

1999

*THE  
FLIGHT OF  
THE MIND*



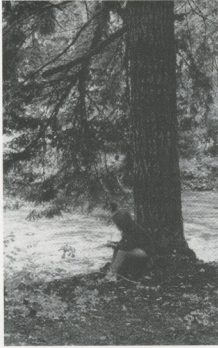
*Sixteenth Annual Summer Writing Workshops for Women  
June 18 - 25 and June 27 - July 4, 1999*

KATHLEEN ALCALÁ • JUDITH BARRINGTON • OLGA BROUMAS • LUCILLE CLIFTON  
BARBARA DRAKE • MIMI KHALVATI • MOLLY GLOSS • JANICE GOULD • URSULA K. LE GUIN



Making challah, *from left*: Elisa Goldberg, Anndee Hochman, Rebecca Gundle, 1999

## 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, 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 twelve to fourteen women. You can participate in only one class per session. Classes will meet for three hours daily, sometimes in the mornings and sometimes in the early afternoons. Evening programs include readings and presentations by workshop leaders and participants.

Unless otherwise described, workshops will focus on generating and critiquing new work, trying out new ideas, doing in-class and out-of-class writing exercises to stretch your writerly muscles. Optional peer critique groups will meet daily and offer a chance to have others look at work previously written.

The workshops attract women from many cultures and lifestyles, ranging in age from early twenties to over eighty. The leaders bring a feminist philosophy to their work as writers and teachers, and encourage the creation of a group that is cohesive and supportive.

### How to Apply

Send up to five pages of prose (typed, double-spaced), or four pages of poetry (typed), as appropriate, along with one page of information about yourself in narrative form. Pages over the limit will not be read and no material will be returned. *Please follow the instructions on the registration form carefully.* Do not send photos, tapes, books, or anything extra. Mail the writing sample, along with a completed registration form, deposit, and two SASEs, **postmarked no later than April 17.** Applications with no SASEs will not be processed. Notifications will be mailed by May 1. (Late applications will be held in case of openings.) Participants under 21 will be accepted by special arrangement only.

Classes are selected to include serious writers at various stages of development and with an eye to creating a richly diverse group.

### Meals

Our own cooks offer creative, delicious, and healthy meals which are highly acclaimed by past workshop participants. They use fresh produce, bake their own breads, and provide low-sugar desserts. They offer both regular and vegetarian choices and enough variety for most eaters with special needs.

### Accommodation

The workshop is held at St. Benedict's, the Dominican Order's rustic retreat center 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 fir forest, with an immense terrace by the water's edge. It is a camp-like setting, with old growth forests and hiking trails nearby.

There are 44 single rooms, each with a desk; 3 rooms for 3 without desks; and one bunk room for 12 without desks. (The dining room is designated quiet writing space except during meals.) Bathrooms are shared. All buildings are nonsmoking. A few camping spots at the retreat center are available for those with vans or campers or for experienced tent campers. The facilities have limited wheelchair access; advance notification is necessary for ground-floor accommodation. There are a few private cabins nearby which you can book directly. Send an SASE marked "cabin info" to get a list.

### Carpools

On May 27 a list will be mailed of everyone offering or wanting a ride. You will be responsible for making your own arrangements.

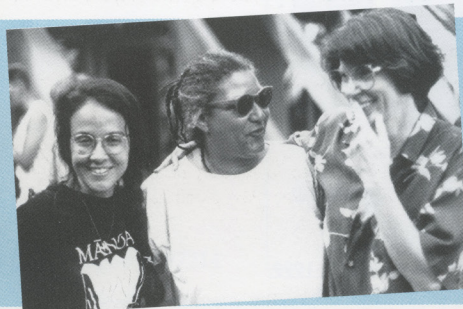
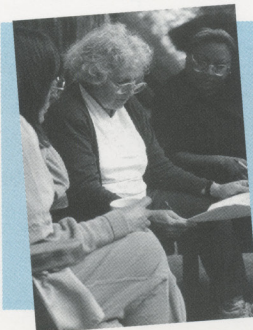
### Bus from Eugene

