

Hurtling Words at the Speed of Life

An interview with poet, editor,
and M.F.A. alum John Witte

The poems in John Witte's new collection, *The Hurtling* (Orchises Press, January 2005), rush headlong into the frenzy of everyday life, exploring



John Witte

themes of loss, disappointment, and confusion with an overarching sense of the sacred.

Witte's poems have appeared in *The New Yorker*, *The Paris Review*, *American Poetry Review*, *Kenyon Review*, *New England Review*, *Southern Review*, and *The Norton Introduction to Literature*, among many other journals and anthologies. He is the recipient of two fellowships from the National Endowment for the Arts, a residency at the Provincetown Fine Arts Work Center, and numerous other grants and awards. His first book, *Loving the Days*, was published by Wesleyan University Press in 1978.

He is a graduate of Colby College and the University of Oregon's Creative Writing Program ('78). He lives with his family in Eugene, where he is the editor of *Northwest Review* and teaches courses in literature and literary editing at the University of Oregon.

Witte will read from *The Hurtling* on Saturday, April 23, at 5:00 p.m. at Tsunami Books, 2585 Willamette Street.

Ranee Ruble: *Some of the poems in your new book seem to be meditations on mo-*

ments of human frailty or failing, like going the wrong way on a one-way street, getting stitches, or giving blood. Others explore interactions between humans and animals, such as luring flies with jelly, hitting an animal with a car, or catching a seagull with a fishing hook. And still others focus on objects of the everyday.

John Witte: "Focus" is at the heart of it. I think of the poem as a sort of prism, a crystalline arrangement of words that refracts the light and reveals its hidden colors. Animals make particularly good subjects. They show us how frail and confused we are. They are at home in the world, and so we look on them with wonder, even envy. That we should destroy them so heedlessly can only impoverish us further, and compound our grief. John Berger wisely observed that we are haunted by animal extinction because it anticipates, and very likely predicts, our own. So the animals in my poems—and there are quite a number of them—act as prisms to refract the human and reveal it for what it is. While there
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2005 Summer Course Offerings

CRWR 199 Special Studies: Character and Point of View

Whose "story" is it, which character should tell the "story," what does your character yearn for, how do you create "real" characters the reader can care about, and more. *One credit, June 20 – 24, MUWH, 6:00 – 8:20 p.m., M. Sleiter*

CRWR 199 Special Studies: Plot, Narrative Drive, and Structure

Plot, narrative drive, and structure are separate, yet interdependent, elements in fiction, and they present many options—and potholes—for the writer.

One credit, July 5 – 8, UWH, 6:00 – 9:20 p.m., M. Sleiter

CRWR 199 Special Studies: Time, Scenes and Flashbacks

Scene, summary, flashbacks, backstory, and transitions are some of the elements that will be covered in this module. *One credit, July 18 – 22, MUWH, 6:00 – 8:20 p.m., M. Sleiter*

CRWR 199 Special Studies: Style, Detail, and Dialogue

Style – the words you choose, the
continued on page 3

M.F.A. Graduate News

Debra Dean '92

Debra Dean's novel, *The Madonnas of Leningrad*, was recently bought by William Morrow/HarperCollins, and will be published in January 2006. Rights have also been sold to Germany, the U.K., Canada, Denmark, and Brazil. Her short story collection is due out the following year from the same publisher.

Allison Dubinsky '99

Allison Dubinsky works as a freelance writer, editor, and proofreader in Portland, Oregon. Since graduation, her poems have appeared in journals such as *Hubbub*, *eye-rhyme*, and *Tin House*.

Miriam Gershaw '02

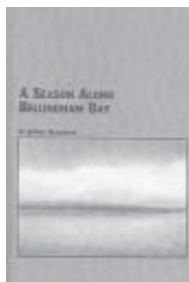
Miriam's Gershaw's short story, "Don't Leave Me," will be published in an upcoming issue of *Gulf Coast*. Her stories have also appeared in *The Journal*, *Nimrod*, and *The Madison Review*.

