

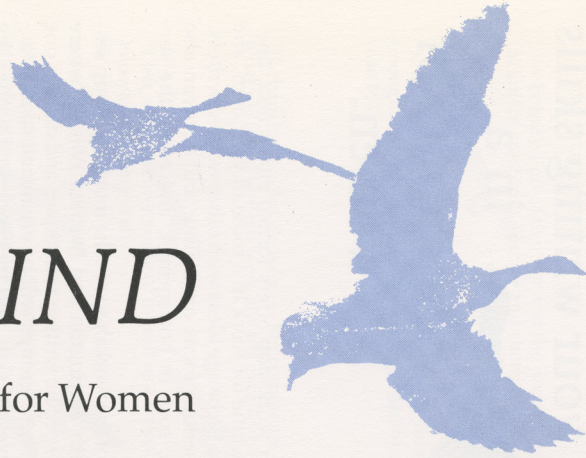
1985

THE FLIGHT OF THE MIND

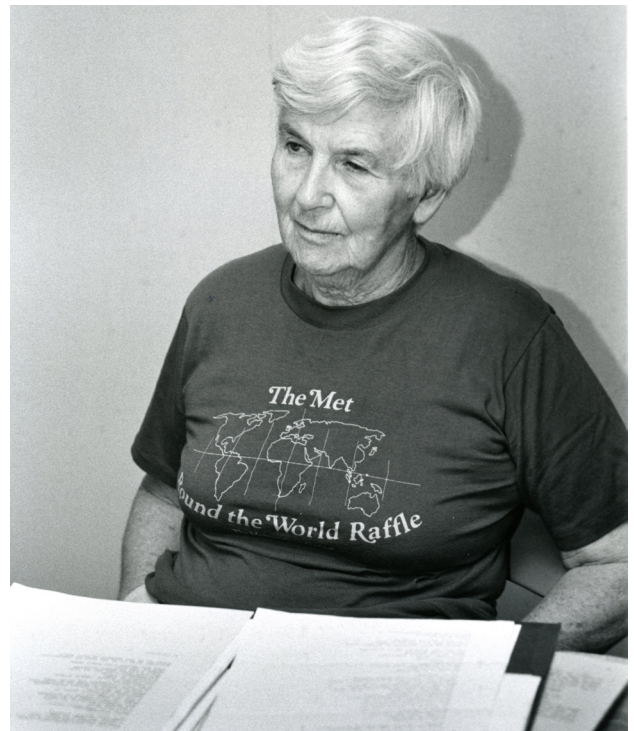
Summer Writing Workshop for Women
July 21-28, 1985

Workshop leaders: Judith Barrington and Barbara Wilson

Visiting writers: Paula Gunn Allen, Valerie Miner, and J. T. Stewart



Class in the lodge, 1985



Silvia Dobson in class, 1985





Explore and strengthen your writing skills in a community of women.

This summer workshop offers formal instruction, one-to-one critiquing, time for work in a room of your own, and the opportunity to exchange ideas with other women writers. There will be a serious focus on writing, but you can also relax, take hikes, soak in hot springs, and enjoy the surroundings.

At the heart of the workshop are the morning group sessions led by Judith Barrington and Barbara Wilson, where you will work on specific writing techniques and discuss one another's work. These groups will be organized so as to accommodate all levels of skill, and inexperienced writers are welcome. In the late morning, Barbara and Judith will offer special sessions on topics ranging from publishing to poetry readings. In the afternoons, they will be available to meet with you individually.

Highlighting this year's workshop will be evening presentations by Paula Gunn Allen, J. T. Stewart and Valerie Miner, three outstanding feminist writers. Each of them will be available during the morning following her presentation to meet with you informally.

Other evening programs will include an open-mike reading, a film, and a performance by *Musica Femina*, a classical guitar and flute duo (Kristen Aspen and Janna McAuslan), who specialize in little-known music by women composers.

This year, we are also offering a limited number of places for women who are working on writing projects and who want to retreat to a quiet and congenial place to work. All meals and a room of your own will be provided and you will be welcome to enjoy the evening programs. We've called this the "residency option."

Workshop Leaders

Judith Barrington is a poet whose work has appeared in many publications in the U.S. and Britain, and in the recent collection, *Trying to be an Honest Woman*. She has taught creative writing and women's studies at Portland State University and Reed College. She is currently a freelance writer, contributing feature articles, essays, and book reviews to newspapers and magazines around the country. She is the West Coast Editor of *Motherroot Journal* and is the founder of Flight of the Mind—an independent writing program with special focus on the needs of women writers.