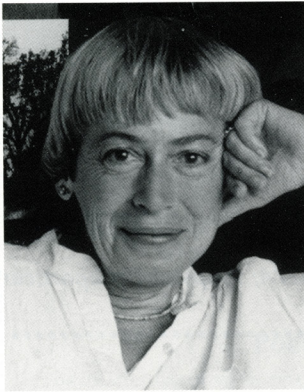
A chartered bus is available from the airport, train or bus station in Eugene for \$38 round-trip. (It is a sixty-mile trip, each way.)

### Scholarships

Scholarships in varying amounts are available to women who wouldn't otherwise be able to attend the workshop. The Jane Lambert Fund provides two scholarships for women of color. The Beton Fund supports a lesbian from Washington State with priority to a woman with a disability. Other scholarships are available to all qualified applicants. To apply, send an SASE marked "scholarships" by April 5. Postmark deadline for submitting applications is April 17. *No late applications for scholarships can be considered.* Applicants will be notified by May 1.

*We gratefully acknowledge financial support for Flight of the Mind from the Denison Family Fund of the Oregon Community Foundation; Nancy Nordhoff, who underwrote Kathleen Alcalá's class; Joan Drury, who underwrote Lucille Clifton's class; and Ursula K. Le Guin who has donated the royalties from Steering the Craft to Flight of the Mind and Soapstone—a Writing Retreat for Women.*





### Writing Stories *first session, June 18 – 25*

“Is that true or is it just a story?” In this fiction workshop we will investigate what a story is, ways of telling stories, and how to tell them truly. We’ll discuss the difference between story and plot. We’ll work on different ways to generate narrative. We’ll look hard at the old conflict-resolution model and try different approaches to what story is and does. Come prepared to write—and to read, listen, and talk.

*Ursula K. Le Guin* writes realistic fiction, science fiction, fantasy, books for children and young adults, screenplays, essays, verbal texts for musicians, and voice texts for performance. She has published eight volumes of stories, two collections of essays, ten books for children, five volumes of poetry and sixteen novels. Her most recent book is *Steering the Craft: Exercises and Discussions on Storywriting for the Lone Navigator or the Mutinous Crew*. Among her awards are a National Book Award, five Hugo and five Nebula awards, the Kafka Award, a Pushcart Prize and the Howard Vursell Award of the American Academy of Arts and Letters.

### Fiction as Dream *first session, June 18 – 25*

We read a few words and suddenly find ourselves seeing not words on paper but a wall of uncut rocks roughly mortared, or leaves whitening before rain. When the writer transports the reader wholly into the world of the story, she creates, in John Gardner’s words, a “vivid, continuous fictional dream” and she breaks the dream when by some omission or misstep she causes the reader to stop thinking about the story and think about the writer or the writing. In this workshop we will look closely at the artistic processes that give rise to the fictional dream, as well as common slips of technique that can jolt the reader from it.



*Molly Gloss*’s works include more than two dozen short stories, essays, and book reviews which have appeared widely in magazines and anthologies; *Outside the Gates*, a fantasy novel for young adults; and the novels, *The Jump-Off Creek* (finalist for the PEN/Faulkner Award; winner of the Pacific Northwest Booksellers Award and the Oregon Book Award) and *The Dazzle of Day* (named a *New York Times* Notable Book, and awarded the PEN Center West Fiction Prize). In 1996 she was the recipient of a \$30,000 Whiting Writers Award.



### The Arc of the Story *first session, June 18 – 25*

We will look at the elements that create the arc of the story—the intellectual and emotional rollercoaster on which we take our readers (beginnings, the epiphany, endings, point of view, dialogue, the importance of place, and details). We will also talk about gathering historical information—personal, family, national—and fusing it with the elements of story, and how to become your own best editor. Come prepared to generate a lot of material that you can take home and work with over time.