Jamie Keene '04

Jamie Keene's short story, "Alice's House," was selected by Guest Editor Jane Smiley and Series Editors John Kulka and Natalie Danford for inclusion in the *Best New American Voices 2006* anthology, forthcoming from Harcourt in October 2005.

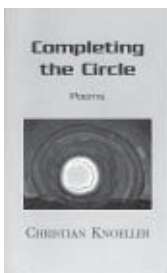
Jeffrey Klausman '86

Since graduating in 1986, Jeffrey Klausman worked in Tokyo for three years and then Portland for four more teaching E.S.L. He finished a Doctor of Arts at Idaho State in 1996 and has been teaching English and Philosophy at Whatcom Community College in Bellingham, Washington, ever since. His book of poems, *A Season Along Bellingham Bay*, was published by Mellen Poetry Press in July 2004. He's also published a number stories and poems in small literary journals. He received an Artist Trust GAP Award in 2002 for poetry (from a non-profit arts organization in Washington State). He and his wife, Kelly Quinn, have a son, Adam, born on October 3, 2004.



Christian Knoeller '81

After graduating, Christian Knoeller spent five years in Juneau, Alaska, where Devil's Club Press published his first chapbook, *Song in Brown Bear Country*. Afterwards, he returned to the "lower 48" to get a Ph.D. from the University of California, Berkeley. He is currently an Associate Professor of English at Purdue University. His collection of poems, *Completing of the Circle* (Buttonwood Press, 2000), was awarded the



Millennium Prize in a national open competition. He lives with his wife Julie, daughter Annie, four dogs, and two cats in a Victorian farmhouse with 15 acres on Deer Creek in Camden, Indiana. He will begin a full-year sabbatical this summer and hopes to find extra time for creative writing. But to kick things off, he plans to bicycle from Montana to Astoria, Oregon, in July and August, retracing the route of Lewis and Clark.

Philip Memmer '95

Philip Memmer's first full-length collection of poems, *Sweetheart, Baby, Darling*, was published in August 2004 by Word Press. New poems have appeared or are forthcoming in *Kestrel*, *Tar River Poetry*, *The English Record*, and the anthology *180 More: Extraordinary Poems for Every Day*, edited by Billy Collins. Memmer lives with his wife and son in upstate New York, where he edits and publishes *Two Rivers Review* and directs the Arts Branch of the YMCA of Greater Syracuse, a multidisciplinary arts program which includes the Downtown Writer's Center, Syracuse's affiliate program of the YMCA National Writer's Voice.

Gina Ochsner '97

Gina Ochsner's second collection of short stories, *People I Wanted to Be*, will be published by Houghton Mifflin in May 2005.



Laura Passin '03

Laura Passin works as a freelance editor for Jones and Bartlett Publishers and teaches part-time for Kaplan Test Prep. She has an article due out in an upcoming issue of *Budget Living* and is busy applying to Ph.D. programs in English. She says to look for her at literary conferences in a few years; she'll be the one wearing tweed. Passin and her partner, John, live in Seattle, where she says the rain is not nearly as bad as the rain in Eugene.

Attention M.F.A. graduates: *Literary Reference* wants to hear from you. Tell us about new jobs you've taken, awards you've won, and stories, poems, or books that have been published or are forthcoming. Send updates to the editor at rruble@darkwing.uoregon.edu. ■

Literary Reference

Literary Reference, the newsletter of the Creative Writing Program, is published quarterly in conjunction with the University of Oregon Office of Publications.

| | |
|--------------------|--|
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Kidd Tutorial Now Accepting Applications

The Creative Writing Program is now accepting applications for the 2005-2006 Kidd Tutorial. The Kidd Tutorial is a year-long course in creative writing and humanities that approaches the study of creative writing through intellectual, cultural, and artistic inquiry. Students in Kidd Tutorial are challenged to confront literature with a spirit of engagement, inspired questioning, and their own evolving creative responses. The tutorials provide an opportunity for students to encounter ideas from many disciplines and to use those ideas as sources of inspiration for their own work. In each tutorial section, a graduate tutor works closely with four to six undergraduate students in an intimate classroom setting.

