

*"Ideally, writers are there to bring wealth to others.
Wealth of observation, of perception, the riches of a philosophical attitude...
insights into psychology that a reader hasn't had before."*

— Norman Mailer

Summer – Autumn 2009

FELLOWSHIP AND CREATIVE WRITING WORKSHOPS

With the support of:

THE NEW YORKER,
THE NEW YORK REVIEW OF BOOKS
and PLAYBOY

RANDOM HOUSE PUBLISHING GROUP,
TASCHEN BOOKS, THE HARRY RANSOM CENTER
and THE MICHENER CENTER FOR WRITERS

THE NORMAN MAILER NATIONAL HIGH SCHOOL,
COLLEGE AND UNIVERSITY WRITING AWARDS

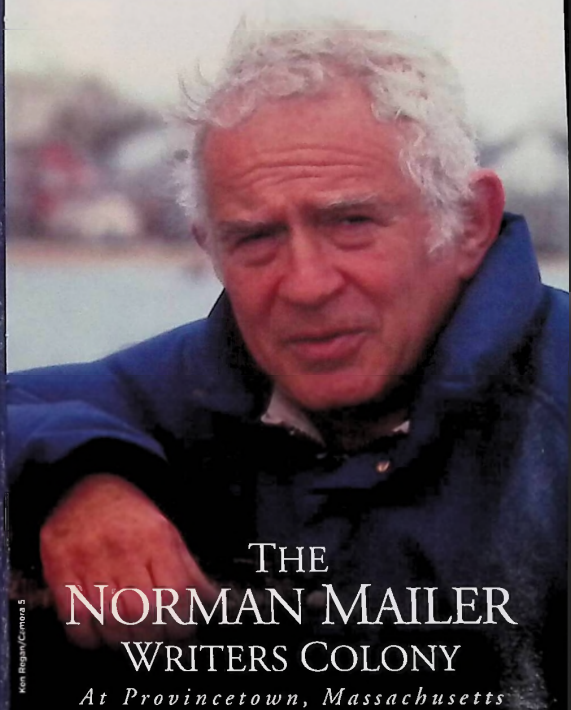
in collaboration with
THE NATIONAL COUNCIL OF TEACHERS OF ENGLISH

PROGRAM, ORGANIZATIONAL AND FUND RAISING OFFICES

5430 OAKDALE AVENUE, WOODLAND HILLS, CA 91364

(800) 835-7853 • WWW.NMWCOLONY.ORG

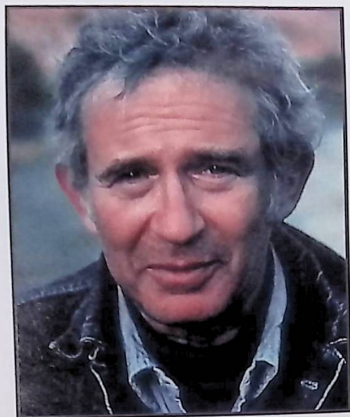
A non-profit organization for educational purposes.



THE
NORMAN MAILER
WRITERS COLONY

At Provincetown, Massachusetts

OUR VISION



“Ideally, writers are there to bring wealth to others. Wealth of observation, of perception, the riches of a philosophical attitude... insights into psychology that a reader hasn’t had before.”

– NORMAN MAILER

THE VISION OF THE COLONY is to honor Norman Mailer’s contributions to American culture and letters, and to nurture future generations of writers.

The Norman Mailer Writers Colony will bring together promising writers, educators, editors, scholars and distinguished writers in a series of workshops, seminars, readings and conferences. The Colony’s resident fellowships and week-long workshops will begin during the summer of 2009. And in October, 2009, in collaboration with The National Council of Teachers of English, The Norman Mailer National Writing Awards for high school and college students will be presented in New York City.

The Colony has established an Advisory Board of Writers to aid in the development of the various programs. All of the authors have strong personal and professional ties to Norman Mailer. The entire board knew him for over 30 years even though they differed with him on various matters.