*Kathleen Alcalá* writes fiction set in the Southwest and Mexico. Her books are a collection of stories, *Mrs. Vargas and the Dead Naturalist*, and two novels: *Spirits of the Ordinary* and *The Flower in the Skull*. Her work has been awarded the King County Publication Award, an Artist Trust Fellowship, and the Pacific Northwest Booksellers Book Award. A cofounder of *The Raven Chronicles*, a magazine of multicultural art, literature and the spoken word, Kathleen is also an assistant editor of *The Seattle Review*. Kathleen Alcalá was born in California of Mexican parents.



### Poetry first session, June 18 – 25

In this workshop the focus will be on generating new poems; each writer will receive daily response from the group. We will discuss many different aspects of poetry and read work by a wide variety of writers. Encouraging one another to go for the heart of the matter, we will take risks and experiment with form and language. Together we will enjoy the difficult but rewarding work of finding our authentic voices and our most profound subject matter.

*Lucille Clifton* is the author of ten collections of poetry and nineteen children's books. She has received many honors for both, among them the Shelly Memorial Prize from the Poetry Society of America, the Corretta Scott King Award from the American Library Association, two nominations for the Pulitzer Prize in poetry, and an Emmy Award for coauthoring the television program *Free to Be You and Me*. Most recently, she was named by the Lannan Foundation as a recipient of the Lifetime Achievement Award for Excellence in Poetry. Her latest book, *The Terrible Stories*, was nominated for a National Book Award. Other poetry works include: *The Book of Light*, *Next*, *Good Woman* and *Quilting*. She was the poet laureate of Maryland from 1974 to 1985. She has been the Distinguished Professor of Humanities at St. Mary's College of Maryland since 1991.



### The Music of Poetry

first session, June 18 – 25

This workshop will pay particular attention to the oral aspects of poetry. We will consider how poems are both like and unlike music, play with rhythms, and enjoy the sensations of vowels and consonants in our mouths. Through reading aloud, writing exercises and collaborations, we will consider both open and traditional verse forms. We will use our ears as well as our pens as we remind ourselves and each other how to play with language.



### Landscape and Memory

second session, June 27 – July 4

Landscapes of all kinds will be the starting point for memories that can be written in either prose or poetry. The forest environment of the workshop will be only one of many present: participants will also bring to the group the cities, suburbs, farms and other geographies of their lives. We will talk about nature, about remembering, transforming experience through craft, and digging into our landscapes towards the deeper truths they hide, as we generate memoirs and poems.

*Judith Barrington* is the author of *Writing the Memoir: From Truth to Art* and the poetry collections, *Trying to Be an Honest Woman* and *History and Geography*; she is the editor of *An Intimate Wilderness: Lesbian Writers on Sexuality*. Her work has appeared in numerous anthologies including: *Hers 3*, *An Inn Near Kyoto*, *Lesbian Travels*, *The Stories That Shape Us: Twenty Women Write About the West*, *Uncommon Waters*, *Love Shook My Senses*, *A Formal Feeling Comes*, *From Here We Speak*, *Season of Dead Water*, and *Naming the Waves*. Recent work has been published in *Americas Review*, *Zyzzyyva*, *The American Voice*, and *The London Poetry Newsletter*. Her awards include the Andrés Berger Award, the Dulwich Festival International Poetry Contest, and, together with Ruth Gundle, cofounder of *Flight of the Mind*, the 1997 Stewart H. Holbrook Award for outstanding contributions to Oregon's literary life.

### Poetry second session, June 27 – July 4

In this workshop we will explore both the imaginative and formal aspects of poetry and challenge the assumptions lying behind such dichotomies. By working closely with rhythm, rhyme, syntax and lineation, we will discover how each not only helps to reveal the song but also the truth that a line or poem might be trying to tell us. We will create new work through unusual writing exercises; try different ways, in both metered and free verse, of finding the shaping spirit of raw material; read, enjoy, and respond to the poems of participants and other poets. Poetry is play; poetry is hard work; poetry is also a site of transformation where borders become gateways; restraints, freedom. We will be looking both ways.

