure I had pointed a disapproving finger at her that we didn't speak for several years.~*

*Read the complete essays and more on the subject of memoir at [www.slate.com](http://www.slate.com). Search for Memoir Week, March 2007.*

## TWO-MINUTE SURVEY: MWA MEMBERS RESPOND

**EX**perts say that a one percent return on a survey is good news. The **MWA Two-Minute Survey** did better than that. We had a return of 20 surveys: 10 mail-ins and 10 collected from an MWA meeting and the Spring Conference. That's about a nine-percent return. The results show that MWA is pretty much in tune with what members want. The annual Conference is our biggest plus. We could offer more peer socializing opportunities.

### Does MWA Attract and Keep Members?

Length of membership: one year or less **5**; 2-5 years **10**; over 10 years **3**; non-members **2**

### What do MWA Members Write?

Genres reported: murder, mystery, western; romance; literary novel; memoir; suspense

Kind of writing in order of frequency: short story, novel, novella; poetry; magazine, newsletter, newspaper, essay; technical, textbook; autobiography, memoir, biography; plays, scripts; speech-writing, current topics, philosophy

Published members: **14**

### What do Members Want?

Conferences **16**; Contacts with agents **13**; Contacts with publishers **12**; Speakers who can help writers hone their skills **12**; Peer group socializing **11**; Networking opportunities **10**; Critique groups **10**; Contacts with editors **10**; Writing courses **8**; Presentations by published writers **8**; Contests **7**; Help readying work for contests **7**; Courses on self-editing **6**; Mentoring **6**; Opportunities to

read one's own work **6**; Promotion **6**

### What will Members Give?

Eleven respondents, just over half, are willing to share their skills and experience with other members, whether they are paid or not. Five are willing to work in MWA leadership positions; seven others will consider it.

### Want to Add Your Two Cents?

It's not too late. Fill out the survey found in the September issue of *Pen in Hand* and mail it in—OR email the *Pen in Hand* editor to ask for a survey form. You'll receive a pdf version which you can fill in and mail. (Sorry, we don't yet have an online version.) [sonialinebaugh@hotmail.com](mailto:sonialinebaugh@hotmail.com)

*Speaking of the Conference, it's not too early to sign up for 2008's big event. See the following page.*

## Peter Abresch on Writing Fiction

YOU PROBABLY WON'T USE THIS TOOL.

**I**m about to tell you of the tool I use more than anything else in writing. It's the Hot Pen. I use it for outlines, new chapters, changes in plots, building characters, whenever I get stuck or blocked. Everything.

You probably won't use this tool. I tell it to a lot of people, recommending they try it for a week.

To start, you need a timer, one that will ring or ping. This is essential to keep you from worrying about the clock. Set the timer for five minutes. Then write

like hell, never stopping to correct anything, whatever pops into your mind, even if it's only, *This ain't working, Clyde.*

After the timer goes off, write one sentence with the main idea to come out of the session. Reset the five minute timer and go at it again, adding another idea statement. Then do it a third and final time.

I should tell you that this is an acquired taste. Like drinking coffee. The first few times I didn't get much in the way of results. But I kept at it and now it is the most valuable tool I use, coming up with all sorts of twists and turns—most

ideas will not pop up till the third five minutes so don't cut it short.

There is one final step that I initiated. I list all of my ideas one by one in bullet form. This is important because my mind is still in brainstorming mode and will pop up new thoughts as I go along. Those who grudgingly agree to try, usually come back saying it opened up a whole new set of options for them. I urge you to try the Hot Pen. And let me hear how you make out.

[Peter@elderhostelmysteries.com](mailto:Peter@elderhostelmysteries.com)

*See Peter's complete advice at BookMarcs [www.easyreadingwriting.com](http://www.easyreadingwriting.com)*

# Maryland Writers' Association 20th Annual Conference

*"We Write Because We Must!"*

Conference Center at the  
Maritime Institute of Technology  
692 Maritime Boulevard  
Linthicum Heights, MD 21090

**Friday, May 2, 6:00 pm to 9:00 pm - Saturday, May 3, 7:30 am to 6:30 pm**

Join us for our 20<sup>th</sup> Anniversary Writer's Conference, which gives writers the opportunity to hone their craft in sessions led by established authors, instructors, and experts. Sessions are for everyone; beginners and published writers alike in a wide range of subjects. Come explore the many worlds of writing with us.

