

1998

THE FLIGHT OF THE MIND



Fifteenth Annual Summer Writing Workshops for Women
June 19 - 26 and June 28 - July 5, 1998

JUDITH BARRINGTON • SANDRA BENÍTEZ • TOI DERRICOTTE • MIMI KHALVATI • DORIANNE LAUX
URSULA K. LE GUIN • MARJORIE SANDOR • LYNNE SHARON SCHWARTZ • ELIZABETH WOODY



From left: Elinda Elkin, Ingrid Tischer, Unknown, Alison Seevak, 1998

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



These workshops offer formal instruction, time for work, and the opportunity to exchange ideas with other writers. There will be a serious focus on writing, but you can also relax, take hikes, go river rafting, soak in hot springs, and explore nearby lakes, waterfalls, and lava beds.

During each session there will be five classes, each of which will have twelve to fourteen women. You may indicate class preferences, but you can participate in only one class per session. Classes will meet for three hours daily, sometimes in the mornings and sometimes in the early afternoons; optional peer critique groups will meet daily. Evening programs include readings and presentations by workshop leaders and participants. You can apply to attend both sessions but no accommodation is available between sessions.

The workshops have attracted women from many cultures and lifestyles, ranging in age from early twenties to over eighty. The workshop leaders bring a feminist philosophy to their work as writers and teachers, and encourage the creation of a group that is cohesive and supportive while at the same time celebrating diversity. If these concepts are unfamiliar to you, feel free to ask us questions.

How to Apply

Send up to five pages of prose (typed, double-spaced), or four pages of poetry (typed), as appropriate, along with one page of information about yourself. Pages over the limit will not be read and no material will be returned. *Please follow the instructions on the registration form carefully.* Mail these materials, along with a completed registration form, deposit, and two SASEs, **postmarked no later than April 17**. Applications with no SASEs may not be acknowledged. Notification letters will be mailed by May 7. (Late applications will be held for late openings.) Participants under 21 will be accepted by special arrangement only.

Carpools

On May 28 a list will be mailed of everyone offering or wanting a ride. You will be responsible for making your own arrangements. To participate, send an SASE to arrive by May 26 marked "carpools" and note if you can offer or need a ride.



Accommodation

The workshop is held at St. Benedict's, the Dominican Order's rustic retreat center on the scenic McKenzie River. It is located in the foothills of the Cascade Mountain range, about 50 miles east of Eugene, Oregon. The facilities overlook the river and fir forest, with an immense terrace by the water's edge. It is a camp-like setting, with old growth forests and hiking trails nearby.

There are forty-four single rooms, each with a desk; one bunk room for eight without desks; and three bunk rooms for three without desks. Priority for bunk rooms will be given to scholarship applicants. Bathrooms are shared. All buildings are nonsmoking. A few camping spots at the retreat center are available for those with vans or campers or for experienced tent campers. The facilities have limited wheelchair access; advance notification is necessary for ground-floor accommodation. There are a few private cabins nearby which you can book directly. Send an SASE marked "cabin info" to get a list.

Bus from Eugene

A chartered bus is available from the airport, train station or bus station in Eugene for \$38 roundtrip. (It is a sixty-mile trip, each way.) Our bus will be at the bus station at 3:30, the train station at 3:45, and the airport at 4:00. We strongly advise you to plan to arrive by 2:00, thereby allowing for some delay in your arrival. We will need your bus fee by June 3 along with: your arrival time; whether you'll be at the train station, bus station, or airport; and your flight number if arriving by plane. Changed plans can be faxed, emailed, or left on voice mail. No refunds of the bus fee can be made after June 3.



Scholarships

Scholarships in varying amounts are available to women who wouldn't otherwise be able to attend the workshop. The Jane Lambert Fund provides two scholarships for women of color. The Beton Fund supports a lesbian from Washington State with priority to a woman with a disability. Other scholarships are available to all qualified applicants. To apply, send an SASE marked "scholarship questionnaire." Return the completed questionnaire along with your application materials (postmarked by April 17). *No late applications for scholarships can be considered.* Applicants will be notified by May 7.

Meals

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

Classes First Session: June 19 to June 26

Writing Stories (Ursula K. Le Guin)

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

Fiction (Lynne Sharon Schwartz)

This course will examine fiction, both our own and examples from other writers, as an artifice, a new thing carefully designed to take its place in the world and thereby alter it ever so slightly. We will discuss how minute and technical attention to language and structure can shape a work that stirs readers' emotions and enlarges their spirits. Most writers wish, to some degree, to use personal experience in their work; we will treat this issue not as one of recounting experience but rather of transforming and reinventing it, to give the personal a universal dimension.