GÜNTER GRASS, 1999 Nobel Laureate

JOAN DIDION, National Book Award winner

WILLIAM KENNEDY, Pulitzer Prize winner

DORIS KEARNS GOODWIN, Pulitzer Prize winner



“Writing is spooky.

There is no routine of an office to keep you going, only the blank page each morning, and you never know where your words are coming from, those divine words.”

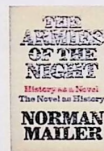
– NORMAN MAILER

Norman Mailer was one of the most important American writers of the post-WWII era and a leading public intellectual since the 1960s. The author of more than forty books, he is one of the most prolific American authors of the 20th century.

The Castle in the Forest, his last novel, was the eleventh of his books to appear on the *New York Times* bestseller list. His first novel, *The Naked and the Dead* (1948), which was on the *Times* list for 63 weeks, is considered to be the premier novel of WWII in the Pacific and has never gone out of print.

The cofounder and namer of *The Village Voice*, he has written columns for the *Voice*, *Esquire*, *Commentary* and *Vanity Fair*. His 1968 nonfiction narrative, *The Armies of the Night*, won the Pulitzer Prize and the National Book Award. He won a second Pulitzer for *The Executioner's Song* and is the only person to win Pulitzers in fiction and nonfiction. Five of his books have been nominated for National Book Awards, and he won a Lifetime Achievement Award from the NBA Foundation in 2006.

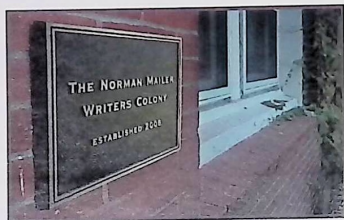
He was President of the American Chapter of PEN from 1984 to 1985 and was a member of the American Academy of Arts and Letters from 1984 until his death in November 2007. Mailer was the father of nine children and ten grandchildren, and lived in New York and Provincetown with his sixth wife, the novelist and painter, Norris Church Mailer.





“We tell ourselves stories
in order to make sense of life.”

— NORMAN MAILER



The Mailer home, Provincetown

The Norman Mailer Writers Colony offers Summer Fellowships for fiction and non-fiction writers beginning July 6, 2009, for a period of 28 days. During the Fellowship month, the mentoring faculty will be headed by two highly regarded writers, James Magnuson and Greg Curtis, each of whom will be in residence for two weeks.

The Colony's fellowships are designed to facilitate a balance between a focus on individual work and a forum for discussion among emerging writers. In the evenings, occasional readings and presentations will allow attendees to become acquainted with and inspired by the work of other Fellows. Friendships established among writers in-residence often lead to collaborations and connections beyond The Colony.

The Mailer Fellows will meet at the Mailer home, twice a week for lunch and once every week to read and discuss their work. In addition, distinguished writers and editors from such publications as *The New Yorker*, *The New York Review of Books*, *Playboy*, as well as Random House Publishers, will visit the Mailer home during the summer to share their professional experiences with the Fellows.

Seven applicants, based on merit, will be chosen for this four-week in-residence program. Each successful applicant will be awarded an allowance of up to \$1,000 USD to cover travel expenses to and from Provincetown. During the program, Fellows will be provided with condo housing with private bedrooms, full kitchen, living room/office space, wireless internet and other resources for working. An allowance for meals will also be provided, as well as a bicycle for transport around Provincetown.

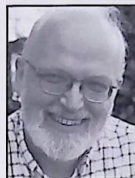


“(Fiction) is the place where art and philosophy and adventure finally come together....To me a novel is better than a reality.”

– NORMAN MAILER

The Fellowship program will be guided by a unique writing faculty that has been made available to The Colony through its association with the Harry Ransom Center at The University of Texas at Austin and the Michener Center for Writers.

JAMES MAGNUSON



James Magnuson is the author of ten novels, including *Without Barbarians*, *Ghost Dancing*, *Windfall* and *The Hounds of Winter* — and a dozen plays, which have had production at Playwrights Horizons, Hudson Guild and St. Peter's Gate.

He received the Hodder Fellowship of Princeton University for his plays, a fellowship from the National Endowment for the Arts, and an award from the Texas Institute of Letters for his fiction. Over the years he has also been a TV series writer for *Knots Landing*, *Class of '96* and *Sweet Justice*.

