

1993

THE FLIGHT OF THE MIND



Tenth Annual Summer Writing Workshops for Women
July 11 – 17 and July 19 – 25, 1993

JUDITH BARRINGTON • BECKY BIRTHA • ANDREA CARLISLE • URSULA K. LE GUIN • NAOMI SHIHAB NYE
GRACE PALEY • EVELYN C. WHITE • BARBARA WILSON • ELIZABETH WOODY



*From left, bottom row: Ursula K. Le Guin, Evelyn C. White, Grace Paley, Naomi Shihab Nye;
from left, top row: Andrea Carlisle, Judith Barrington*

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

These workshops offer formal instruction, time for work, and the opportunity to exchange ideas with other writers. There will be a serious focus on writing, but you can also relax, take hikes, swim in the pool, go river rafting, soak in hot springs, and explore nearby lakes, waterfalls, and lava beds.

During each session there will be five classes, each of which will have about twelve women. You may participate in only one class per session, but you can give your second and third choices when choosing. Classes will meet for three hours daily, sometimes in the mornings and sometimes in the early afternoons; optional peer critique groups will meet daily. Evening programs will include readings and presentations by workshop leaders and participants. You can apply to attend both sessions but no accommodation is available during the interim.

In previous years the workshops have attracted women from many cultures and lifestyles, ranging in age from early twenties to over eighty. The workshop leaders bring a feminist philosophy to their work as writers and teachers, and encourage the creation of a group that is cohesive and supportive while at the same time celebrating diversity. If these concepts are unfamiliar to you, feel free to ask us questions.

How to Apply

Participants will be selected by the class leaders on the basis of work submitted and information you provide about yourself (up to 2 pages). Our aim is to select a mixed group (cultural background, level of experience, etc.). Send a writing sample (see class descriptions) for each class you apply for, including second and third choices. Send the completed application form with deposit, writing samples, personal information, and SASE for our reply. Applications with no SASE may not be acknowledged. Writing samples will not be returned. **Applications must be postmarked by May 10th.** Notification letters will be mailed June 1st. Information about what to bring, how to get there, etc., will be sent along with the acceptance letters.



Accommodation

The workshop is 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.

There are 42 singles, 5 doubles and a large dorm room for 6. Bathrooms are shared. The singles and doubles have a desk for each writer; the dorm room does not. All rooms at the retreat center are nonsmoking. There are a few private cabins within walking distance and camping is also available. The facilities are wheelchair accessible; advance notification is necessary for ground-floor accommodation.

College Credit

The fee is \$100 for three hours of college credit, payable at the workshop.

Meals

We hire our own cooks to plan the meals and do the cooking. They use fresh produce, bake their own breads, and provide low-sugar desserts. They are highly acclaimed by past workshop participants for their creative, delicious and healthy food. You can choose a regular or vegetarian diet and we will do our best to accommodate any special requirements.



Scholarships

A few scholarships for low-income women are available in amounts varying from \$100 to \$350. One has been donated specifically for a woman of color, and one has been donated specifically for a lesbian writer. The other scholarships are available to all applicants. To apply for a scholarship, follow the instructions and in addition, send a letter explaining your financial situation and discussing the difference that being given a scholarship would make to you. Include information about your race, ethnic background, age, etc., if you wish. If you want to be considered for a class *whether or not you are awarded a scholarship*, you must send the \$100 deposit with your application. Scholarship applications without deposits will only be forwarded to workshop leaders for consideration if the scholarship committee selects them for funding.

First Session — July 11 to 17

Storytelling (Grace Paley)

I'd rather say storytelling than fiction because the word "fiction" divides the witness teller from the dream wild imagination teller. All these streams are necessary to prose literature (poetry too probably). We'll read aloud quite a bit to get our tunes right and recognize by slow ear what the speedy eye hides. *To apply send up to six pages of stories (typed and double-spaced).*

Poetry (Naomi Shihab Nye)

We will explore the many ways poetry helps to connect and reinvent our lives. Our group will be more engaged in helping one another find ways to generate material, than in judging what is generated. We will work with various poetic styles and will try to approach what we might consider difficult or risky personal material. We will discuss the work of women from many countries and pay special attention to the crucial merging of fictional and nonfictional elements in the written text. *To apply send up to 4 pages of poetry.*

Lift Every Voice: Celebrating Diversity (Evelyn C. White)