Experiments in Nonfiction and Poetry (Toi Derricotte)

This course is for poets and nonfiction writers who want to experiment with new forms. How can elements of poetry—for example, compressed language, meter, and lineation—make nonfiction stronger? How can elements of nonfiction enable poetry to do things it couldn't do otherwise? Participants will be encouraged to experiment in the genre with which they are less familiar, or to combine nonfiction and poetry in new ways. *We will write in and out of class and study our new work as well as poetry and nonfiction by well known writers. Writing sample may be 4 pages of poetry, or 5 pages of prose, or 5 pages mixed poetry and prose.*

Writing the Memoir (Judith Barrington)

Through class exercises, discussion of personal writing by other women, and critique of work in progress, we will generate memoirs with specific themes, drawing on the techniques of both fiction and essay. We will discuss issues of factual truth and honest writing, consider the ethical implications of writing about living people, explore realistic boundaries for our pieces, and develop the skills needed to transform personal experience into literature. *For writing sample, send 5 pages of prose (it doesn't have to be memoir).*

Poetry (Elizabeth Woody)

Poetry, for me, is more a sensual than an intellectual experience. We seem to be well trained to visually take in experience, but poorly trained in other habits of experiencing our environment. How can we use memory—not just the visual part but the full range of our senses—to serve the poem? In this workshop we will write, exchange stories, and listen carefully. Discussions, exercises, and critique will encourage your concentration of poetic practice and daily observation.

We gratefully acknowledge financial support for Flight of the Mind from the Denison Family Fund of the Oregon Community Foundation; Nancy Nordhoff, who underwrote Mimi Khalvati's class; and Joan Drury, who underwrote Sandra Benítez's class.

Classes Second Session: June 28 to July 5

Poetry (Dorianne Laux)

There is a world inside each of us that we know better than anything else, and a world outside that calls for our attention, the world of our families, our communities, our history. Our subject matter is always right with us, right here, at the tips of our fingers, at the edge of each passing thought. The trick is to find out what we know, challenge what we know, own what we know, and then give it away in language. In this workshop we will be reading and responding to essays from *The Poet's Companion* including "The Poetry of Place," "The Family: Inspiration and Obstacle," "Witnessing and Writing the Erotic," "Images," "Voice and Style," and "The Music of the Line." The class will focus on generating new work through daily exercises.

The Life of the Story (Marjorie Sandor)

This course will explore the powerful dynamics of storytelling in short fiction and memoir. We'll use short autobiographical sketches as a jumping-off point into more complex explorations of voice, imagery and dramatic structure. While keeping our focus mainly on your work, we'll also take a close look at the narrative styles of a few great prose writers, including Alice Munro, Eudora Welty and Grace Paley.

Poetry (Mimi Khalvati)

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

Writing the Memoir (Judith Barrington)

Through class exercises, discussion of personal writing by other women, and critique of work in progress, we will generate memoirs with specific themes, drawing on the techniques of both fiction and essay. We will discuss issues of factual truth and honest writing, consider the ethical implications of writing about living people, explore realistic boundaries for our pieces, and develop the skills needed to transform personal experience into literature. *For writing sample, send 5 pages of prose (it doesn't have to be memoir).*

Writing from the Core (Sandra Benítez)

Writers are defined by story. At our core is the well from which our stories spring. To write, we must tap into that core. To go beyond autobiography, we must blend "what happened" with "what might have been." In this workshop, participants will navigate the junction between memory and imagination, verity and fabrication, nonfiction and fiction, the mind, the heart. We will recollect (gather again) what we know, what we have forgotten, what we do not know we know. We will create characters, recreate ourselves and invent the truth.



Dorianne Lant



Mimi Khalvati



Lynne Sharon Schwartz



Marjorie Sandor



Ursula K. Le Guin



Sandra Benitez



Elizabeth Woody



Judith Barrington



Toi Derricotte

Beginning/Ending

First Session

June 19: (Friday)

workshop begins 4:30 p.m.

June 26: (Friday)

workshop ends 10:00 a.m.

Second Session

June 28: (Sunday)

workshop begins 4:30 p.m.

July 5: (Sunday)

workshop ends 10:00 a.m.