Students leave the Kidd Tutorial having completed the equivalent of an undergraduate thesis, consisting of 15 to 20 poems, three to four short stories, a novella, or essays in literary nonfiction. But, most importantly, students leave the Kidd Tutorial with the tools to sustain their writing efforts into the future.

Summer Courses

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sentences you craft. Detail – much more than showing versus telling. Dialogue – it is character. *One credit, August 1 – 5, MUWH, 6:00 – 8:20 p.m., M. Sleiter*

CRWR 199 Special Studies: Fiction Workshop

Concentration on student fiction writing in a workshop setting. *Four credits, June 20 – August 12, UH, 6:00 – 8:20 p.m., R. Ruble*

CRWR 199 Special Studies: Poetry Workshop

Concentration on student poems in a workshop setting. *Four credits, June 20 – July 15, MUWH, 3:00 – 5:20 p.m., J. Pierce*

CRWR 199 Special Studies: Science Fiction/Fantasy

Reading and discussion of the genre. Workshopping of student exercises. *Four credits, July 17 – August 12, MUWH, 3:00-5:20 p.m., M. Brodie* ■

Students who are interested in applying for the Kidd Tutorial should first satisfactorily complete at least one introductory 200-level course and one intermediate 300-level course in creative writing. The application deadline for the 2005-2006 Kidd Tutorial is April 8, 2005. Applications require a personal statement, a letter of recommendation, transcripts, and a writing sample.

Applications are available in the Creative Writing office and online at <http://darkwing.uoregon.edu/~crwrweb/kidd.htm>. For more information call



Kidd Tutorial students Ben Storey, Gina Edge, Chris Halverson, and Will Ritter

Head Kidd Tutor Ashley Van Doorn at 346-0541 or e-mail her at avandoor@darkwing.uoregon.edu. ■

Faculty News

Laurie Lynn Drummond's collection of short stories, *Anything You Say Can and Will be Used Against You*, was chosen as the February Book Club selection for *The Oregonian*. Her collection was also named a 2004 Best Reads by the *New Orleans Times Picayune* and the *San Antonio Express News*. She completed a book tour of Portland, Seattle, Bellingham, St. Louis, Cincinnati, and Dayton in conjunction with the paperback release of her collection. In the meantime, she's making steady headway on her novel, *The Hour of Two Lights*, also for HarperCollins. Immersing herself in the warm humid air of south Louisiana, at least in her imagination, is providing a good antidote to the Eugene winter.

Garrett Hongo was recently selected by the Rockefeller Foundation for a fellowship in the Bellagio Study and Conference Center residency program. In December, he gave readings at Hawaii Preparatory Academy and at the University of Hawaii in Hilo. He also completed research in the oral history archives of Brigham Young University – Hawaii.

Robert Hill Long was awarded a 2005 National Endowment for the Arts fellowship in poetry. This is his second N.E.A. His poem "Gulf War

Sign-Off, with Video Tricks" won the 2004 War Poem Contest sponsored by Winning Writers of Northampton, Massachusetts. It has since been turned into a guerilla-poetry poster by Drive-By Poets, a nonprofit public poetry postering project. The poem can be viewed at <http://www.winningwriters.com/warcontest/2004long.htm>. In February, Robert took part in a promotional reading by Pacific Northwest poets, fiction writers, and essayists included in the anthology *Birds in the Hand* at Elliott Bay Books in Seattle.

