Portland Poetry Festival
... an annual success

Barbara Davis came to the Portland Poetry Festival Board as President in 1990 after coordinating the Advanced Poetry Symposium in 1989 for Creative Arts Community, where she served as a board member in 1988. A native of Oregon, Barbara moved back to the state a few years ago from San Francisco. A poet and managing partner of Emdee Associates—a legal information consulting firm—Barbara lives and works in Portland.

Peter Sears was a consultant to the 1992 WC&R annual meeting in New Orleans and plans to attend the 1993 meeting in Santa Fe. A poet and teacher, Peter was on the board of the Portland Poetry Festival in the late seventies and is currently Coordinator of Community Services at the Oregon Arts Commission in Salem, Oregon.

Peter Sears: Barbara, thank you for agreeing to talk about your organization and the connection between writing festivals and writing conferences. Let's start at the beginning, with the Portland Poetry Festival.

Barbara Davis: All right. The Festival itself was born at a meeting of the Poetry Information and Resource Center in Portland on June 5, 1973, and the first festival was held that year, 1973, on August 26, in Washington Park's Rose Garden Amphitheater.

PS: What poets read?
BD: Carolyn Kizer, Richard Hugo, Robin Shelton, and fiction writer Ken Kesey, among others.

PS: How many read?
BD: Over 50 poets and artists participated, Friday through Sunday.

PS: Has there been a Portland Poetry Festival each August since 1973?
BD: Yes.

PS: Is that a record?
BD: The Portland Poetry Festival is the longest running event of its kind in the country.

PS: The Northwest rains didn't knock it out one year?
BD: You know, it usually doesn't rain in August.

PS: How is the Portland Poetry Festival, the organization, structured?

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What's in a Name?

After three years of trying to entice writers’ retreats to join our organization, it looks unlikely that we will be able to add them as a significant part of our membership. This poses no threat, nor is it a great surprise. To begin with, this organization was conceived as a service organization for writers’ conferences exclusively. In fact, our original name was NAWC (National Association of Writers’ Conferences). It was only as a second thought, and at the last minute, that we decided to pursue writers’ retreats as an adjunct to our membership—despite the fact that neither of the founders of this organization knew anything about retreats or how to run them.

Writers’ festivals, however, are another beast entirely. The kind of people they attract, the events they sponsor, and the way they operate are far closer to writers’ conferences, in essence, than writers’ retreats. One very fine festival, The San Antonio Inter-American Bookfair & Literary Festival, directed by poet and editor, Ray Gonzalez, is already a member of WC&R. The character of festivals, and their administrative concerns, are discussed at length in an interview in this issue with Barbara Davis, poet and director of the Portland Poetry Festival—one of the oldest and most successful programs in the country.

In brief, festivals are shorter (usually 1-3 days, over a weekend) and focus more on readings, lectures, and panel discussions than workshops. This is to be expected, as the teaching experience takes a great deal of time, effort, and preparation to conduct properly. It would be difficult to develop the kind of familiarity, trust, and in-depth consideration necessary for a successful workshop over a single weekend. Hence, the “celebratory” character of festivals in contrast to the “studious” atmosphere of most conferences. Housing and feeding participants constitutes another elementary, and obvious, difference between most writers’ conferences and weekend festivals.

Still, there are many similarities. Many of the same writers participate in both conferences and festivals. The director of a festival has to consider the same kinds of advertising and promotion—usually in the same periodicals—as conference directors. Grants and fundraising activities are similar, if not virtually identical. Festivals, generally, are sponsored by “parent” organizations, just like conferences, with boards of directors to which staff are accountable. Scheduling is much the same for the same types of events—a reading is a reading and a lecture is a lecture, whether they take place at a conference or a festival. Community outreach, advocacy issues, location of event sites, seasonal activity, and economic conditions are similar for both festivals and conferences.