Important Dates Both Sessions

April 17: postmark deadline for application with deposit or scholarship application

May 7: notification letters mailed

May 18: postmark deadline for full payment

May 26: carpool requests must be received

May 28: carpool list mailed

June 3: bus reservation with \$38 must be received

June 6: travel plans *must* be received from chartered bus riders

The full deposit will be refunded to those who are not given a place at the workshop. For cancellations through May 30, the amount paid, minus a \$65 processing fee, will be refunded. Cancellations after June 1 will be treated on a case-by-case basis. No refunds can be made after June 12.

Questions? Contact **Judith Barrington**, Director: (phone) 503/236-9862; (fax) 503/233-0774; soapston@teleport.com.

Application Form

please cut here—even if xeroxed

Please read the brochure carefully before filling out the application.

Name _____
please type or print clearly *age if under 21*

Address _____

City _____ State _____ Zip _____

Phone _____ Email _____
day evening

	<i>class</i>	<i>workshop leader</i>
1st Choice		
2nd Choice		

These 3 options can be marked in addition to the above choices or instead of them: Any prose class week(s) ____ Any poetry class week(s) ____ Any class week(s) ____
 If I'm not initially selected, please inform me of later openings.

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

- A complete set of materials (writing sample and personal information) for each of your class choices, *stapled and marked in the upper right corner with your name and the class for which it is submitted*. (Duplicate copies if the same piece is submitted for more than one class.)
- If you have marked any boxes indicating flexibility in class choice, send one additional set of materials in each applicable genre *stapled and marked in the upper right corner with your name*.
- Two self-addressed stamped business (#10) envelopes (SASE).
- \$100 deposit (or completed scholarship questionnaire).

Applications *may* also include (please check as applicable):

- A contribution to the scholarship fund of \$ _____.
- A completed scholarship questionnaire.
- An additional \$38 for roundtrip transportation from Eugene.
- An additional SASE marked "carpools" (see "Carpools").

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

- Single dorm room (\$785)
- Bunk room (\$595)
- Camping (\$695)
- No accommodation/full board (\$695)

• You may attend one class only during each session.

• If you can attend *either* session, then your selections may be drawn from both weeks.

• If you want to attend *both* sessions, complete two separate applications (each with materials and deposit).

• You may not apply to the same workshop leader two years in a row, or re-take the same class from the same workshop leader.

• Please **DO NOT** send photos, books, magazines, tapes, or anything extra.

• Please **DO NOT** send materials by any method that requires a signature at this end. **Receipt of your application will be acknowledged.**

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

Judith Barrington is the author of *Writing the Memoir: From Truth to Art* and the poetry collections, *Trying to be an Honest Woman* and *History and Geography*. Recent work has been published in *The Kenyon Review*, *Zyzzyva*, *The American Voice*, and *The London Poetry Newsletter*. Her recent awards include The Andrés Berger Award, an Oregon Arts Commission Fellowship, and, together with Ruth Gundle, cofounder of Flight of the Mind, the 1997 Stewart H. Holbrook Award for outstanding contributions to Oregon's Literary Life.

Sandra Benítez is Puerto Rican and Midwestern by heritage but spent her youth in Mexico, El Salvador and Missouri. She is the author of *A Place Where the Sea Remembers* which won the Minnesota Book Award and the Barnes and Noble Discover Award, and was a finalist for the *Los Angeles Times* Award for First Fiction. Her second novel is *Bitter Grounds*. She is a past National Writers' Voice Tour Member as well as a Keller-Edelstein Distinguished Writer in Residence for the University of Minnesota.

Toi Derricotte has published four collections of poetry: *Natural Birth*, *The Empress of the Death House*, *Captivity* and *Tender*. Her most recent work is *The Black Notebooks: An Interior Journey*. Among her many awards are two fellowships from the NEA, the United Black Artists USA Inc. Distinguished Pioneering of the Arts Award, the Lucille Medwick Memorial Award from the Poetry Society of America, a Pushcart Prize, and the Folger Shakespeare Library Poetry Book Award.

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

Dorianne Laux is the author of two collections of poetry, *Awake* and *What We Carry* (finalist for the National Book Critics Circle Award). She is coauthor of *The Poet's Companion: A Guide to the Pleasures of Writing Poetry*. Among her awards are a Pushcart Prize for poetry and a fellowship from the NEA. Recent poems have appeared in *The Harvard Review*, *The Alaska Quarterly Review*, *The Southern Review*, *The Kenyon Review* and *The American Poetry Review*. She is on the faculty of the University of Oregon's program in creative writing.