## Keynote Speaker



**Thomas F. Monteleone** has been a professional writer since 1972, and a four-time winner of the Bram Stoker Award. He has published more than 100 short stories in numerous magazines and anthologies. His stories have been nominated for many awards, and have appeared in many of the best-of-the-year compilations. His notorious column of opinion and entertainment, *The Mothers And Fathers Italian Association*, currently appears in *Cemetery Dance* magazine. He is the editor of seven anthologies, including the highly acclaimed *Borderlands* series edited with his wife, Elizabeth, of which *Borderlands 5* won a Bram Stoker Award in 2003.

## Editor's Panel and Anniversary Dinner

We have enlisted the advice and expertise of some of the best freelance editors in Maryland to kick off this year's conference with an informative and lively **Editor's Panel** on Friday evening following the anniversary dinner. They will also be available for **individual critique sessions** on Saturday, so be sure to sign up to have your work critiqued by one of these talented experts!

Complete list of speakers and agents at [www.marylandwriters.org](http://www.marylandwriters.org) (updated often)

Register now to take advantage of our **EARLY BIRD SPECIAL** – through December 31!

## Registration Form

*\* indicates required information*

\*Name: \_\_\_\_\_ Phone: \_\_\_\_\_

\*Address: \_\_\_\_\_

\*City: \_\_\_\_\_ \*State: \_\_\_\_\_ \*Zip: \_\_\_\_\_ E-mail: \_\_\_\_\_

\*Type of registration:

- Early Bird** member (\$100) (\$130 starting January 1, 2008)
- Early Bird** non-member (\$130) (\$160 starting January 1, 2008)
- Student** (\$75) (Bring your student ID to the conference)
- Anniversary Dinner registration (\$30) **Anniversary Dinner is FREE with Maritime Institute hotel registration!**
- Agent and/or editor critique (\$30/each)

Check #: \_\_\_\_\_ \*Total dollar amount \$ \_\_\_\_\_

### Mail Registration Form and Check to:

Maryland Writers' Association  
Annual Conference Registration  
2800 Gibbons Ave  
Baltimore, MD 21214

**REGISTER ONLINE NOW AND SAVE \$30 (valid through Dec. 31)**



PO Box 142  
Annapolis, MD 21404

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is published by Maryland Writers' Association (MWA) for its members. Change of address or questions about delivery can emailed to scottdmorrow@hotmail.com or posted to MWA, PO Box 142, Annapolis, MD 21404. Subscription rates: FREE to members in continental USA. MWA is a non-profit association dedicated to the art, craft and business of writing. Both professionals and aspiring writers are welcome. Annual dues are \$35; student \$25. Published items remain property of the author. MWA also publishes e-Newswire, a compilation of opportunities and achievements of interest to writers. sonialinebaugh@hotmail.com.

**MWA 20TH ANNIVERSARY  
WRITERS  
CONFERENCE**

**MAY 2-3, 2008**

**REGISTER ONLINE NOW!!**

Friday, May 2, 6pm to 9pm  
Dinner and Editor's Panel  
*Melanie Rigney, Beth Rubin,  
Jane Frutchey*

Saturday, May 3, 8 am-6:30 pm  
Workshops, Sessions  
*for beginners & published writers*  
Keynote Speaker  
*Thomas F. Monteleone*

Conference Center at the Maritime  
Institute of Technology  
692 Maritime Boulevard  
Linthicum Heights, MD 21090

**EARLY BIRD SPECIAL**

**See Page 6**

**MWA Events**

MWA Meets Second  
Wednesday of each Month  
7:30pm, unless noted

WHERE: Chesapeake Arts Center  
194 Hammonds Lane  
Brooklyn Park

**November 14**

Deborah Stone

free-lance writer, columnist for the  
Baltimore Examiner

**December 12**

Daniel Stevens, tax attorney

**MWA & MWAB Meetings**

are open to writers and those  
interested in writing .

~~

Always FREE to MWA members  
Free for first-time non-members  
\$5 for subsequent attendance

**Holiday Book Sale**

Wednesday Dec. 19, 2007, 4-8pm  
Join other MWA members to sell your  
books at Maryland Hall in Annapolis  
Contact Jennie Deitz to reserve a spot.  
jennield@isp01.net

**MWAB** (Baltimore Chapter)  
Meets Fourth Monday of each Month

7:00pm, unless noted

WHERE: Moveable

**November 26**

Barnes & Noble at The Power Plant,  
601 E. Pratt St., Inner Harbor, Baltimore  
Geoffrey M. Gluckman, author of the spy  
thriller *Deadly Exchange* talks about using  
research to increase your novel's authenticity.

**December**

Take the holidays off. Meetings resume Mon-  
day, January 28.

**Baltimore Chapter President: Paul Lagasse**  
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