

1988

THE FLIGHT OF THE MIND



Fifth Annual Summer Writing Workshop for Women
July 24 – 31, 1988

Workshop leaders: Judith Barrington, Evelyn C. White and Valerie Miner



Participants, 1988

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

This workshop offers formal instruction, time for work in a room of your own, 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 enjoy the surroundings.

In previous years the workshop has 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 recognizing diversity.

Evening programs will include readings and presentations by the workshop leaders and a series of readings by participants.

The workshop offers a choice of two different kinds of

programs. In the morning classes in fiction, non-fiction and poetry, you will work on specific writing techniques and discuss one another's work. Each group will have approximately nine participants accepted in the order of applications received.

The afternoon manuscript critique groups in fiction, non-fiction and poetry, are designed for the more experienced writer. These groups are limited to six participants, who will be selected by the workshop leaders on the basis of work submitted. To be considered, send in the registration form and deposit, along with no more than 6 pages of poetry or 15 pages of fiction or non-fiction. Your deposit will be refunded if you are not selected, unless you register for a morning class as your second choice. Applications must be received by June 1. You will be notified by June 15.

NON-FICTION



Evelyn C. White is a general assignment reporter for the *San Francisco Chronicle*. She has also reported for the New York bureau of *The Wall Street Journal* and has contributed feature articles, book reviews and essays to many publications around the country. She is the author of *Chain Chain Change—For Black Women Dealing with Physical and Emotional Abuse* (1985), and editor of the forthcoming *There is a Balm: The Black Women's Health Anthology*. She holds degrees from the Columbia University Graduate School of Journalism and Wellesley College.

POETRY



Judith Barrington is a poet whose work has appeared in many publications in the U.S. and Britain. She is the author of *Trying to be an Honest Woman* (1985) and the forthcoming *History and Geography* (1988). Among the anthologies in which her poems are included are *The World Between Women* (1986), *Beautiful Barbarians* (London, 1986) and *Naming the Waves* (London, 1987). She has taught creative writing and women's studies at Portland State University and Lewis and Clark College, and currently makes her living as a freelance writer and teacher in the Artists in Education program.

FICTION



Valerie Miner is the author of five novels: *All Good Women* (1987), *Winter's Edge* (1984), *Murder in the English Department* (1982), *Movement* (1982) and *Blood Sisters* (1981). She is the co-author of two books of short stories: *Tales I Tell My Mother* (1976) and *More Tales* (1987), and a book of essays: *Her Own Woman* (1975). She is the co-editor of *Competition: A Feminist Taboo?* (1987). Her fiction has been published and translated in nine countries. She has taught at the University of California at Berkeley since 1977. She is currently writer-in-residence at South Australia College.



Valerie Miner, Judith Barrington, Evelyn C. White, 1988



Ruth Gundle and Judith Barrington, 1988

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.

Scholarships

Three scholarships of \$200 will be awarded. One has been donated specifically for a woman of color. The other two are available to all applicants. To apply, fill out the registration form and send it with a letter discussing the difference that being given a scholarship would make to you. Include one or two samples of your writing and information about your class and ethnic background if you wish. Do not send any money. Applications must be received by June 1. You will be notified by June 15, at which time those receiving scholarships must pay the balance of their registration fee (\$225). Since all the groups are likely to be full by the time scholarship decisions are made, you may wish to reserve a place in the event that you are not awarded a scholarship. To do so, send the \$75 deposit with your application.

College Credit

You can get three hours of college credit for the workshop through Clackamas Community College. Their fee is \$69. If you want to enroll for credit, check that box on the registration form, and the appropriate forms will be mailed to you.

Cost and Registration

The registration fee of \$425 includes tuition to either a morning class or an afternoon critique group, all evening programs and full board and lodging. The cost of college credit is extra.

Transportation is available from the airport, train station or bus station in Eugene for \$20 roundtrip.

To register, fill out the attached registration form and return it, together with the deposit of \$75. The balance is due by June 15.

We urge participants to register early to guarantee a place. Some groups are likely to be booked full by early June. If the group you request is full, your name will be put on the waiting list and you will be notified of any vacancy. You may wish to indicate a second and third choice on your registration.

In the event of cancellation before July 15, the full amount paid, minus a \$20 processing fee, will be refunded.

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622 Southeast 28th Avenue, Portland, Oregon 97214 (503) 236-9862



Judith Barington teaching a class, 1988; from right to left: Lynne Sasso, Toni Mirosevich, Ila Suzanne, participant

Some comments from previous summer workshops:

"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."

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

"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!"



"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."



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

"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!"

Name _____

Address _____

City _____ Zip _____

Phone _____

day

evening

Please reserve space for me in the:

- | 1st | 2nd | 3rd | Choices: |
|--------------------------|--------------------------|--------------------------|---------------------------------------|
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Morning non-fiction group |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Morning fiction group |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Morning poetry group |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Non-fiction manuscript critique group |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Fiction manuscript critique group |
| <input type="checkbox"/> | <input type="checkbox"/> | <input type="checkbox"/> | Poetry manuscript critique group |

- Enclosed is my \$75 deposit toward fees. The balance is due June 15.
 Enclosed is my full payment of \$ _____
 Enclosed is an additional \$20 for roundtrip transportation from Eugene.

Mail to: 622 S.E. 28th, Portland, Oregon 97214

Dormitory accommodation

- Smoking
 Non-smoking

College Credit Option

- I will enroll for credit.

Scholarship

- I am applying for a scholarship. (Enclose a letter of application.)

Transportation

- I will be flying there and need to be met at the airport.
 I will be taking a train and need to be met at the train station.
 I will be driving and have room for _____ riders.
 I would like to ride with someone and share expenses.
 Other _____
 I don't know yet.

Special dietary requirements _____

Needs with respect to physical condition _____



Left: Ruth Gundle helping Beth Morgan edit her work for the evening reading, with Mary Ann Twyman looking on, 1988

JUDITH'S FAVORITE LINES

We call out love
with a flutter of loose horse lips (horse lips sound)
where the freeways meet in Downey.
We call out love. [CHORUS]

DO NOT: say how bad / unfinished/ trivial or unworthy it is.

I am falling down a hole snorting squid. (fish sounds)
I am the whole/hole dark.
I don't get it.
We call out fish. [CHORUS]

DO NOT: criticize in a way that makes a writer feel stupid.

We lie in forbidden fragrant bubbles. (bubble sounds)
Her daughter holds out a wet palm
for a black and white kitty to lick clean.
We call out galloping sex. [CHORUS]

DO NOT: tell stories from your own experience--- This is NOT about you.

The snake eases from the dark hole. (hissing sounds)
Her head wrapped in news print.
Her husband is dark blue.
We call out snakes. [CHORUS]

DO NOT: expound on a point that's already been made.

I am not a queen or a president. ("no no" --whispered over and over)
My name is not Helen.
I am not a specimen, I am not a test result.
We call out NO! [CHORUS]

DO NOT: assume that an "I" character is the writer.

The days events are chicken legs and cobbler,
hemoraged brains and punctured lungs,
the burns on our melmac dishes.
We call out love. [CHORUS]

Lucy
Susan
Toni *John* *Ala*
Walt

Performance piece for evening program from writers in Judith Barrington's class, 1988