In this class we will use writing (it can be prose, poetry, play or songwriting) as a springboard to explore differences of all kinds. Through writing exercises and class readings, you will have the opportunity to address the issues that arise when writers embrace a wider world. Emphasis will be on building bridges to yourselves and others. *To apply, send no more than 5 pages (typed, double-spaced) explaining why you wish to take the course.*

Rhythms of Writing (Ursula K. Le Guin & Judith Barrington)

How does rhythm function in a poem? What are the rhythms of prose? Through writing exercises, reading aloud, and the discussion of folk tales, poems, chants, novels, etc., we will explore the rhythms of poetry and prose in this class. We will encourage collaboration in writing and performing. An opportunity for poets and prose writers to play in both modes. *To apply send 3 to 5 pages of your work.*

Transformation: From Autobiography to Short Story (Andrea Carlisle)

In this class you will learn how to create an art form from the facts and feelings of your lives, exploring transformational aspects of story writing. Through exercises and group discussion of work brought to class, we will develop short stories or continue works in progress. *To apply send 3 to 5 pages of your work (typed, double-spaced).*

Second Session — July 19 to 25

Fantasy and Science Fiction (Ursula K. Le Guin)

Any kind of imaginative writing will be welcome in this class (focused on short fiction, not novels). Innovation and experimentation in language, form, and subject will be particularly welcome. Emphasis will be on work written during the workshop and on group response and criticism. *To apply send up to 10 pages of your work—absolutely not more (typed and double-spaced).*

The Music of Poetry (Judith Barrington)

This poetry workshop will pay particular attention to the oral origins of poetry, the sound of words, and the rhythms of language. We will read aloud and listen to others, as well as discuss the work of women poets whose voices emerge strongly through their sense of sound. We will also consider the written poem as a "score." Collaborative performances will be encouraged. *To apply send up to 4 pages of poetry.*

Short Fiction & You (Becky Birtha)

The emphasis will be on participants' writing—process as well as product. We will allow for generous writing time using structured suggestions, both in class and out, as well as time for responding to one another's new creations. We will work with fiction craft and short story technique and learn ways to affirm, encourage, and take care of ourselves as writers. *To apply send up to 5 pages of fiction (typed, double-spaced).*

Investigating the Mystery (Barbara Wilson)

This class will focus on the mystery genre but will also be of interest to fiction writers concerned with building plot momentum, developing atmosphere and creating lively characterization in stories and novels. We will explore some of the history of crime fiction and its many subgenres, as well as the subversive nature of feminist mysteries and the possibilities and problems associated with writing genre fiction. *To apply send 3 to 5 pages of your work (typed, double-spaced).*

Poetry (Elizabeth Woody)

In this workshop, we will create an environment which will allow us to go beyond the point of inspiration and personal language. Through daily writing, reading, assignments, and critique, we will shape the next day's session, listen to the sound of our voices to see how our poems communicate, and learn how to "tune" and shape the poems on the page. *To apply send up to 4 pages of poetry.*

Important Dates — First Session

May 10: postmark deadline for application with deposit

May 10: postmark deadline for scholarship applications

June 1: notification letters mailed

June 10: full payment due

June 28: carpool requests must be received

June 29: carpool list mailed

July 3: bus reservation and \$35 must be received

July 11: workshop begins 4:30 p.m.

July 17: workshop ends 10:00 a.m.

NOTE: Late applications will be considered for openings available at the time of receipt. You are welcome to apply at the last minute for cancellation spaces.

Important Dates — Second Session

May 10: postmark deadline for application with deposit

May 10: postmark deadline for scholarship applications

June 1: notification letters mailed

June 15: full payment due

June 28: carpool requests must be received

June 29: carpool list mailed

July 3: bus reservation and \$35 must be received

July 19: workshop begins 4:30 p.m.

July 25: workshop ends 10:00 a.m.



Transportation from Eugene

A chartered bus is available from the airport, train station or bus station in Eugene, Oregon for \$35 roundtrip. If you wish to use the chartered bus, you must arrange your travel plans so that you arrive in Eugene no later than 4 p.m.; our bus will pick up passengers at the bus station at 4:00, the train station at 4:15, and the airport at 4:30. We strongly advise you to plan to arrive by 2:30 p.m., thereby allowing for some delay. There is no public transportation between Eugene and McKenzie Bridge on Sundays or holidays. If you plan to use the chartered bus, you must pay the fee and inform us of your travel plans no later than July 3. We will need to know your arrival time and whether you'll be at the train station, bus station or airport (and your flight number if arriving by plane).