New poems by **Dorianne Laux** have appeared in *Alaska Quarterly Review*, *Calapooya*, *Naked Knuckle*, and *Court Green*. Her poem, "For the Sake of Strangers," was anthologized in *Ten Poems to Last a Lifetime* (Harmony, 2004), edited by Roger Housden. Her poem, "Cello," which appears in her forthcoming collection, *Facts About the Moon*, has been picked up by Director Annie Ruth of the Toi Whakaari National Dance and Drama Centre of New Zealand and will be part of a one woman show to be produced at the Centre in 2005. Laux gave a reading in February for the new *Burnside Review* in Portland and will be appearing on two panels at the A.W.P. Conference in Vancouver, British Columbia. ■

THE SOLOIST

This close
his lips pursed we could tell
how the slow opening phrase rose and broke through him his face

clogged his bow
arm rising and rowing how the music
edded how he labored bearing the weight of memory and longing

over the water
how the body bends the mouth
works open gawping slaunchways in pain the stinging discharge

of song
how his cheek gleams the melody
surging like oil blood and honey the pouting and soft grunting

the way we look
making love in the dark the face
rapt the tongue ransacking its room the beautiful human face

the seed pearl
of spittle flecking the lip the smile
or leer or wince this pushing and hurting this bringing forth.

GOAT

Not a baby
bleating in the shed his voice
calling me out of sleep to kneel and cradle his head in my lap

just a goat
stinking unable to stand just
the vet unsheathing a needle probing the jugular not a prayer

his agonal gasp
not a holy place the shed
the wet straw the berries of goatshit not a paean not a poem

not a child
flopping in my arms so heavy
it's hard to lift him wrapped in an old sheet not sleepy not

swaddled
though it is the season bright
lights in the mall and singing every hand greased with money

not about to
speak this goat telling me
it wasn't so bad that he is ready to go into the ground now

a different death
for each of us a sleep or sacrament a man
staggering forward bearing the body of his child his childhood.

--John Witte

John Witte

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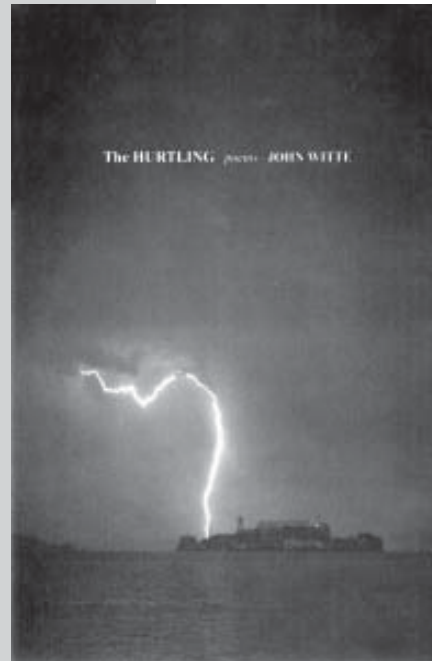
are people in my poems, and they are often treated lovingly, they tend to be less knowable. As a writer of fiction, you may disagree, but human subjects are not prismatic. They can be more like black holes. The attention directed toward them is consumed and vanishes.

RR: *And yet, your children make appearances in your poems...*

JW: They are my moorings... and my meaning.

RR: *One of the first things readers notice about your poems is that they are all*

constructed as tercets. Each stanza has a short first line—often no more than a couple of beats—a longer second line, and a very long third line. The poems are also generally free of punctuation. How did you come to use this structure in your work? And what role does the structure play in the expression of the subject matter?