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

Marjorie Sandor is the author of a collection of stories, *A Night of Music*. Her short fiction has appeared in *The Georgia Review*, *Antaeus*, *Shenandoah*, and other literary magazines, and has been anthologized in *Best American Short Stories 1985 and 1988*, *Twenty Under Thirty*, *The Pushcart Prize XIII*, and *America and I: Stories by Jewish-American Women Writers*. Her nonfiction has appeared in *The New York Times Magazine* and many other publications. She is on the faculty of the Fiction Writing M.A. Program at Oregon State University.

Lynne Sharon Schwartz's work includes *Ruined by Reading: A Life in Books*; the novels: *The Fatigue Artist*, *Disturbances in the Field*, *Rough Strife* (nominated for a National Book Award and the PEN/Hemingway Award), *Leaving Brooklyn* (nominated for a PEN/Faulkner Award), and *Balancing Acts*; two collections of stories, and numerous essays and poems. Her translation from Italian of Liana Millu's *Smoke Over Birkenau* received the PEN Renato Poggioli Award for Translation. She is currently a visiting professor in the writing program at Washington University. She has received Guggenheim, NEA, and N.Y. Foundation for the Arts grants.

Elizabeth Woody is a Native American writer, the author of *Seven Hands*, *Seven Hearts* and *Luminaries of the Humble*. She won an American Book Award for her first book *Hand Into Stone* (now included in *Seven Hands*, *Seven Hearts*). Other awards include the William Stafford Memorial Award for Poetry from the Pacific Northwest Booksellers Association and the J.T. Stewart Writing Fellowship from Hedgebrook.

Books for Writers from the Eighth Mountain Press

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

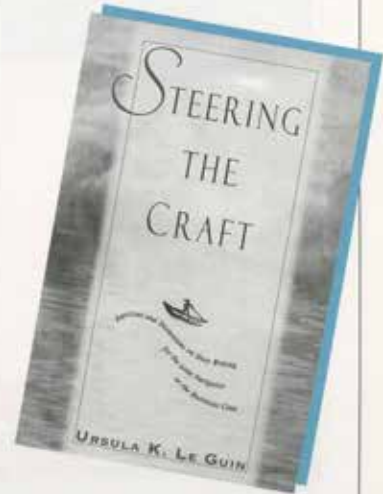
- the sound of language • the narrative sentence and paragraph
- rhythm and repetition • adjectives and adverbs
- tense and person of the verb • voice and point of view
- implicit narration • crowding, leaping, focus, and control

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

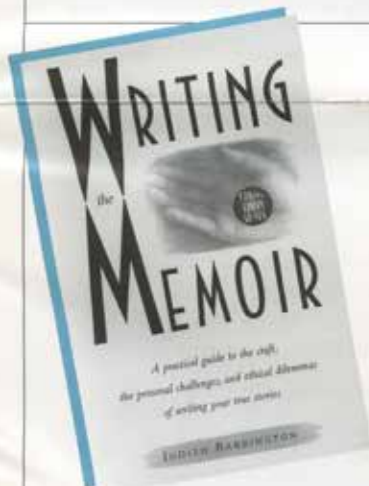
Skill in writing frees you to write what you want to write. It may also show you what you want to write. Craft enables art.

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

JUST RELEASED!!



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

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—Vivian Gornick

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

Order Form

___ copies of *Steering the Craft* by Ursula K. Le Guin @ \$14.95 each \$ _____

___ copies of *Writing the Memoir* by Judith Barrington @ \$13.95 each \$ _____

SHIPPING & HANDLING \$2.00 first book, 50¢ each additional book \$ _____

TOTAL \$ _____



Ship to: _____

Send a check made out to the Eighth Mountain Press and mail it with this order form to: 624 SE 29th Avenue, Portland, OR 97214. If you have any questions call 503/233-3936.

Soapstone is open for women writers in residence!