In view of these common concerns, then, we have decided to put the question of a name change—and a fundamental shift of focus—to the board of directors, and consequently the membership, at our third annual meeting in Santa Fe this January. Please consider the advantages, possibilities, problems, and ramifications of changing our name from Writers’ Conferences & Retreats to Writers’ Conferences and Festivals in the future. The stronger our membership, the stronger our whole organization and the stronger each individual program will become with a national—not just a regional or local—basis from which to operate.

Carol Allen (left) of the Paris Writers’ Workshop discusses a point with Cheri Peters from the Sewanee Writers’ Conference.
One-On-One

We are adding a new feature to our schedule of events this January at the third annual meeting in Santa Fe: one-on-one technical assistance meetings with Peter Sears of the Oregon Arts Commission, and Robert Sheldon of the Western States Arts Federation.

Those of you who attended our second annual meeting in New Orleans last year know what an able and knowledgeable administrator Peter is, and how generous he can be with his knowledge. Peter is a fine poet, whose latest book—Tout, New & Selected Poems—was published in 1987 by Breitenbush Press. He is the author of many other books as well, including I Want To Be A Crowd and The Lady Who Got Me To Say Solong Mom. He currently works at the Arts Commission in Salem, Oregon where he is the Community Services Coordinator.

Robert Sheldon is Coordinator for the Literature Program at WESTAF. Robert’s background includes a number of years in the publishing and bookselling industry. He was marketing director for Northpoint Press, and worked for Bookpeople and Consortium Book Sales & Distribution.

Those of you interested in meeting with Robert or Peter—or both—must complete the questionnaire included with this newsletter and return it to our office (WC&R, Box 5601, Snowmass Village, CO 81615) by November 15th. This basic, preliminary information is necessary for them to digest before meeting with you, so they can have a clear idea of what your program is about and how it is structured.

Once we have received your completed questionnaire, we will schedule your meeting for Saturday or Sunday morning. Participating in the one-on-one technical assistance meetings will not exclude your participation in the general membership meeting later on in the day. There will be no conflict of interest or time.

Fill in that questionnaire, and come prepared to ask questions that will help strengthen and improve your program.

To Our Daughter of Three Months

Be wise I tell myself: say nothing grand with the righteous kicker of should.
Trust yourself and your ease will be a climate your daughter can trust.
But I’m so fast. Flick, I am father the double man. My years rise in a wave and span my blood beating out beyond my own. Flick, my life beats double time.

So be wise I say: say nothing until you ask.
What does your understanding need beyond its own blue growing? I want most for you time to follow your own becoming.

And when you like your own being, you will love more fully than I love you now, already, by the blood and for the chance you give me to care for you. Too soon though I will have to give up this caring for you. How? By learning to love you openly like a cloud flowing across water.

—PETER SEARS

Board of Directors

Kurt Brown, President
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Wyatt Prunty

Aspen Writers’ Conference
Mount Holyoke Writers’ Conference
Snake River Institute
Bay Area Writers’ Workshops
Sewanee Writers’ Conference
Portland Poetry Festival

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**BD:** The Portland Poetry Festival is a nonprofit Oregon corporation with a board of ten active directors. Board members are elected to a three-year term in an annual fall election.

**PS:** Is there a paid staff?
**BD:** The Festival has no paid permanent staff. Never has. Instead, it relies on an outside vendor to maintain its membership mailing list. The board operates with a president, treasurer, and secretary. Other board members serve as chairpersons of various events of the Festival. Traditionally, board members host out-of-town poets and other Festival guests.

**PS:** It’s a lot of work, I remember.
**BD:** Right. Board members contribute much time and effort, plus their expertise in grant writing, legal advising, and public relations.

**PS:** Has the Festival ever had a home, an office?
**BD:** At various times, we have rented office space in a downtown building with other community arts organizations. Recently, two board members donated office space as an in-kind service, one space for Festival operations and the other for storing historical records and equipment.

**PS:** What about all the organization’s mailings and releases?
**BD:** For the past two years the board has set a goal of raising sufficient funds to pay for a part-time staff person to handle all printed material.