JW: It may be that our poetry lacks an audience not because it is too difficult, as is often the charge, but because it is inadequate to the task of describing our lives. Poetry, anchored to words and their fixed definitions, is the most conservative of artforms. While the other arts, painting and music and dance, have, for the better part of a century reflected the accelerated, machine-driven cadences of life as it is actually lived, poetry clings to its pastoral, contemplative conventions. The poems collected in *The Hurling* are formal, as you suggest, hopefully gaining some of the cohesion and tensile snap of a sonnet, but also, in their long lines es-

pecially, conveying the chaotic rush that has come to characterize our experience. Maybe I can best illustrate this with a quote. The tercets might unfold something like this, from “Rooster”:

My daughters watch
him strut rust and sulfur catch
and pin the little hen his wing a plush
cape concealing her

how the body
doubles over like a tree the wind
yanking at its root. It is his coop his
kingdom a blue-green

earthly splendor...

And so forth. There is a loosely syllabic form, and its violation. Order threatened by chaos. Above all, I’m after the kind of dangerous, forward plunge we find on the front page of the newspaper every day. Not surprisingly, there’s a lot of stammering and staggering in my poems. One editor called the form “whiplash triplets.”

RR: *When did you first begin writing poetry? What was the impetus? You mentioned that you applied to graduate programs in both creative writing and anthropology. What confirmed your decision to pursue creative writing?*

JW: Garrett Hongo put this well when asked the same question. He said, “I had an empty place inside. And it didn’t seem like a Ph.D. was going to fill it.” After college I worked for six years as a carpenter, making a living, learning a trade, and devoting a part of every day—as I’ve done ever since—to writing. I read everything I could lay my hands on. These were difficult, glorious years, dedicated to finding myself. But finally I needed to share my work, and the M.F.A. program here at Oregon provided that opportunity. The program then was a sort of creative anarchy, with little in the way of formal requirements, but much respect and nurturing. Olga Broumas preceded me. Brigit Pegeen Kelly followed. So it seemed to work for us. My first book, *Loving the Days*, from Wesleyan University Press, was a distillation of my M.F.A. thesis.

RR: *You’ve served as the editor of Northwest Review for 26 years. What path led you to this position? How has*

your work as an editor influenced your own creative work?

JW: Like many in the M.F.A. program today, I was a graduate student editor with *Northwest Review*. Afterward, while I was at the Fine Arts Work Center in Provincetown, the editorship of the magazine fell open, and I was encouraged to apply. I initially committed for three years, then settled in, fell in love with Eugene and the surrounding region, started a family, and never looked back. I’ve even learned to love the rain. I discovered that editing converged naturally with my writing. Writing is, after all, about revision, a sort of self-editing. My experience as an editor has honed these skills, and perhaps enlarged my sense of the possible in poetry. Also, editing, like teaching, is a way to encourage and nurture good writing and to give something back to others.

RR: *How many submissions do you receive annually for Northwest Review? Describe the process by which you accept poems and prose for publication.*

“Above all, I’m after the kind of dangerous, forward plunge we find on the front page of the newspaper every day. Not surprisingly, there’s a lot of stammering and staggering in my poems. One editor called the form ‘whiplash triplets.’”

--John Witte

JW: *Northwest Review* receives around thirty-five hundred submissions from around the world each year. We have a staff of five or six editors for each genre, who read the work and decide, by consensus, what goes into the magazine. None of these editors is paid, except in the satisfaction of working with high-minded colleagues and shaping a valuable publication. Our editorial alumni have gone on to positions in the trade—one the head publicist for Viking, another, the senior editor for the State of Alaska, and so forth.

RR: *What are your impressions of the di-*

rection new writers of poetry and fiction are taking in their work? What advice would you give to them?

JW: Eudora Welty said, “Everyone wants to be a writer. But no one wants to write.” I wish I encountered more often in young writers a sense of serious vocation. A willingness to sweat—even bleed, if necessary—to get the story or poem right. Much of the writing we see in our work as editors, even work from M.F.A. graduates, is uninhabited, the poetry little more than lineated prose and the fiction vapid. One of the dangers of a writing program is that students naturally compare their writing with that of their peers, or their instructors, rather than the masters. Robert Lowell looked to Milton. Berryman to Shakespeare. Ezra Pound to... God.