Carpools

We will assist you in organizing carpools by sending out a "carpool list" on June 29, giving information on everyone offering or wanting a ride. You will be responsible for making your own arrangements. If you want to be included on the list, fill out the information on the registration form, or inform us by June 28.



The fee is *per person, per session*—based on your accommodation—and covers tuition, evening programs, full board and lodging. **A \$100 deposit must accompany your application and the full amount is due no later than June 10 (first session) or June 15 (second session).** The full deposit will be refunded to those who are not given a place at the workshop. In the event of your cancellation up to and including July 3, the full amount paid, minus a \$35 processing fee, will be refunded. Cancellations after July 3 will be treated on a case-by-case basis. No refunds will be made once the workshop begins.

Coordinators Ruth Gundle and Judith Barrington can be reached by telephone (503) 236-9862 as well as by mail for specific questions.

APPLICATION FORM

Please read the brochure carefully before filling out the application.

Name _____
please type or print clearly

Address _____

City _____ State _____ Zip _____

Phone _____
day evening

Accommodation (1st, 2nd & 3rd choices)

- Single dorm room (\$600)
- Double dorm room (\$550)
- Dorm room for 6 (\$475)
- Camping (\$475)
- Cabin for 1 or 2 (\$800 to \$875)
- I wish to share with _____.
- I know they'll all be lovely. I'll take whoever you give me.

	class	workshop leader
1st Choice		
2nd Choice		
3rd Choice		

You may attend one class only during each session. If you can attend *either* session, then your selections may be drawn from both weeks. If you want to attend *both* sessions, complete separate applications (each with materials and deposit) for each session.

Each application *must* include:

- Writing samples for each class including alternate choices;
- Information about yourself (maximum 2 pages);
- Self-addressed stamped envelope (SASE) with first class postage; and
- \$100 deposit.

Please do not use registered mail (or any method that requires a signature at this end). If you want confirmation that your registration has been received, include a self-addressed, stamped postcard.

Check as applicable:

- Enclosed is a contribution to the scholarship fund of \$_____.
- I am applying for a scholarship; letter of application is enclosed.
- Enclosed is an additional \$35 for roundtrip transportation from Eugene.
- If I'm not initially selected for a class, please hold on to my application until _____ (date) in case there are later openings.

College Credit Option

- I will enroll for credit.

Carpools

- I will be driving and have room for _____ riders.
- I would like to ride with someone and share expenses.

Special dietary requirements or needs with respect to physical condition:

Judith Barrington is the author of two collections of poetry, *Trying to Be an Honest Woman* (1985), and *History and Geography* (1989), and editor of *An Intimate Wilderness: Lesbian Writers on Sexuality* (1991). She is working on a collection of memoirs, some of which have recently appeared in *Left Bank* and *The House on Via Gombito*. In 1989 she wrote the libretto for *Mother of Us All*, first performed by the Concord Choir in 1991, and two new musical collaborations premiered this spring. Co-founder of Flight of the Mind, this is her tenth year.

Becky Birtha is the author of two collections of short fiction: *For Nights Like This One: Stories of Loving Women* (1983) and *Lovers' Choice* (1987), and a volume of poetry, *The Forbidden Poems* (1991). Her work has appeared in numerous anthologies, including a volume of The Pushcart Prize. She has received fellowships from the Pennsylvania Council on the Arts and the National Endowment for the Arts. A black lesbian-feminist Quaker mother, she has worked as a day care worker, law librarian, and teacher, most recently at Bryn Mawr College.

Andrea Carlisle is the author of *The Riverhouse Stories* (1988) and her work has appeared in *Calyx*, *Willow Springs*, *Northwest Review*, and other journals. She teaches fiction writing for the Oregon Writers' Workshop. She has been awarded an Oregon Arts Commission Individual Artist's Fellowship, a fellowship from the Oregon Institute of Literary Arts, and a citation as an outstanding writer by the Pushcart Awards. She has co-authored and co-directed an award-winning video on disability. This is her second year at Flight of the Mind.