**PS:** Let’s turn to the budget.
**BD:** The Portland Poetry Festival is small potatoes compared to many arts organizations. In 1991, we spent just over $13,500 in cash on the summer Festival, our poetry contest, and a 13-week reading series. Add to that total $20,900 of in-kind contributions.

**PS:** So we should speak of a budget of about $45,000. But, as you said, that includes events other than the traditional summer Festival.

**BD:** That’s right. For many years since its 1973 founding, the Festival was the one big August event of readings and related programs. Occasionally, we expanded to a May reading event or symposium.

**PS:** Is it better to ask how it changed or why it changed?
**BD:** Why is better because the competition for funding and publicity has probably determined the change as much as anything. For example, the Festival had long sought greater cultural diversity. That hope became a necessity when public and private foundation funding sources made outreach a criteria for continued funding. In 1989, the Festival stepped up its effort to increase its reach into the minority communities. This initiative was helped by the fact that already founded were the Northwest American Writers Association and Northwest Afro-American Writers.

**PS:** So public policy drove board planning.
**BD:** I would say that public policy accelerated board action.

**PS:** You mentioned publicity along with funding.
**BD:** Yes. WC&R directors know about the ongoing struggle to secure good media coverage. Here in Portland, beginning with the nationally known Rose Festival each June, the competition for news stories and free publicity is fierce. There are so many competing events that city life seems to be one long festival all summer.

**PS:** Has the Festival come up with a new twist on marketing?
**BD:** We have combated getting lost in the summer festivals by offering events at other times of the year. This opens up new ways to serve the community. Now, hardly two weeks go by without a notice of a Portland Poetry Festival event being included in the literary calendars of local newspapers.

**PS:** That’s wonderful, but doesn’t it make for a great deal more work?
**BD:** Yes, I suppose. But it is not the same kind of work. So it’s not as likely to cause burnout. For example, in the winter the Festival sponsors a more-than-statewide poetry contest for children and adults.

**PS:** Allowing the Festival to serve the schools.
**BD:** Yes. The board has seen this new dimension as very important, and has just published a book containing the winning poems of the 1992 contest.

**PS:** A summer festival and a winter contest is a full plate for a working board. Then again, a board member’s tenure is specific.

**BD:** There’s more. From February through July, and again from September through November, the Festival sponsors a monthly literary event. This year it has been, for the first time, a reading series focusing on translated poetry and translating cultures through poetry. And it went surprisingly well.

**PS:** That’s wonderful! It’s high time translators received attention in-state, and the idea of translating cultures through poetry is superb.
**BD:** There’s more. The Portland Poetry Festival original late summer, multi-day poetry “happening” of readings and events for children and adults. Also, in the fall another first—a rap poetry event for high schools students, run concert style.

*Continued on next page*
**Portland Poetry Festival (cont.)**

**PS:** I don’t see how your board can carry all this. In the old days, it was all we could do to carry off the summer Festival.

**BD:** Leadership, cooperation, willingness to break new ground—and a small grant from the Metropolitan Arts Commission in Portland to fund a board retreat. We hired a facilitator. Most of us, mind you, were new to the board. We re-wrote our mission statement and adopted specific goals for 1991. Celebration of poetry was number one, and outreach was number two, I am proud to say.

**PS:** Good for the board.

**BD:** 1992 is our twentieth anniversary Festival.

**PS:** Congratulations. No minor feat of survival.

**BD:** For 1992, we have moved the event out of the Rose Garden Amphitheater back to a more country fair scene with circus tents for individual events, small readings, kids poetry, and writing organization and small-press displays. We see this change as reaffirming what we are basically all about.

**PS:** So the Festival is still the primary event, and readings make up most of the Festival?

**BD:** Yes.

**PS:** And how do you choose whom to invite:

**BD:** I doubt this issue has changed much since you were on the board. TP is a balancing act of trying to arrive at a group consensus, taking into account available funding, public interest, and the poets’ going prices.