I always encourage young writers to read omnivorously. I love the moment in *Walden* when Thoreau realizes that reading the newspaper in which his fish was wrapped satisfied the same need as reading the *Iliad*. I would also encourage a young writer to look to other

artforms for inspiration. Visual artists, dancers, and musicians are miles ahead of us. They are already there, doing the important work. Personally, I’ve learned more of value from the frenzied canvases of Gerhard Richter and the relentless machine-songs of Philip Glass than from most of what I read.

Finally, the young author is often enamored of the ego and mistakenly thinks of the writing as about him- or herself. But the object of the writing is to bring a sense of clarity, however small, to the reader’s life. The poem or story originates in the self, of course, but it is a gift freely given. ■

Web Site Redesign



In January, the Creative Writing Program launched a newly redesigned web site. The new site features expanded M.F.A. applicant information, course listings, faculty profiles, details of the Kidd Tutorial, the reading series schedule, and an archive of program newsletters. The Creative Writing Program has plans for further expansions in the coming months. Be sure to check out the new site at: <http://darkwing.uoregon.edu/~crwrweb>. ■

2005 Kidd Memorial Writing Competition Accepting Entries

The Creative Writing Program is now accepting entries for the 2005 Kidd Memorial Writing Competition in poetry and fiction. Entries must be received by Friday, April 8, 2005, by 5:00 p.m., in the Creative Writing Program office, 144 Columbia Hall. Submission guidelines are available in the Creative Writing Program office and online at <http://darkwing.uoregon.edu/~crwrweb/kidd.htm>.

The competition, which is held each spring, awards up to \$3,000 in total prizes to poets and fiction writers enrolled as undergraduates at the University of Oregon. The Creative Writing Program invites a nationally known poet and fiction writer to judge student manuscripts. The poetry judge for this year's competition is Deborah Digges, author of four books of poems and the recipient of numerous awards, including the Delmore Schwartz Memorial Prize,

The Kingsley Tufts Prize, and a Guggenheim Fellowship. The fiction judge is Susan Straight, who has published five novels, including *Highwire Moon*, which was a finalist for the National Book Award. Her new novel, *A Million Nightingales* will be published in spring of 2006. Past judges have included Frederick Busch, B. H. Fairchild, Mark Doty, Paul Lisicky, T. R. Hummer, Rosellen Brown, Yusef Komunyakaa, Barry Lopez, Sharon Olds, and Charles Baxter.

The 2005 Kidd Memorial Writing Competition winners will be announced at the Deborah Digges reading on Thursday, May 5, 2005, at 8:00 p.m. in 182 Lillis Hall.

For more information about the Kidd Memorial Writing Competition, please call Head Kidd Tutor Ashley Van Doorn at 346-0541 or email her at avandoor@darkwing.uoregon.edu. ■

Spring 2005 Course Offerings

CRWR 241 Introduction to Imaginative Writing: Fiction

This four-credit course is for students interested in the techniques of writing fiction and in the development of a critical appreciation of the art of writing. *A. Andersen, M. Copperman, H. Ryan*

CRWR 243 Introduction to Imaginative Writing: Poetry

This four-credit course is for students interested in the techniques of writing poetry and in the development of a critical appreciation of the art of writing. *J. Calixto, K. Kuipers, R. Mehl*

CRWR 324 Intermediate Creative Writing: Short Story

Examination of the basic techniques and structure of the short story; extensive analysis of student work and established models. Prereq: CRWR 241 or instructor's consent. *R. Long*

CRWR 336 Intermediate Literary Nonfiction

Examination of the basic techniques and

structure of nonfiction. Extensive analysis of student work and established models. Prereq: CRWR 244 or instructor's consent. *R. Long*

CRWR 401 Research

Instructor's consent required.

CRWR 403 Thesis

Instructor's consent required.

CRWR 405 Writing and Conference

Instructor's consent required.