Ursula K. Le Guin is the author of sixteen novels, four collections of short stories, three volumes of poetry, seven children's books and two collections of essays. Recent books include *Buffalo Gals* (1987), *Dancing at the Edge of the World* (1989), *Tehanu: The Last Book of Earthsea* (1990), and *Searoad: Chronicles of Klatsand* (1991). She has won numerous awards and taught fiction workshops from Vermont to Australia. This is her fourth year at Flight of the Mind.

Naomi Shihab Nye is the author of three collections of poetry: *Different Ways to Pray* (1980), *Hugging the Jukebox* (The National Poetry Series, 1982), and *Yellow Glove* (1986). She is the editor of an international anthology of poetry for young readers, *This Same Sky* (1992), and a children's story book *Connected* (1992). Selected in 1988 to receive the Lavan Younger Poets Award from the Academy of American Poets and the Charity-Randall Prize for Spoken Poetry from the International Poetry Forum, she has conducted workshops from Texas to Oregon to Hawaii. She also writes stories, essays, and songs. This is her second year at Flight of the Mind.

Grace Paley is the author of three volumes of short stories: *The Little Disturbances of Man* (1959), *Enormous Changes at the Last Minute* (1974) and *Later the Same Day* (1985); two volumes of poems: *Learning Forward* (1985) and *New and Collected Poems* (1992); and a book of poems and stories (with paintings by Vera Williams): *Long Walks and Intimate Talks* (1991). She has won numerous awards, including the Guggenheim, NEA, and Institute of American Letters. She has taught at many universities and was on the faculty of Sarah Lawrence for twenty-two years.

Evelyn C. White is a reporter for the *San Francisco Chronicle*, where she specializes in urban/ethnic affairs. She has also worked for the *Wall Street Journal*. Her writing has appeared in many publications including *Essence* and *Smithsonian* magazines. She is the author of *The Black Women's Health Book: Speaking for Ourselves* (1990) and *Chain Chain Change: For Black Women Dealing with Physical and Emotional Abuse* (1985). Most recently she has taught at Harvard University's Expository Writing Program. This is her seventh year at Flight of the Mind.

Barbara Wilson is the author of several novels and short story collections, including *Miss Venezuela* (1988) and *Cows and Horses* (1988). She has written four mysteries, which include the Pam Nilsen series—*Murder in the Collective* (1984), *Sisters of the Road* (1986), and *The Dog Collar Murders* (1989)—and more recently, *Gaudi Afternoon* (1990), which won a Lambda Award for best lesbian mystery and, from the British Crime Writers Association, the award for best mystery set in Europe. This is her sixth year at Flight of the Mind.

Elizabeth Woody received the American Book Award for her first collection of poems, *Hand Into Stone* (1990). In 1992 she gave workshops and readings at the Geraldine R. Dodge Poetry Festival and the international Native American writers' conference, "Returning the Gift." Her work has been published in many magazines and anthologies, including *Talking Leaves*, *Dancing on the Rim of the World*, and *Reinventing the Enemy's Language*. This is her second year at Flight of the Mind.

THE FLIGHT OF THE MIND Workshop Leaders for 1993



Becky Birtha • Grace Paley • Evelyn C. White



Andrea Carlisle • Ursula K. Le Guin • Judith Barrington



Naomi Shihab Nye • Elizabeth Woody • Barbara Wilson



Judith Barrington and Ursula K. Le Guin's class, 1993



Noel Hanlon, 1993



Judith Barrington left, with Grace Paley, 1993



Ursula K. Le Guin, 1993



The traditional last night dinner pizza, *from left:* Anndee Hochman, Rebecca Shine, Kelly Myers, Julie Huffaker, Claire Smith, 1993



Robin Landsong, 1993



From left: participant, Patricia Bollin, Kathleen Herron 1993



Ruth Gundle, right, helping Monza Naff, prepare for the evening group reading



Participant, 1993



Judith Barrington's class, 1993



Regina Lo, 1993



Grace Paley, 1993



Grace Paley's class, 1993



Grace Paley, left, with Anndee Hochman, 1993



Grace Paley, left, hugging goodbye to Naomi Shihab Nye, 1993



Ursula K. Le Guin's class, 1993



Judith Barrington at the pool, 1993



Tricia Greene, 1993



Lauren Crux, 1993



Cathy Brown, staff, 1993



Barbara Wilson, 1993



Meeting to prepare for evening reading, 1993



Ruth Gundle, 1993



Elissa Goldberg, head cook, 1993

PRESENTS
Bringing it Home
 prose and poetry from the
1993 Flight of the Mind
 women's summer writing workshop