*Mimi Khalvati* was born in Iran and now lives in England where she is a Visiting Lecturer at Goldsmiths College. She is the author of four collections of poetry: *Persian Miniatures*, *In White Ink*, *Mirrorwork* and *Entries on Light*. Her poems have been widely anthologized, and she has received numerous awards including an Arts Council of England Writer's Award. She is the director of the Poetry School in London.

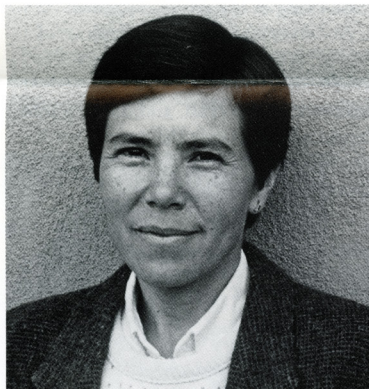




### Poetry: Body Sound & Text *second session, June 27 – July 4*

The interior life of myth, prayer, dream, hope, grief, joy, and healing runs under the surface of daily verbal consciousness, with its own cadence, magic, and gifts. Through breathwork, movement, reading, writing, sharing, and active listening, we will dip into this continuous river of inner song, and learn skills for inhibiting the censoring left brain, so as to bring this unique voice to ourselves and each other, empowering and inspiring our source.

*Olga Broumas* has published seven collections of poetry, including *Beginning With O*, the first book by a non-native speaker of English to earn a Yale Younger Poets Award, and, recently, *Rave: Poems 1975-1999*. Her four volumes of translation from the Greek of Odysseas Elytis are collected in *Eros, Eros, Eros*. She directs Creative Writing at Brandeis University, and has a long-standing private practice in bodywork therapy in Cape Cod, Massachusetts.



### Poetry *second session, June 27 – July 4*

What is lyric poetry and how is it shaped? Are there formal properties in free verse? How do these properties compare to rhymed and metered poetry? How do metaphors arise, and how are images constructed? Through both in-class and out-of-class writings, attentive readings of work by other poets, and class critiques, we'll look at the formal and informal properties of lyric poems and work at developing the poetic line and image.

*Janice Gould* is the author of two books of poems: *Beneath My Heart* and *Earthquake Weather*. She has received awards from the National Endowment for the Arts and the Astraea Foundation, and has been published in a number of journals and in anthologies including: *An Intimate Wilderness, Reinventing the Enemy's Language, The Sound of Rattles and Clappers, Returning the Gift, The Key to Everything, and Unsettling America*. She is an enrolled member of the Concow (Koyang'auwi Maidu) tribe.

### Creative Nonfiction *second session, June 27 – July 4*

Creative nonfiction is perhaps the most wide-open genre today, one that pushes boundaries in subject matter and presentation. To name a few possibilities, creative nonfiction may be memoir, nature writing, family history, portrait, travel narrative, meditation on a work of art or cultural phenomenon, or an exploration of language. It may be something else yet unimagined. This class will use journals, writing exercises, and workshop discussion to help participants sample different approaches, identify promising material, and turn that material into high-energy creative works.

*Barbara Drake*'s most recent book is *Peace at Heart: An Oregon Country Life*, personal essays about life in rural Yamhill County. She is also the author of several books of poetry and a college textbook, *Writing Poetry*. Her work has appeared in numerous magazines and in anthologies including *The Plain Truth of Things, O Poetry! ;Oh Poesía, The Sumac Reader, The Prescott Street Reader, Varieties of Hope, From Here We Speak, The New Geography of Poets, and American Sports Poems*. She has been teaching creative writing and literature at Linfield College since 1983.