CRWR 411 Kidd Tutorial

The Kidd Tutorial Program represents an extraordinary year-long experience for selected undergraduate students interested in writing. *A. Frost, E. Mueller, J. Nebel, T. Reynolds, L. Rutberg, A. Seifert*.

CRWR 453/553 Projects In Writing: Poetry

Advanced instruction and practice in writing poetry. *G. Hongo*

CRWR 453/553 Projects In Writing: Fiction

Advanced instruction and practice in writing fiction. *C. Emmons*

CRWR 503 Thesis

Instructor's consent required.

CRWR 601 Research

Instructor's consent required.

CRWR 605 Writing and Conference

Instructor's consent required.

CRWR 607 Seminar: Fiction

Selected seminars offered each year. Instructor's consent required. *E. Havazelet*

CRWR 632 Graduate Creative Writing: Poetry

Concentration on student writing of poetry in a workshop setting. Instructor's consent required. *D. Laux*

CRWR 642 Graduate Creative Writing: Fiction

Concentration on student writing of fiction in a workshop setting. Instructor's consent required. *L. Drummond* ■

Office Bids Farewell to Heather Delison

The Creative Writing Program will bid a reluctant farewell to office assistant Heather Delison when she graduates from the University of Oregon in June. Delison has worked in the Creative Writing Program office for over three years, beginning as a work study student in winter term of her freshman year. Heather is responsible for the administrative duties of the reception desk such as answering phones and e-mail, making copies, and filing. But her biggest task is managing the nearly four hundred M.F.A. applications that the program receives each year. She answers nonstop questions from prospective applicants, sorts through the mountains of writing samples, transcripts, and letters of recommendation to create files for applicants, enters their data into the computer, and provides them with log-ins and passwords to check the status of their applications.

Three year ago, Delison was looking for a work study job that sounded interesting. "There weren't that many exciting options as I didn't want to deliver papers at 5 a.m. or work in the cafeterias serving food," says Delison. "I could type pretty fast and knew a fair amount about computers, so I thought that this job would be perfect."

The frenzy of the application season aside, Delison has enjoyed the work. "I've learned how to work in an office setting, and all of the responsibility and social skills that come with it," she says. She says she has also enjoyed learning about poetry and fiction and having the chance to meet published poets and authors.

"After I graduate, I will definitely miss having a steady job the most," says Delison. "College has been the best four years of my life so far, and I will miss all my friends and the memories that I made here."

But she's looking forward to moving on. "I'm a big city girl at heart. I can appreciate Eugene and have liked living here, but I definitely can't wait to get back to a bigger city," she says.

Delison will graduate in June with a



Heather Delison

B.A. in Spanish. Her minor is French. "I don't have specific plans following graduation, but I have hopes of being able to travel back to Spain and live for a couple years in Spain, Italy, or London. I have some friends who live there now and some others who have plans to live there next year, so I'm hoping that I can travel back with them," she says.

Her study abroad experience in Madrid, Spain, last spring has been the highlight of her college experience. "I went through a program outside of the university and got to meet people from all over the U.S. and from other countries like Brazil, Thailand, Switzerland, Italy, Holland, and Russia," says Delison. "The time that I spent in Madrid experiencing the culture, and traveling to other countries like Italy, France, and London, was without a doubt the most fun I've ever had."

In addition to language and travel, Delison also has a strong interest in dance. "Dance has always been a huge part of my life," says Delison. "I started tap dancing when I was seven and have continued taking lessons at various studios in Portland and now in Eugene. I also took jazz classes and was on my high school dance team and a captain. Here at the university, I've taken lots of different styles of dance including ballet, modern, jazz, hip-hop, ballroom, and tap. I just recently joined a dance company run by the Musical Feet Studio and am having tons of fun performing with them."