BOOKS ON THE EDGE
 INDEPENDENT
 COMMUNITY
 BOOKSTORE
 3433 Main Street-Edgemar
 Santa Monica, CA 90405
 310-399-3399

SUNDAY
 Nov. 14TH
 4:00 PM

Brenda Bankhead, native Los Angeles writer whose work has appeared in *Obsidian II*, *Black Literature in Review* and numerous anthologies.
Kate Chandler, law slave turned writer.
Myra Fernandez, poet and teacher, born in the Dominican Republic, author of the poetry collection, *Barrio Teacher*, and eight biographies of famous Hispanic people.
Pamela Gray, poet, screenwriter, and playwright whose work appears in *Sinister Wisdom*, *Cats and Their Dykes*, the upcoming *Breaking Up is Hard to Do* and other journals and anthologies.
Josephine Hauber has written since the age of four, when Santa Claus brought her a box of stationery with her name at the top in red letters.
Sarah Jacobus, writer, activist and teacher, whose work has been published in *Sojourner*, *Common Lives/Lesbian Lives*, the upcoming *Garden Variety Dykes: a Lesbian Tradition in Gardening* and other anthologies.

In the courtyard
 behind Ben & Jerry's.
 Free parking validated
 in the building.

Reading in Los Angeles organized by Flight participants, 1993



Top left: Patricia Bollin

Top right: Judith Barrington, left with Tee Corinne, taking the group photo

Middle left: Some of the participants in the the group photo

Middle right: Two participants

Bottom right, from left: Ursula K. Le Guin, Evelyn C. White, Andrea Carlisle, Grace Paley, Judith Barrington, Naomi Shihab Nye, 1993



Top left, from left: Ursula K. Le Guin, Becky Birtha, Grace Paley, Ruth Gundle



Upper right: Judith Barrington

Left: Becky Birtha

Right: Grace Paley

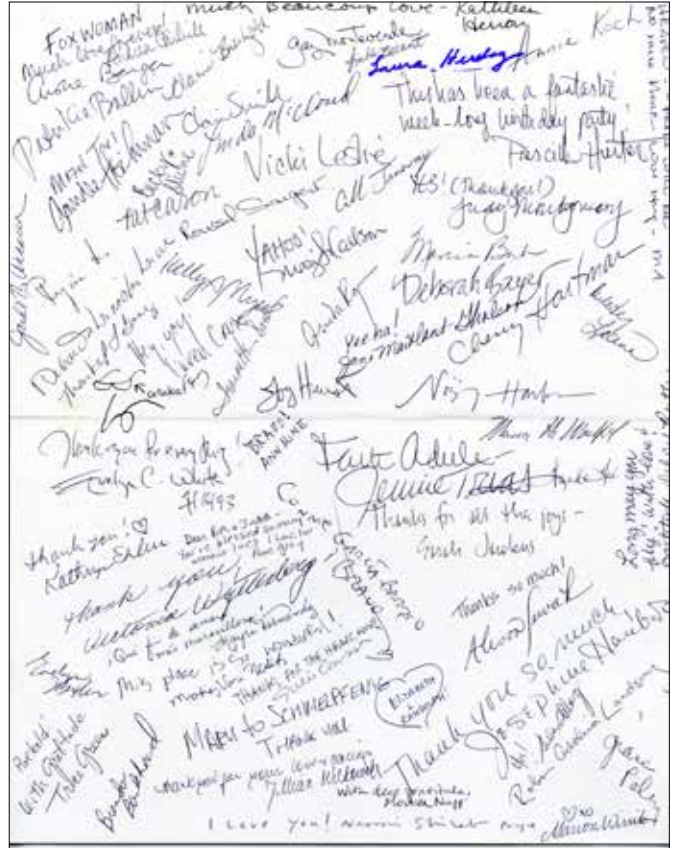
(Hike up to Tamolitch Pool between sessions, 1993.)

Lower left: Ursula K. Le Guin on the terrace





Upper left: close-up of a small McKenzie River rapid



Upper right and lower left: Cards signed by participants

Middle right: Sign for dinner table, made by Anndee Hochman

Lower right: Toast by Ursula for the 10th Anniversary party