- April 17:** postmark deadline for application
- May 1:** notification letters mailed
- May 17:** postmark deadline for full payment
- May 24:** carpool requests must be received
- May 27:** carpool list mailed
- June 1:** bus reservation with \$38 must be received



The full deposit will be refunded to those who are not given a place at the workshop. For cancellations through May 28, the amount paid minus a \$75 processing fee will be refunded. Cancellations after May 28 will be treated on a case-by-case basis. No refunds can be made after June 10.

Questions? Contact **Ruth Gundle, Director:** (phone) 503/233-3936; (fax) 503/233-0774; [sonjstop@telenort.com](mailto:sonjstop@telenort.com)

## Application Form

Please read the brochure carefully before filling out the application.

Name \_\_\_\_\_  
please type or print clearly age if under 21

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_ Zip \_\_\_\_\_

Phone \_\_\_\_\_ Email \_\_\_\_\_  
day evening

The fee is *per person, per session*—based on accommodation—and covers tuition, all programs, full board and lodging:

- 1st 2nd 3rd choice
- Single dorm room (\$800)
  - Three-person room (\$700)
  - Bunk room (\$600)
  - Camping (\$700)

	<i>class</i>	<i>workshop leader</i>	<i>session number</i>
<i>1st Choice</i>			
<i>2nd Choice</i>			
<i>3rd Choice</i>			

If I'm not initially selected, please inform me of later openings.

The following options may be marked in addition to the above choices or instead of them:

- Any prose class week one.       Any prose class week two.
- Any poetry class week one.       Any poetry class week two.
- Any class week one.               Any class week two.
- I would like to attend the workshop without taking a class. (Fees are the same.)

- You may participate in one class only during each session.
- Because of the high volume of applications, attendance at *both* sessions is by special arrangement only. Please call for details.
- You may not apply to the same workshop leader two years in a row, or retake the same class from the same workshop leader.
- Please **DO NOT** send materials by any method that requires a signature at this end. **Receipt of your application will be acknowledged.**

**Each application must include (please check all boxes):**

- A complete set of materials (writing sample and personal information) for each of your class choices, *stapled and marked in the upper right corner (on the page—no stickies please) with your name and the class for which it is submitted.* (Duplicate copies if the same piece is submitted for more than one class.)
- If you have marked any boxes indicating flexibility in class choice, send one additional set of materials in each applicable genre *stapled and marked in the upper right corner with your name.*
- Two self-addressed stamped business (#10) envelopes (SASE).
- \$100 deposit or completed scholarship questionnaire.

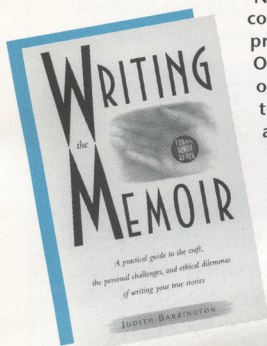
*The scholarship committee relies heavily on the generosity of participants who are able to add a donation to their registration fee. Please consider helping another writer to attend the workshop if you can.*

Enclosed is a contribution of \$ \_\_\_\_\_ for the scholarship fund.



## Books for Writers from the Eighth Mountain Press

**Judith Barrington** has written a lively, thoughtful, and encouraging book aimed at those aspiring to the highest literary standards. Detailed writing exercises are included in each chapter. Legal issues pertaining to memoir are explained in the appendix. Guidelines for critique offer an invaluable tool for writers' groups.



"No student of memoir writing could fail to learn from this wise, pragmatic, and confiding book. One hears on every page the voice of an intelligent and responsive teacher, with years of thinking about memoir behind her."