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

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

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

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

The deadline for applications for the 1999 session is October 15, 1998. Application materials will be available April 15. To receive further information and application materials for 1999 send a #10 (business size) SASE to:

Soapstone
a writing retreat
for women



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



Judith Barrington, 1998



Gail Robinson, 1998



From left: Sandra Benitez, Dorianne Laux and participants having lunch on the terrace, 1998



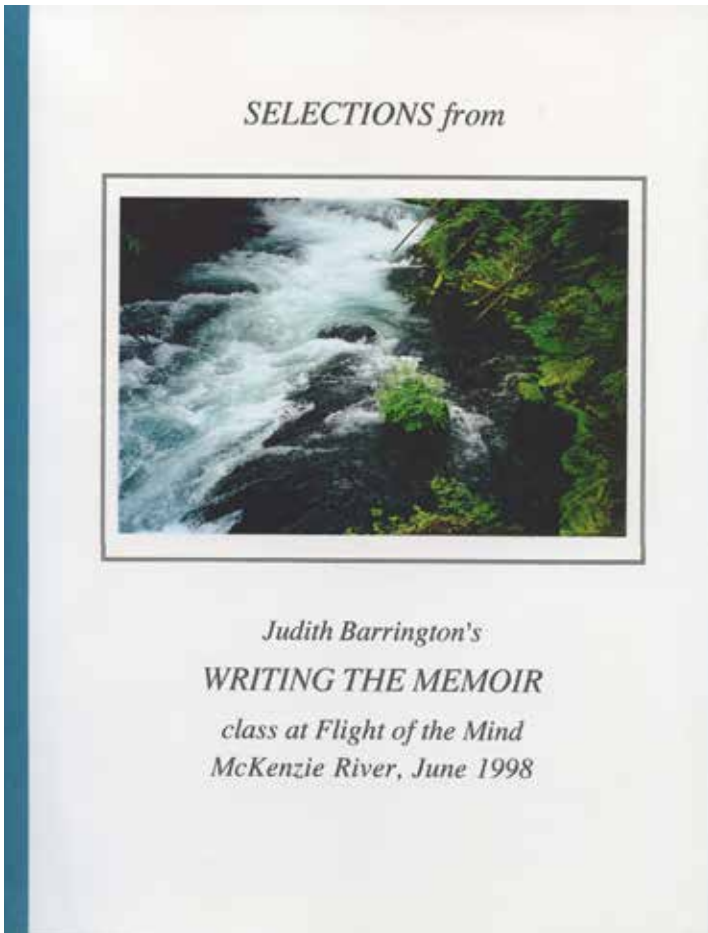
Dorianne Laux at Cedarwood, 1998



From left: Lynne Sharon Schwartz and participant, 1998



Judith Barrington's group, second session, 1998



Top left: Book from Memoir Class, 1998

Top right: Christy Shepard, 1998

Bottom: Midsummer Celebration, Toi Derricotte second from left, 1998





Anndee Hochman, Mary Davis, Cathy Brown, 1998



Teachers on terrace, second session, 1998



Ruth Gundle showing warm-up exercises for reading in public, 1997

Writer doing exercise during class at Cedarwood, 1998



Noel Hanlon, 1998



Lunch on the terrace, Jeanette Doob on right, 1998



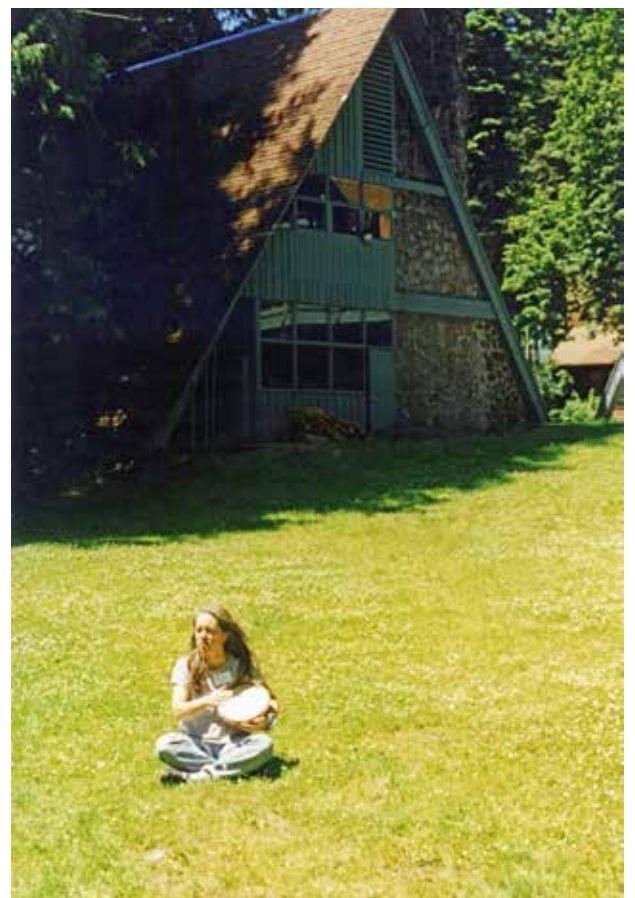
Dorianne Laux's class, 1998



Lynne Sharon Schwartz's class, 1998



Lunch scene on terrace, 1998



Writer drumming on the lawn in front of A Building, 1998



Ursula K. Le Guin's class, 1998



Dining room scene with Judith Barrington on left, 1998



Participants on the terrace, Noel Hanlon in the center, 1998



Elizabeth Woody's class, 1998



Judith Barrington's class first session, 1998



Lunch on the terrace, 1998



From left: Teya Schaffer and Nancy Peate, 1998



Linda Wisner, 1998



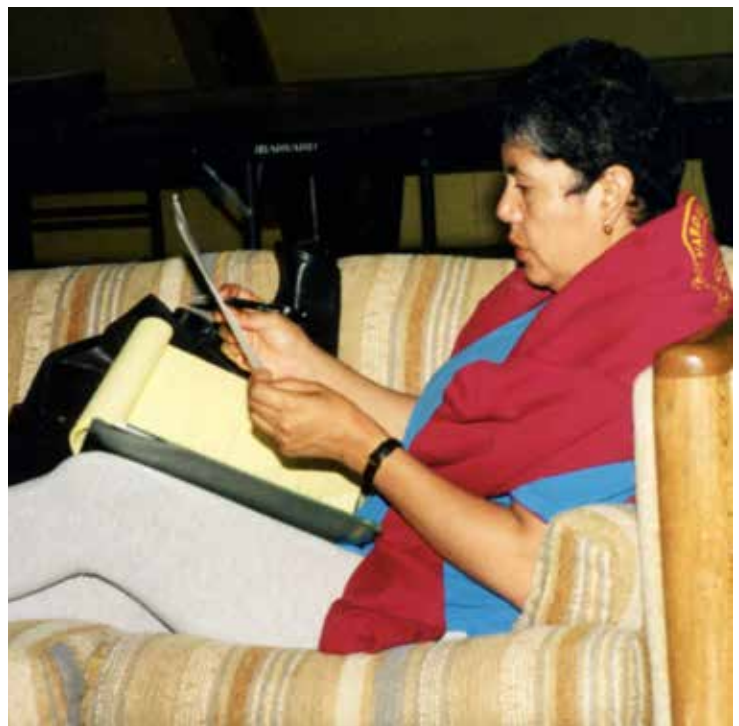
From left: Ruth Gundle and Nikki Grimes, goodbyes, 1998



Toi Derricotte's class, 1998