GREGORY CURTIS



Greg Curtis is the author of *Disarmed: The Story of the Venus de Milo*. He was the editor of *Texas Monthly* from 1981 until 2000 and during his editorship the magazine won many prizes, including five National Magazine Awards. In 2000, he was selected by the Columbia Journalism Review as one of the ten

best magazine editors in the country.

His writing has appeared in *The New York Times*, *The New York Times Magazine*, *Fortune*, *Time* and *Rolling Stone*, among other publications. A graduate of Rice University and San Francisco State College, he lives with his wife in Austin, Texas.

CREATIVE WRITING SCHOLARSHIPS



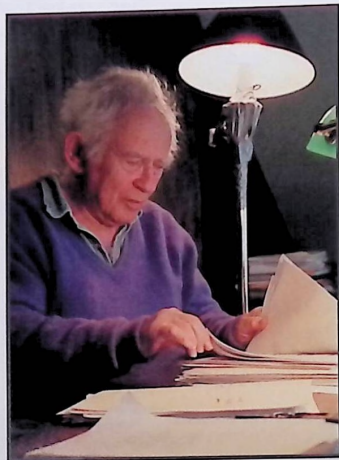
“You don’t write novels
by putting in two brilliant hours
a week. You don’t write novels if
you lose too many mornings and
afternoons to a hangover.”

– NORMAN MAILER

Norman Mailer understood the importance of the written word and devoted his life to it. He participated in many writing conferences, met and corresponded with countless young writers and encouraged them to be the best they could be. “Let us never assume,” he said, “there is not more and more, and more and more, and then more to write about.” The vision of The Colony is as wide and as varied as Mailer’s vision as a writer.

During May, June and August, The Colony will offer scholarships to seven week-long workshops that will explore what Mailer called “the spooky art of writing” and the unique ways he applied that art in his own brilliant narratives. The Colony has selected a faculty of educators and writers who not only personally knew and worked with Mailer over a number of years, but discussed and even debated with him how those the skills of writing can and should be applied. All classes will be limited to six or seven attendees.

Scholarships to these workshops will be based on merit and/or need and include spacious condo housing with private bedrooms, full kitchen, ample living/writing rooms, wireless internet service and other resources for writing. An allowance for all meals will also be provided as well as a bicycle for transport around Provincetown. Travel to and from Provincetown is not included.



“Good writers have to be brave on the one hand but prudent on the other.”

— NORMAN MAILER

SELF-EDITING FOR FICTION WRITERS

A course devoted to the peculiar problems of editing your own narrative writing. Writers, like most people, are often unaware of some of their own weaknesses and unable to address problems that are obvious to experienced editors.

Subjectivity makes it difficult to assess problems in narrative craft, from the architecture of plot and scene to the structure of sentences and the choice of words. attendees will work in groups and individually on a variety of exercises as well as on your own and others' manuscripts to gain greater objectivity in assessing their narrative prose.

Attendees are asked to make available to the class ten to fifteen pages (double-spaced) of a manuscript in progress for the purposes of gaining greater confidence in self-editing.

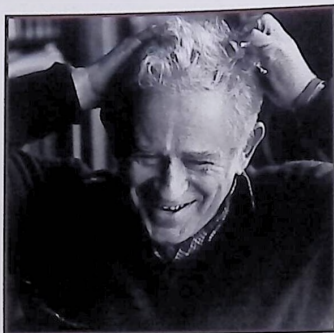
ROBERT J. BEGIEBING



Robert J. Begiebing is the Director of the MFA in Fiction and Nonfiction at Southern New Hampshire University and has won three awards for excellence in teaching. In 2007 Governor John Lynch appointed him to the New Hampshire Council on the Arts. Begiebing is the author of thirty articles and stories and six

books, two on Norman Mailer.

His trilogy of novels includes “Main Selections” for the Literary and Mystery Guild book clubs and the Langum Prize for Historical Fiction. His fiction writing has been supported with grants from the New Hampshire Council on the Arts and the Wallace Foundation.