**PS:** Do you begin with the most prominent, the most expensive?

**BD:** Actually, we begin by setting a theme for the Festival and deciding whom to dedicate the Festival to. Then we choose two or three nationally celebrated poets, two or three who are well known for a school of poetry or from a particular region of the country, and then two or three prominent Northwest poets. In 1991, we also sponsored a reading series by 34 Oregon and southern Washington poets. One reason we did so was to combat the ever-present problem of not enough reading slots for all the local people who want to read.

**PS:** Is the Festival exclusively readings:

**BD:** No. In fact, at the very first meeting after the August Festival, when the board debriefs, board members say which events they think worked best. So begins event planning for the next year.

**PS:** Let’s broaden the scope. How would you characterize the difference between a festival and a conference?

**BD:** Celebration is the essence of a festival. We use the word in our mission statement. A festival, like a country fair, is about people gathering to celebrate something. People of all ages and backgrounds. A conference is more instructional than celebratory. It begins with the workshop. As a series of workshops, a conference is more pre-determined. It requires an agenda and more overt control. And there’s probably a more consistent level of skill in the speakers and the audience. The poet’s role changes from presenter to teacher.

**PS:** Has the Portland Poetry Festival ever considered incorporating something of a conference?

**BD:** A panel is a conference element, and panels have occasionally been a part of the Festival. Generally, though, panels do not draw the public. Our experience has been that as the Festival leaned toward a conference format, our audiences became smaller and more knowledgeable.

**PS:** Does it follow, then, that the more a festival takes on a conference format the more it jeopardizes its public funding sources?

**BD:** Yes. The nature of the event determines the kind of funding you can seek. A festival cannot seek registration funding, for example.

**PS:** Does that mean that a festival is harder to fund?

**BD:** Not necessarily.

**PS:** Is the funding issue so different from festival to conference as to wipe out any commonality?

**BD:** Absolutely not. I am sure that the big question for the next decade for all literary organizations has...
Portland Poetry Festival (continued from page 5)

got to be funding.

**PS:** How is the Portland Poetry Festival addressing that?
**BD:** By diversifying. My guess is that the Portland Poetry Festival will become more and more involved in educational projects, working in connection with teacher organizations and cultural groups. We need to be building our audience.

**PS:** Are funding and audience building the two fundamental needs?
**BD:** Yes, I suppose so. But haven’t they always been?

**PS:** Then, is there now a third one emerging?
**BD:** I think so. I believe that literary organizations will have to partner up more often with one another or some of them will fail, and soon. The funding challenge has become that difficult.

**PS:** By partnership with other literary organizations, do you mean join sponsoring of events and programs?
**BD:** Co-sponsorship of events is only a part of the partnership, and it isn’t the first part. I would begin with literary organizations supporting one another. For example, Northwest Review was slated for the chopping block at University of Oregon, and yet it has since been granted a year of grace. Isn’t this reprieve due to the strong impression of the Review’s worth that landed in the University President’s office in the form of many letters of support from the field?

**PS:** Yes, that is my understanding.
**BD:** Well, that sort of support is critical, will become more critical, and it is best implemented by a coalition organization officially representing all writing and publishing organizations.

**PS:** The threat to Northwest Review is obviously the first in an oncoming series. Oregon State University Press is still in jeopardy.
**BD:** Another part of literary organizations supporting one another is the watchdog need, keeping a sharp lookout on the tax laws and government regulations that affect the literary community. It was a tax change for publishers that forced greater attention to best-sellers at the expense of poetry and quality fiction. If literature isn’t smothered by financially driven publishers, the censors will try their best. Someone has got to watchdog censorship threats.

**PS:** So, you see organized cooperation among literary organizations as critical to survival.
**BD:** Absolutely. First for business and promotion reasons and secondly for advocacy reasons.