Delison is a native of Portland, Oregon. ■

Program Offers New Job Workshop Series

Contrary to popular belief, slinging espressos at a coffee shop isn't the only type of job available to M.F.A. graduates. The Creative Writing Program has launched a series of workshops to explore job possibilities for M.F.A. graduates (academic and otherwise), provide advice on writing resumes and cover letters for different types of jobs, and offer mock interview panels for students to gain experience and get feedback on their interviewing skills. The workshops are open to current M.F.A. students and recent graduates of the Creative Writing Program.

Upcoming workshops include:

Cover Letters and Job Search

Friday, April 8, 2:30 to 5:00 p.m.
at the Board Room of the EMU

Mock Job Interviews (Part I)

Friday, May 13, 2:30 to 5:00 p.m.
at the Board Room of the EMU

Mock Job Interviews (Part II)

Friday, May 20, 2:30 to 5:00 p.m.
at the Century Room A of the EMU

For more information or to make a reservation, please call Raneë Ruble at 346-0544 or email ruble@darkwing.uoregon.edu. ■

First-Year Reading Scheduled for May

Following in the tradition of the Creative Writing Program, the first-year poets and fiction writers will give readings of their work this spring. The reading is scheduled for Saturday, May 14, at 5:00 p.m. at the Francis M. Wilkins Shelter in Hendricks Park. The picnic shelter is located next to the native plant gardens near the intersection of Summit Avenue and Floral Hill Drive. The public is welcome to attend. ■

2005 Creative Writing Program Commencement Schedule

Friday, June 10: Second year M.F.A. candidate reading (part one) at Tsunami Books at 5:00 p.m.

Saturday, June 11: University Commencement Ceremony at McArthur Court at 12:30 p.m. More info available at <http://studentlife.uoregon.edu/programs/commencement/index.htm>.

Saturday, June 11: Second year M.F.A. candidate reading (part two) at Tsunami Books at 5:00 p.m.

Sunday, June 12: Creative Writing Program department commencement ceremony at Gerlinger Alumni Lounge at 3:00 p.m. ■

Upcoming Reading Series Events

Susan Straight
Thursday, April 14, 2005, 8 p.m.
Browsing Room, Knight Library

Susan Straight has published five novels, *Aquaboogie*, *I Been In Sorrow's Kitchen and Licked Out All The Pots*, *Blacker Than a Thousand Midnights*, *The Gettin' Place*, and *Highwire Moon*, which was a finalist for the National Book Award. Her new novel, *A Million Nightingales*, will be published in spring of 2006. Her short fiction has appeared in *Zoetrope All-Story*, *McSweeney's*, *TriQuarterly*, *Story*, *Ploughshares*, *The Ontario Review*, and *North American Review*, among others. Her short story "Mines" was chosen for Best American Short Stories 2003 and won a Pushcart Prize in Fiction. Straight lives in Riverside, California.

Deborah Digges
Thursday, May 5, 2005, 7:30 p.m.
182 Lillis Hall

Deborah Digges is the author of three books of poems, *Vesper Sparrows*, *Late*

in the Millennium, and *Rough Music*. A new collection of poems, *Trapeze*, is forthcoming from Alfred A. Knopf. Her poems have appeared in the *Atlantic Monthly*, *The New Yorker*, and *Salmungundi*. She also has written two memoirs, *Fugitive Spring* and *The Stardust Lounge*. She is the recipient of numerous awards, including the Delmore Schwartz Memorial Prize, The Kingsely Tufts Prize, and a Guggenheim Fellowship. She is a professor of English at Tufts University.

All readings are free and open to the public. Book signings follow. Visiting writers host master workshops for UO M.F.A. students on Fridays following the Thursday night readings. The master workshop with Susan Straight will be held from 12:00 to 2:50 p.m. in the Ben Linder Room of the EMU. The master workshop with Deborah Digges will be held from 2:00 to 4:50 p.m. in the Board Room of the EMU. The public is invited to observe. ■



UNIVERSITY OF OREGON

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