“The American writer...
is a being who has ventured into
the jungle of his consciousness to
bring back a sense of order or
a sense of chaos.”

— NORMAN MAILER

WRITING TECHNIQUES OF THE NEW JOURNALISM

This course will survey and analyze the craft and technique of narrative works developed in the 1960s and 1970s by a group of American novelists and journalists to apprehend and depict the extraordinary events of that period.

The innovations of writers such as Mailer, Talese, Wolfe, Didion and Capote changed the face of American narrative prose and continue to affect the way we perceive social reality. In preparation for the class, attendees will read an assigned selection of pieces by the mandarins of the New Journalism.

During class week, you will employ some of the approaches encountered in your reading in workshop discussions and structured writing exercises, including setting-as-character, convincing imagery, factual brick-work, the rhetoric of conjecture, scenic vs. panorama, character depiction and first person voice credibility.

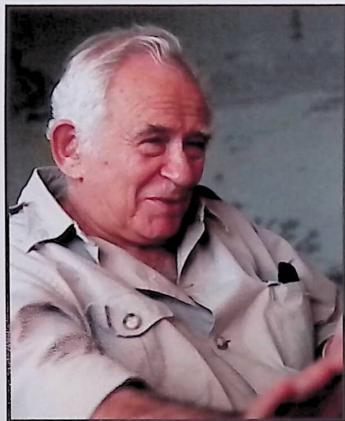
J. MICHAEL LENNON



J. Michael Lennon has edited several books, including *The James Jones Reader* and *Norman Mailer's The Spooky Art: Thoughts on Writing*. He has produced two PBS documentaries (*James Jones* and *Abraham Lincoln*) and edited a monthly magazine, *Illinois Issues*. His work has appeared in *The New Yorker*, *Paris Review*, *New York*, *Playboy* and many literary and academic journals.

Lennon has taught writing at the University of Illinois-Springfield, where he cofounded the MA in Public Affairs Reporting, and Wilkes University, where he co-founded the MFA in Creative Writing. The current president of The Norman Mailer Society, Lennon is now writing the authorized biography of Mailer.

JUNE 7 - 13, 2009



"If you believe in fiction, if you believe in the power of the novelist, then all subjects are possible."

- NORMAN MAILER

Mailer during an interview with French television

MEMOIR: THE CHALLENGE OF DEPICTING LIVE CHARACTERS

Many people have the talent to write excellent sentences; few have the understanding of how to structure a marketable book.

This course will first and foremost address the issues of structure in memoir writing. Other topics will include: how to get past the problems of truth versus fiction; how to attain equitability in addressing painful topics; how to get around problems of time sequencing and still remain true to facts; and how to achieve originality and emotional balance in the work.

KAYLIE JONES



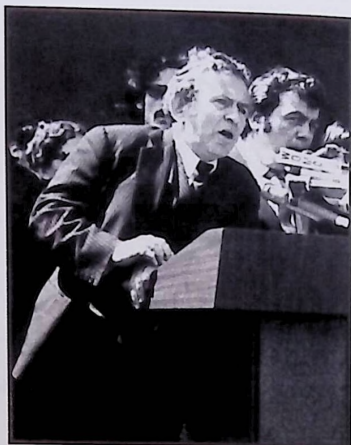
Kaylie Jones has published five novels, including her autobiographical *A Soldier's Daughter Never Cries* (Bantam, 1990), which was made into a James Ivory film, starring Kris Kristofferson and LeeLee Sobieski. Her fourth novel, *Celeste Ascending*, was published by HarperCollins in April 2000 and her new memoir, *Shakespeare's Children*, will be published by William Morrow in September 2009.

Her creative nonfiction essays have been published in *The New York Times*, *The Paris Review*, *The Washington Post* and others. Kaylie has taught fiction and memoir writing in many venues, including The Writers Voice, the MFA Programs in Writing at SUNY Stony Brook-Southampton, and Wilkes University.

She chairs the James Jones First Novel Fellowship, which awards \$10,000 yearly to an unpublished first novel. In the last thirteen years, eleven of the winners have been published, to impressive critical acclaim.