**PS:** WC&R provides this.
**BD:** Then it is valuable. Literature needs advocacy support badly. The Portland Poetry Festival can handle much of the need on the local level through partnering with organizations of common purpose. Where we need help, though, is at the regional and national levels. Writers have PEN, small presses and literary magazines have CLMP, writing programs have AWP.

**PS:** And festivals?
**BD:** I don’t think there are enough festivals in the country to form an effective national organization. I think our natural partners are writers’ conferences and retreats, as long as festivals aren’t included reluctantly as the needy orphan.

**PS:** Good point.
**BD:** The primary benefit WC&R offers to festivals is national representation of generally similar literary event sponsors. If, for example, the Portland Poetry Festival were threatened for one reason or another, I would love to have a national organization to call upon for help.

**PS:** What form might the help take?
**BD:** Letters of support, phone calls, information access, strategizing. It depends on the circumstances.

**PS:** Would this advocacy support be the only reason for a festival to join WC&R?
**BD:** No. The Portland Poetry Festival is always looking for good poets to invite to the Festival. We know about the well known poets. But there are many, many fine poets who are wonderful readers, too. We hear about them randomly, so there must be many we are missing. Any festival would enjoy a broader range of this kind.

**PS:** So, WC&R would provide a network of information for the Portland Poetry Festival?
**BD:** Yes. We would learn about many new poets to invite to the Northwest. Besides, whenever I tell someone about the Festival—when it is, where it is, who is coming to read—it increases our exposure nationally. I would love to tell WC&R members about the Festival.

**PS:** What about swapping management questions?
**BD:** You bet! You can always learn something from someone who has put on a comparable event. Even if the problem is a bleak one, you are invigorated by the conversation.

**PS:** Do you like the idea of an annual WC&R meeting?
**BD:** Yes, it makes good sense. WC&R membership would help us do our job, do what we so believe in, keep poetry alive. That means, specifically, supporting poets. We obviously share this basic purpose with conferences and retreats. It is important to writers everywhere to see that other writers are willing, are eager, to share their ideas and work. That’s why we do this work. And it’s probably why we write.
M elissa Pritchard—fiction writer, teacher, and director of the Santa Fe Writers’ Conference—has accepted a position in the creative writing department at Arizona State University and will assume her duties this fall (September, 1992). Melissa took over as director of the Santa Fe conference last year from poet Christopher Merrill. Recursos de Santa Fe, the foundation that sponsors the Santa Fe Writers’ Conference, has yet to announce a new director. When they do, we’ll be there! Goodbye, Melissa, and good luck. Hey—why not start a new conference at ASU?

As we prepare this issue of The Director for the press, we have to mention what many of you already know: Joe David Bellamy has stepped down as director of the Literature Program for the NEA, and his assistant, Gigi Bradford, is acting as interim head in his place. Gigi has applied for the job, and may assume the helm by the time this news reaches you. Word has it that the NEA will begin to revamp the kinds of things it funds, and the way it goes about funding them. All of this is a few years down the pike, but anxiety over how the changes will effect the literary community in this country is already growing.

The Vermont Studio Center now offers two-week Writing Studio Sessions led by prominent writers/teachers focusing on the craft of writing. Independent Writers’ Retreats are also available year-round for those wishing more solitude. Room, working studio and excellent meals are included in all programs. Generous work-exchange Fellowships are available. For information/application write: Vermont Studio Center, P.O. Box 613, Johnson, VT 05656—or call (802) 635-2727.

Downstairs, in the Chinese market, they were netting live carp and clubbing them to death for customers to take home. Upstairs, in the Empress Pavilion, we were sitting down to a sumptuous seven-course dinner which preceded the P.E.N. West Literary Awards ceremony for 1992. Chinatown was quiet at that hour. The day had been warm and sunny in Los Angeles. Recipients in eight categories were awaiting the moment they would be called to the podium to accept their awards.