—Vivian Gornick

- getting started • finding form
- telling the truth • using fictional techniques • expanding your language skills • developing sensory detail • writing about living people • placing your story in a larger context • getting feedback • steering clear of common pitfalls

Trade paperback: \$13.95 ISBN 0-933377-40-1

**Ursula K. Le Guin** has turned a successful workshop into a self-guided voyage of discovery for a writer working alone or for a writing group or class. *Steering the Craft* is concerned with the basic elements of narrative: how a story is told, what moves it and what clogs it. Each topic includes examples that clarify and exercises that intensify awareness of the techniques of storytelling.



- the sound of language • the narrative sentence and paragraph • rhythm and repetition • adjectives and adverbs
- tense and person of the verb • voice and point of view
- implicit narration • crowding, leaping, focus, and control

"Once we're keenly and clearly aware of these elements of our craft, we can use and practice them until—the point of all the practice—we don't have to think about them consciously at all, because they have become skills..."

Skill in writing frees you to write what you want to write. It may also show you what you want to write. Craft enables art.

There's luck in art. There's the gift. You can't earn that. You can't deserve it. But you can learn skill, you can earn it. You can learn to deserve your gift." —from the Introduction

Trade paperback: \$14.95 ISBN 0-933377-46-0

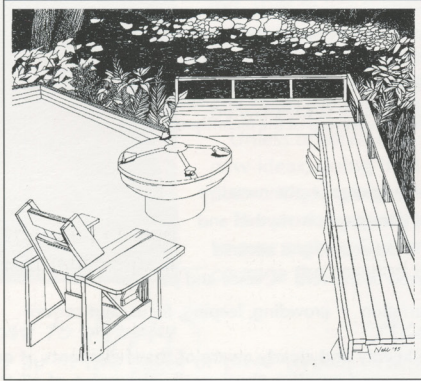
### Other books of interest from the Eighth Mountain Press:

- LORI ANDERSON, *Cultivating Excess* \$9.95 Poetry
- JUDITH BARRINGTON, *History and Geography* \$7.95 Poetry; *Trying to Be an Honest Woman* \$6.95 Poetry
- CLAIRE BATEMAN, *Friction* \$13.95 Poetry
- ANDREA CARLISLE, *The Riverhouse Stories* \$8.95 Fiction
- ALMITRA DAVID, *Between the Sea and Home* \$10.95 Poetry
- ANNDEE HOCHMAN, *Everyday Acts and Small Subversions: Women Reinventing Family, Community and Home* \$12.95 Women's Studies
- IRENA KLEPFISZ, *A Few Words in the Mother Tongue: Poems Selected and New (1971-1990)* Introduction by Adrienne Rich, \$11.95; *Dreams of an Insomniac: Jewish Feminist Essays, Speeches, and Diatribes*, Introduction by Evelyn Torton Beck \$11.95 Women's Studies/Jewish Studies
- KAREN MITCHELL, *The Eating Hill* \$8.95 Poetry
- NAOMI SHIHAB NYE, *Words Under the Words: Poems Selected and New* \$13.95
- LUCINDA ROY, *The Humming Birds* \$12.95 Poetry
- MAUREEN SEATON, *Fear of Subways* \$9.95 Poetry
- ELIZABETH WOODY, *Seven Hands, Seven Hearts: Prose and Poetry* \$13.95

To order, send a check or money order to the Eighth Mountain Press, 624 Southeast 29th Avenue, Portland, OR 97214. We also accept VISA and MasterCard by mail, phone (503/233-3936), fax (503/233-0774), or email (soapston@teleport.com)—provide card number and expiration date along with a home phone number. Add \$2 postage & handling for the first book, 50¢ each additional book for "book rate" U.S. Mail. Call for other delivery options. A 20% discount is available for orders of 5 or more of one title for writing or reading groups.



## Soapstone is open for women writers in residence!



SOAPSTONE WAS CREATED TO SERVE THE NEEDS OF WOMEN WRITERS working on fiction, poetry, drama, and other literary writing. Located in the Coast Range in Oregon, approximately nine miles from the ocean, the retreat stands on twenty-two acres of land, along the banks of Soapstone Creek. This is a salmon spawning creek, and the land around it, densely forested with cedar, maple and alder, is home to beaver, elk, deer, and other wildlife, including many species of birds. In the summer the creek sports two swimming holes, and in the winter it widens to become a thirty-foot river.