FOR AN APPLICATION, VISIT WWW.NMWCOLONY.ORG

JUNE 14 - 20, 2009



"The desire to make
facts glow as facets in a mosaic
that will enable us to perceive the
past is not often done."

— NORMAN MAILER

HISTORICAL RESEARCH AND THE NARRATIVE

This course will discuss how to write contemporary history by finding new archival material. An effort will be made to help attendees discover an appropriate historical subject to write an article or book about.

The focus will be on contemporary history. Required texts include Norman Mailer's *Of a Fire on the Moon*; Truman Capote's *In Cold Blood*; Joan Didion's *Slouching Towards Bethlehem*; David Remnick's *King of the World*; Tom Wolfe's *Hooking Up*; David Halberstam's *The Best and the Brightest*; Cornel West's *The Cornel West Reader*; and Jane Mayer's *The Dark Side*.

DR. DOUGLAS BRINKLEY



Dr. Douglas Brinkley is Professor of History at Rice University. Since 1989 he has taught at the U.S. Naval Academy, Princeton University and Tulane University. From 1994 to 2005 he was the Stephen E. Ambrose Professor of History and director of the Eisenhower Center for American Studies at the University of New Orleans. Brinkley's

most recent publications include *New York Times* best-sellers *Tour of Duty: John Kerry and the Vietnam War* and *The Great Deluge: Hurricane Katrina, New Orleans, and the Mississippi Gulf Coast* (which won the Robert F. Kennedy book prize and was a finalist for the *Los Angeles Times* Book Award). Six of his biographies have been chosen as *New York Times* books of the year.

Brinkley is a contributing editor for *Vanity Fair* and *American Heritage*, as well as a frequent contributor to *The New York Times*, *Rolling Stone*, *The New Yorker* and *The Atlantic Monthly* and is the literary executor of the Hunter S. Thompson estate.

JUNE 21 - 27, 2009



"...each, the novelist
and the historian, is making
an attack on the possible
nature of reality.."

— NORMAN MAILER

Mailer, early 1950s

BIOGRAPHY: IDENTIFICATION WITH THE SUBJECT

This workshop investigates issues central to telling another's life story; collecting facts, opinions, texts; negotiating archives and interviews; researching and writing another's historical context and intellectual landscape.

How does a writer organize the facts of a life, to creatively tell it? How does a biographer give shape to characters and also entertain and inform readers?

DEBORAH MARTINSON

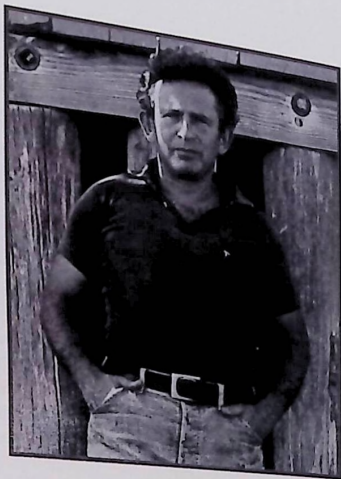


Deborah Martinson is a biographer primarily interested in writers' lives and texts; she published *Lillian Hellman: A Life with Foxes and Scoundrels* (2005) and *In the Presence of Audience: The Self in Diaries and Fiction* (2003) and is currently working on a biography of Virginia Dorr.

Martinson's interest in Mailer comes as a result of his power as a writer and his bold sexual/political identity. Martinson is Associate Professor of English Writing at Occidental College in Los Angeles.

FOR AN APPLICATION, VISIT WWW.NMWCOLONY.ORG

JUNE 28 - JULY 3, 2009



"A novel has its own laws.
After awhile it becomes a creature.
One can feel a little bit like a
rider who has a fine horse."

- NORMAN MAILER

WHEN IS A WRITER'S WORK DONE?

You've finished writing. You're sure that you've said everything you needed to say. You also know that the burden of proof is on the words on the page to deliver your meaning and intention.