We had come to see Czeslaw Milosz accept the prize in poetry for Provinces, his newest collection from Ecco Press. But of course he wasn’t there. He was in North Carolina that evening doing something else. We had come to see Callie Khouri accept the screenwriting award for Thelma and Louise. She wasn’t there either. She was on the other side of the country, in Washington D. C. one of the featured women at a N.O.W. rally. But we did get to see Sandra Cisneros accept the fiction award for Woman Hollering Creek, and Robert Shenkkan accept the playwriting award for The Kentucky Cycle. In all, it was a fine night.

Deadline to submit for next year’s awards is December 31st, 1992, and should be sent directly to PEN Center USA West, 672 S. Lafayette Place, Suite 25, Los Angeles, CA 90057, (213) 365-8500, FAX (213) 365-9616.

Although the NCAC is fighting to save the NEA, we are pleased since the conference was nearly out of existence when I came in 1983."

Here’s a way to bring back the ancient days, when Anasazi Beans were a delicacy in the Southwest: buy some of those shiny little fellows and soak them overnight in garlic, onion, and salt. In the morning, after you’ve had your coffee, strain them and throw the water away.

Now, boil them with fresh garlic, onions, Tabasco and pepper. Sorry, no precise measurements. You’ll have to use your imagination. We call this “cooking by instinct,” and it usually works better than rigidly following a recipe.

When they are cooked, add sugarless coconut milk (ask in the market where the Thai food is), curry, white raisins, soy sauce and ginger. You won’t believe it. Honestly! And you might even long for a simpler life based on cultivation of the land and the sun’s slow peregrinations across the sky.

Arlo R. Reichter, from Greenlake Conference Center in Wisconsin, writes to say, “We are in the midst of a very good conference season. Our writers’ conference July 11-18, 1992, went extremely well. We had 75 participants, which is equal to the 1991 conference. This is an excellent size group to work with and we are pleased since the conference is fighting to save the NEA.”
Friday Fête

A new wrinkle at our annual meeting in January, 1993, promises to be both healthy and informative—even delicious for those of you who like spicy food. Following registration, we will have our usual reception in the Santa Fe room at the La Fonda Hotel—a wonderful space with high ceilings, a fireplace, tile floors, wooden beams, and other traditional features of Southwestern decor.

Once we have had a drink, and greeted each other properly, we will move to the New Mexico room for a fine dinner, catered by the hotel. The dinner will be offered for $25 a person, which you may include with your annual membership fee, should you choose to attend. This is not an additional WC&R fee! We promised no additional fees, and we meant it. The dinner is optional, and represents what you would probably spend on dinner that evening in Santa Fe in any case.

We are simply offering to plan a communal dinner for you, as many of our members expressed a desire for such an event last year in New Orleans. Especially on the first night, when we would all like to get reacquainted with one another before proceeding with our business on Saturday and Sunday.

Following dinner, we will hear from a keynote speaker, then return to the Santa Fe room for some musical—and perhaps theatrical—entertainment. Joining us for the entire evening will be two other literary groups meeting in Santa Fe at the same time: the Rocky Mountain Booksellers Association, and P.E.N. West's New Mexico Chapter from Albuquerque.

Also in attendance will be the heads of three literary programs for state arts agencies in the west: Michael Shay from Wyoming, G. Barnes and Mark Preiss of Utah, and Diane Peavey from Idaho. If you haven’t talked to them at home, this is a good chance to schmooz with them personally in Santa Fe.

All in all, we expect about 50 or 60 people to attend the opening reception, dinner, keynote address, and evening’s entertainment. The affair promises to be exciting, informative, satisfying and—we hope you agree—a good way to start our third annual meeting on a high note—and a full stomach!

Not for Profit

After struggling with the Federal government for over a year, WC&R has finally obtained nonprofit status. We are officially a 501 C-3 organization! That means, of course, that we may begin applying for grants, carrying on fundraising activities, and accepting tax-deductible donations from generous patrons. We no longer have to operate on membership fees alone!