Soapstone is set up to provide sleeping/working space in separate private studios for two writers at a time; one offers limited accessibility to women with disabilities and the other,

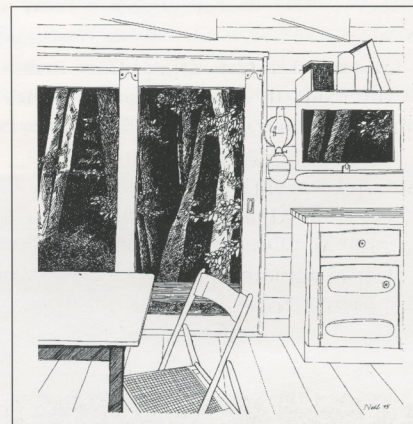
with a loft, requires physical agility. (A fact sheet on wheelchair access is available upon request.) Each woman considering a stay at Soapstone should understand that while she will be living with many hours of solitude, she also needs to be in conscious cooperation with the other writer in residence. The two writers share kitchen, bathroom, sitting room and laundry facilities. Women may apply in pairs or singly; those applying in pairs need to send two separate applications. Residencies may be one to four weeks in length and are offered at no charge.

From the perspective of most urban and rural women, Soapstone is still a relatively wild and isolated place, part of the coastal temperate rainforest of the Pacific Northwest, a land of deep quiet needing visitors who are at home in the wilderness and able to handle all the requisite tasks, which include fetching wood, building fires in the wood stove, hauling out garbage and recyclable materials, shopping for and cooking meals, cleaning up before leaving, etc.

Writers in residence must have an automobile, for Soapstone—one and a half hours by car from Portland—is nine miles from the closest stores, in the towns of Nehalem and Manzanita. Writers need to bring their own food and their own linens, though Soapstone provides pillows and blankets. We supply heat and firewood, electricity for computer use, and local phone calls. There is no staff person on site, but one can be reached by phone in case of an emergency.

The deadline for applications for the year 2000 session is August 15, 1999. Application materials will be available April 1. To receive further information and application materials for residencies in 2000 send a #10 (business size) self-addressed stamped envelope to:

**Soapstone**  
a writing retreat  
for women



622 Southeast Twenty-ninth Avenue • Portland • Oregon • 97214





*From left: Sandy Polishuk and Janet Thornburg, 1999*



*The "duplex" cabins at Cedarwood Lodge, 1999*



Katharine Salzmann, evening reading, 1999



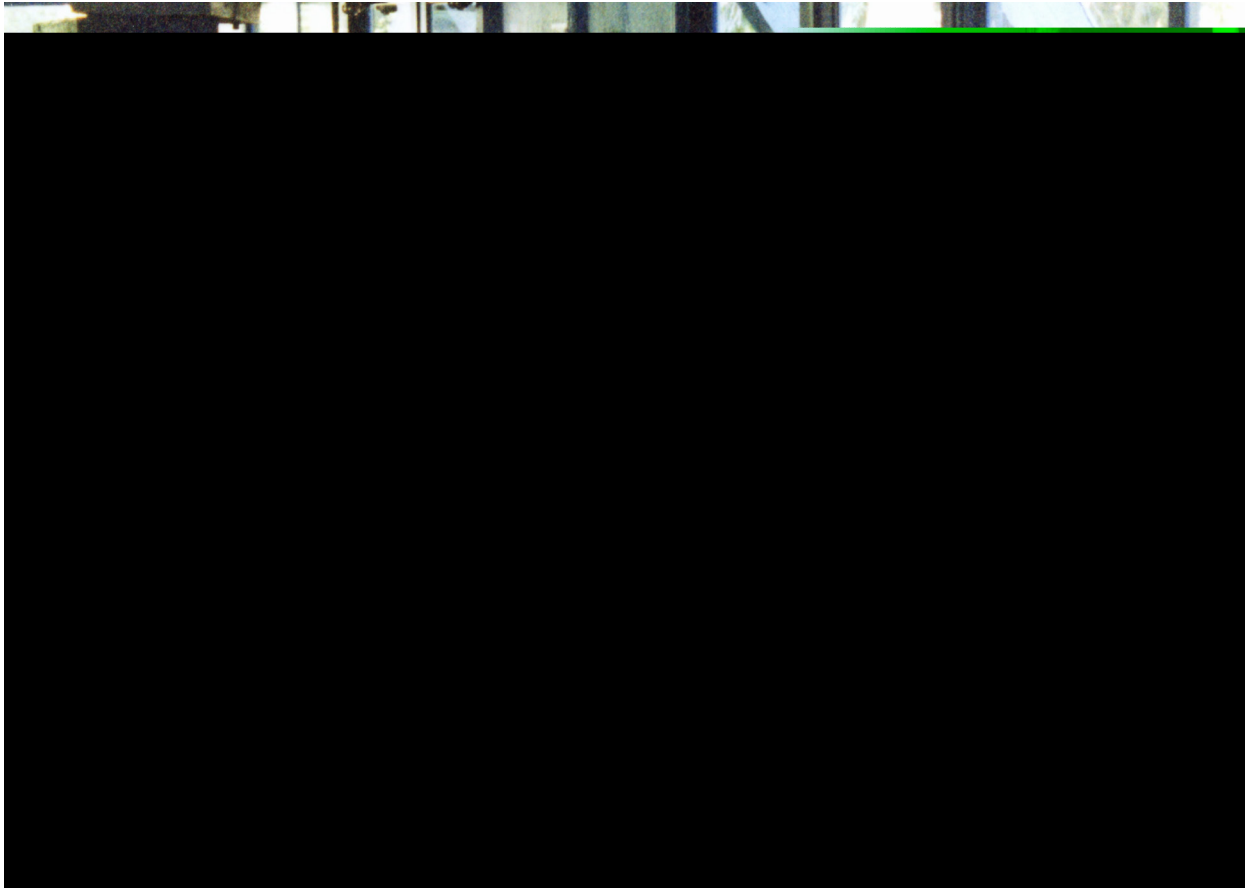
Harriet Denison, evening reading, 1999



Dining room scene, 1999



Browsing the book table, 1999



Browsing the book table, 1999



Mimi Khalvati, 1999



Terrace scene with Ursula K. Le Guin, 1999



Mimi Khalvati's class, 1999



A class meeting on the lawn, 1999



Staff photo, top row, from left: Elissa Goldberg, Ruth Gundle, Kelly Myers, Anndee Hochman, Rebecca Gundle, Rachel Nelson;  
bottom row from left: Char Breshgold, Cathy Brown



Dancing on the lawn during solstice celebration, 1999



Barbara Drake, 1999



Lunch on the terrace: Ursula K. Le Guin, bottom left, Judith Barrington, upper center, 1999



*From left:* Katharine Salzmann and participant, 1999



An impromptu square dance in the lodge on the afternoon of a thunderstorm, Rebecca Gundle and Brittney Corrigan in foreground, 1999



*From left:* Ursula K. Le Guin, Ruth Gundle and Christy Shepard, lunch on the terrace, 1999



Ruth Gundle (right) helping Lee Schore pare down a piece to fit within the time limits of the evening reading, 1999



Dancing on the lawn, midsummer celebration, 1999



Olga Broumas, 1999



Judith Barrington signing books, 1999



Leaving day, 1999. *Left*, participant taking one last photo; *right*. Judith Barrington and Ruth Gundle watching the last of the participants drive away before the cleaning up and packing up and driving back to Portland begins