In this workshop, we will walk through the next stage of manuscript preparation. Using the perspective and objectivity of the professional close reader, we'll look under the hood and focus on the mechanics: avoiding clutter, sharpening organization and maintaining internal logic. Our goal is to ensure that your work meets the three fundamentals of a solid piece of writing: clarity, continuity and consistency.

attendees must be prepared to submit in advance (by May 15) a finished piece of writing (fifteen to twenty pages). Please note: There will be no aesthetic critique of the work and no judgment about whether it is suitable for publication.

VERONICA WINDHOLZ



Veronica Windholz has been a manuscript editor of fiction and nonfiction for more than thirty years, working with Norman Mailer, E. L. Doctorow, Salman Rushdie, David Halberstam, Azar Nafisi, Keith Gessen, Curtis Sittenfeld and Cynthia Ozick, among others. Currently on staff at Viking Penguin, she has taught in the publishing program at NYU's School of Continuing and Professional Studies and held previous positions at Random House and the Aaron M. Priest Literary Agency.

AUGUST 6 - 12, 2009



"Once in a while your hand
will write a sentence that seems
true and yet you do not know where
it came from...It may be one's
nicest reward as a writer."

— NORMAN MAILER

GOOD POETRY AND VERY GOOD PROSE

"And that, indeed, may be why good poetry is more magical than good prose" (Mailer). But is it? Robert Lowell is one of the two heroes of *The Armies of the Night*, and T.S. Eliot more than turns up in a great many places in Mailer's books.

Eliot wrote that "we cannot say at what point 'technique' begins or where it ends." Mailer's techniques are legion and astonishing, partly because of this truth that he knew: "Consider that a good half of writing consists of being sufficiently sensitive to the moment to reach for the next promise which is usually hidden in some word or phrase just a shift to the side of one's conscious intent."

This is up for consideration throughout Mailer, and (for our particular week) in *The Armies of the Night* and in *Marilyn*.

CHRISTOPHER RICKS

Christopher Ricks is a British literary critic and scholar. He is the William M. and Sara B. Warren Professor of the Humanities at Boston University (U.S.) and Co-Director of the Editorial Institute at Boston University, and has been, since 2004, Professor of Poetry at the University of Oxford (England). He is the past president of the Association of Literary Scholars and Critics.

He is known as a champion of Victorian poetry, for his enthusiasm for Bob Dylan, whose lyrics he has analyzed at book-length, and for his trenchant reviews of writers he considers misguided (Marshall McLuhan, Christopher Norris, Geoffrey Hartman, Stanley Fish) and warm reviews of those he thinks humane or humorous (F. R. Leavis, W. K. Wimsatt, Christina Stead). Hugh Kenner has praised his "intent eloquence," and Geoffrey Hill his "unrivaled critical intelligence."

ACCOMMODATIONS



The Norman Mailer Writers Colony Fellowships and Scholarship Workshops include accommodations for an attendee's stay at The Colony. The beautiful, well-maintained and renovated four-unit building, just one block from the Mailer Home, has water views and overlooks a magnificent neighborhood garden and is proximal to Cape Cod National Seashore.

The first floor has three units: a two-bedroom condo with full kitchen, bath, living/writing room and exclusive deck; a one-bedroom unit with a large sleeping loft, full kitchen, bath, living/writing room and private space overlooking the gardens; and a third one-bedroom unit with the living area, full kitchen, bath, living/writing room on the first level, and private deck and a large water view bedroom on the second level. The fourth unit is a three-bedroom unit on the second and third levels, full kitchen, bath, living/writing room with private deck and water views. Five parking spaces are provided for the building.

The Colony provides once-a-week maid service with fresh linens and towels. Occupants have the use of an electric HU washer and dryer in a separate building on the grounds. Heating of the units and hot water are by propane gas. Cape Cod is an environmentally sensitive geographic area with limited water resources and wastewater disposal area. The four units are served by an on-site septic system with limited kitchen and bathroom disposal capabilities restricted to bathroom tissue.

Provincetown is a walking town. The Colony will provide each attendee with a bicycle during his or her stay at The Colony, and for those needing assistance, ADA transportation will be provided. The National Seashore has many miles of paved bicycle trails through the woods and dunes to the beaches. There are also taxi services, shuttle buses, and car rentals available, which are not provided for by The Colony.