Please let us know of any ideas you may have about raising money. Many of you are aware of grants and granting organizations that would support an organization like WC&R. Surely, there are many patrons out there who are waiting to donate funds for our National Scholarship Program, our International Guest Program, or—may it come true soon!—general operating expenses. Let us know by letter or phone. Come to the second annual meeting prepared to talk about it. Donate money yourself!

Another advantage of being nonprofit is the fact that we are exempt from paying taxes on many things we buy as an organization. Though sales tax may apply in some states, we may save money in others (Colorado, for example). All office supplies, official travel expenses, regular bills, and other purchases are exempt from tax. It all adds up and helps us save money in the long run.

Ultimately, becoming a nonprofit organization may allow us to find enough money to hire someone to produce newsletters, keep computer files and mailing lists, apply for grants, plan and run the annual meeting, carry on membership drives, and so forth—all the things we do now gratis. Think of it—salaried employees diligently carrying on the day to day business of WC&R. Just like CLMP, or AWP, or the ABA, or MLA, or even Poets & Writers. In other words, just like any real, legitimate, workaday national literary organization.

Think of what WC&R could do for you if we actually had a staff and a pile of money with which to operate. All of this is within the realm of possibility, now, if not somewhat down the financial road.
Eamon Grennan/ As If It Matters—Poetry/ Graywolf Press/ $11.00

Don't let the title fool you. For Eamon Grennan, an Irish poet who spends half his time in the United States teaching at Radcliffe, the world may be crazy, violent and doomed but it's still capable of providing glimpses of Eden, if examined closely and lovingly enough. To observe something intensely is a kind of love, and once you lavish attention on the world it may reveal itself in a new light, a visionary light if you will. Such vision requires a fullsome tongue. Grennan doesn't spare a syllable as he sings, chants, warbles, and croons rhapsodic verses that capture the richness he finds everywhere. If he reads these poems aloud as well as they read on the page, he'd be a devastating speaker at any conference.

Dorianne Laux/ Awake—Poetry/ Boa Editions/ $8.00

A poet who has been gaining readers and a growing reputation on the west coast, Dorianne Laux's first book is introduced by Philip Levine who comments, "It is astonishing how much of the world Dorianne Laux can contain in her poems." No wonder, then, that the poems are usually narrative, or built on a narrative base, and record Ms. Laux's experience of growing up in southern California, working at various jobs, and being a single mother. She has taught at the Bay Area Writers' Workshops at Mills College and published her work in Poetry Flash, The Beloit Poetry Journal, ZYZZYVA, and others.

Shelby Hearon/ Hug Dancing—Fiction/ Knopf/ $20.00

Q. What's the best kept secret in American fiction?
A. Shelby Hearon.
The author of 12 (count 'em—12!) novels with major publishing houses, Shelby Hearon is as good a teacher as she is a teller of powerfully realized, intimate tales concerning romantic, social, and filial relationships. Written with a distinct southern accent, Ms. Hearon's novels exhibit the qualities of penetrating insight, emotional savvy, life-giving humor, and plain old common sense. With a disarming manner and a well-tested method of delivering information, she offers help to workshop students wherever and whenever it is most needed. She will give twice as much as expected, and work harder than a graduate student in her first seminar. Someone to keep in mind for your fiction faculty in 1993.

Linda McCarriston/ Eva-Mary—Poetry/ TriQuarterly Books/ $10.95

A new and powerful voice in American poetry, Linda McCarriston lives much of the year on a farm in rural Vermont. Her first book, Talking Soft Dutch, won praise from a wide variety of other poets and established her as a talented newcomer to be reckoned with. Now in its second printing, Eva-Mary is the winner of the Terrence Des Pres Prize for Poetry, and contains a number of stunning, luminous poems that won't easily let you go. These are tough, emotional lyrics that shine and sing without ever giving in to sentimentality—fierce, honest, and true.