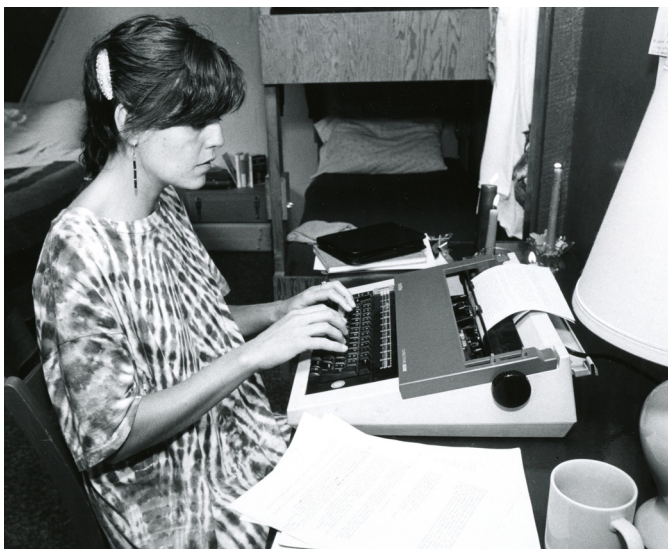
Barbara Wilson is a fiction writer, whose most recent books are *Walking on the Moon* (stories) and the feminist mystery *Murder in the Collective*. Her other books include *Ambitious Women* (a novel) and *Thin Ice* (stories). She is also a translator of Norwegian whose work on the short stories of Cora Sandel won the Columbia Translation Award in 1984. She is a co-founder of Seal Press, a feminist publishing company in Seattle, where she works as an editor and publisher. Barbara co-led with Judith last year's successful summer workshop.

Visiting Writers

Paula Gunn Allen's latest book, *The Sacred Hoop* (essays), is a feminist view of colonization and resistance in the life and literature of American Indians. Her other books include *The Woman Who Owned the Shadows* (a novel), *Shadow Country* (poetry), *Studies in American Indian Literature* (editor) and four chapbooks: *The Blind Lion*, *Coyote's Daylight Trip*, *Star Child* and *A Cannon Between My Knees*. Much of her work has explored and reflected her Laguna Pueblo/Sioux heritage. She is currently working on a book about the Maronite Lebanese-American community in New Mexico that her grandfather founded. She is an Associate Fellow at Stanford Humanities Institute.

Valerie Miner has worked as a feminist writer and teacher for fifteen years. Her novels include *Blood Sisters*, *Movement*, *Murder in the English Department* and *Winter's Edge*. She is coauthor of *Her Own Woman* and *Tales I Tell My Mother*. Her essays and articles have appeared in *The New York Times*, *Conditions*, *The New Statesman*, *Ms.* and many other journals. She has visited and written about women in Africa, Latin America, China, Europe and North America and her work reflects the cross-class and cross-cultural movement among women. She teaches at U.C. Berkeley.

J. T. Stewart is co-editor of *Gathering Ground: New Writing and Art by Northwest Women of Color*. Her poetry and science fiction have appeared in *Nommo* (a chapbook) and numerous journals, newspapers and magazines. She teaches writing at the University of Washington and Seattle Central Community College. She is Co-chair of Clarion West, a professional science fiction writer's workshop, and is a trustee of the Washington State Commission for the Humanities. Ask her who she is and she will say, "I'm a Black woman writer."



Sheila Gilronan writing in a dorm room, 1985



Tamolitchpool, 1985

Accommodation and Meals

The workshop will again be held at the Dominican Order's rustic retreat center, St. Benedict's, on the scenic McKenzie River. It is located in the foothills of the Cascade Mountain Range, about 50 miles east of Eugene, Oregon. The facilities overlook the river and pine forest, with an immense terrace by the water's edge. It is a camp-like setting, with hiking trails and a swimming pool.

You will have a small room of your own with a single bed and desk. Bathrooms are shared. Each room has an electric outlet, so you can bring your typewriter if you wish. There are a few double rooms. You may request one if you wish to share with someone.

Our own cooks will provide delicious and healthy meals. You can choose a regular or vegetarian diet, and we will do our best to accommodate any special requirements.

College Credit

You can get up to three hours of college credit for the workshop through Clackamas Community College. Their fee is \$60. If you want to enroll for credit, check that box on the registration form, and the appropriate forms will be mailed to you.

Scholarships

Two scholarships of \$175 each will be available for the full program. To apply for a scholarship, fill out the registration form and send it with a letter of application, stating your financial circumstances and your reasons for wanting to attend. If possible, send one or two samples of your writing. Do not send any money. Applications must be received by June 30. All applicants will be notified by July 7.

Cost and Registration

Full Program \$325 before May 30
 \$350 after May 30

The full program fee includes tuition to all workshop sessions, private critiquing sessions with workshop leaders, all evening programs, full board and lodging. The cost of college credit is extra.

Residency option \$200 before May 30
 \$225 after May 30

The residency option fee includes all evening programs, full board and lodging.

To register, fill out the enclosed registration form and return it, together with a deposit of \$75. The balance is due by June 30. In the event of cancellation before June 30, the full amount paid, minus a \$20 processing fee, will be refunded.

Some comments from last year's workshop:

"We bounced off each other and the juices flowed. It was a wonderful knit of creativity, humor and sharing."

"Our morning workshop group was truly fine: lively enough, safe enough, critical enough, kind enough. Judith set the mark and we rose to it."

"Barbara has such a clear eye—her comments right after we read what we'd just written were always excellent and insightful."

"I left with a clearer sense of myself as a writer and with deeper knowledge of my craft."

"My words started coming faster, my smile came faster, and part of me long buried came alive."

"The retreat center was 'heaven on earth' for me. I love the woods and the wonderful river made it perfect. The atmosphere felt safe and cozy."

"I liked being able to take a break from intense work and go hiking, to the hot springs, rowing at Clear Lake . . ."

"Bring back the cooks! They could hibernate at my house for the winter!"

"All that's gone on this week has extended the boundaries of my thinking—both as a woman and as a writer. It's such a luxury to be with women—such a diverse group, the stories we have, the lives we lead—nothing ordinary!"



A woman writing on the terrace, 1985