New Members

WC&R is happy to welcome three new members—the Midwest Writers' Conference at Ball State University in Muncie, Indiana, the Vermont Studio Center in Johnson, Vermont, and The Writers' Conference at Santa Fe.
The Midwest Writers' Conference, a traditional literary conference offering workshops in fiction, poetry, and nonfiction, is directed by Dr. Earl Conn, while the Vermont Studio Center, which offers workshops and housing for all kinds of artists, is directed by Roger Kowalsky. Mr. Kowalsky plans to inaugurate a new conference this year as part of the Center's regular program.
The Writers' Conference at Santa Fe is directed by Ruth Crowley and is part of the summer program at Santa Fe Community College. Good luck, and welcome!
Many other conferences have expressed interest in joining WC&R in the coming year, including the Thoreau Conference in Montana, a conference for writers of nonfiction at the University of Massachusetts, and a writers' workshop in Louisiana.
Also in the offing is a brand new program: The Rhode Island Poetry Workshop at Briggs Beach—one week, June 12-19, 1993, with poets Jack Gilbert and Linda Gregg. Codirectors are Jim and Susan Finnegan, 7501 Nicole St., Louisville, Kentucky 40220, (502) 499-8216.
More Lunch
Add these addresses to your list of publications that offer free listings to writers' conferences:

Chase's Annual Events, Calendar Editor, c/o Contemporary Books, Inc., 180 N. Michigan Avenue, Suite 200, Chicago, IL 60601, (312) 782-9181, FAX (312) 782-2157.

Gayle Backstrom, Southwest Writers' News, 2212 Fort Worth Drive, #94, Denton, TX 76205.

John C. Biardo, Writing Right Newsletter, P.O. Box 35132, Elmwood Park, IL 60635, (708) 453-5023.

Lisa Carpenter, Editor, Children's Writer's & Illustrators Market, 1507 Dana Ave., Cincinnati, OH 45207-1005, (513) 531-2222.

Back Issues
Back issues of The Director are available, if you have lost yours and simply can't live without them. Vol. 1, #1 contains a complete report on the first annual meeting, held in January, 1991, along with details of all discussions. Vol. 1, #2 is chock full of information about writers' conferences & retreats, and Vol. 2, #1 contains details of all events since the second annual meeting. Back issues are free.

ShawGuides Scholarship
The ShawGuides Scholarship for 1992 was awarded to George Goff, a senior at the University of Maryland in College Park, Maryland. Mr. Goff is majoring in Literature, with a concentration on Creative Writing. Originally from Philadelphia, he has worked extensively with poets Michael Collier and Phyllis Levin.

The ShawGuides Scholarship, in the amount of $500, is provided annually by ShawGuides, Inc., Publishers in Coral Gables, Florida and awarded by Writers Conferences Retreats. Candidates may be nominated by any and all members of WC&R in the areas of poetry, fiction, and literary nonfiction. Final decision is based solely on quality of work and financial need. The winner may apply the scholarship towards any member conference anywhere in the world during the year the award is given.

Travel Subsidies
Here's an idea that may work for many of you who balk at the idea of spending travel money to attend our annual meetings. If you are a university sponsored conference, your institution probably has professional development funds available for which you can apply. Independent conferences may contact their state arts agencies to see if they have professional development funds for arts administrators. Some states might pay all, or a portion, of your expenses to come to WC&R meetings. Why not check it out? You have nothing to lose but a phone call!

Logo Alert!
O.K. Now we're gonna get tough. I know that many conferences had already designed and placed their ads last year by the time we adopted the new WC&R ad logo at our second annual meeting in January. Therefore, many ads appeared in the spring and summer without this handsome, useful logo appearing somewhere within their borders. But no more!

We need your cooperation and support—please use WC&R logos in ads and brochures during the remainder of 1992 and the spring/summer of 1993 to show solidarity and help attract new members. It's the least you could do, right? Anyone caught not using them this year will be visited at night by three immense literary goons who will destroy your computer terminals and smash your floppy discs.

Big Mother is watching you!