Patricia Takayama, lunch buffet, 1998



Yvonne Martinez, 1998

Here's to the next fifteen! Will you accept a 95 year old with a writer's block? Love, Rousal

Thank you for providing us all with such + xide + encouraging place to explore + the stories that give our hearts + mind our attention that must be told. *Suz Delgado*

Best wishes for a beautiful contribution to women writers by Kaymen

Thank you for all you have done for women writers! Katherine Dube

Thank you for providing the space for my soul to flight. Congratulations! *Maia*

What a gift of love to us all! Thank you *Anna Robin*
CONGRATULATIONS!
THANK YOU FOR A WONDERFUL EXPERIENCE!
Luella Wanda Plo

Congratulations & thanks for all you've done! Best wishes for many more, Chesley

This being my first year I hope to be an old hand! *Kathy Krause*
I've been blessed to have been part of this world - *Corinne Glenn*

Thank you for giving me this chance for flight - *Corinne Glenn*
what an amazing container of creativity and passion you hold for women writers here at Flight. I am truly awed and grateful! *Kim Barnett*

Heroes to your unique mix of acceptance, discernment + encouragement. Love, *Kelly*
Congratulations for 15 years of continuous flight. *Marissa*

Thank you for making this space for all of us. I have changed my mind & my path. *Michelle*

Two women with wings turned on the air! Congrats & more goods years of happiness. xo *Doranne*

Thank you, again and always - *Maga*

7.4.98
Thank you for creating this amazing space of adventure and support. *Jane Bailey*
You are such wise, warm women. I hope we give you the same strength + nourishment you give us. *Rachel Newman*

DEAR JUDITH & RUTH, 15 YEARS OF WINGS & WORDS...

HAPPY ANNIVERSARY FLIGHT OF THE CURND!

In this space you both have so lovingly carved - stories. Thank you from the heart for providing a place for women's stories to be told and for helping

Part of my heart lives here. Thank you both! *Jenny Grey*
Best wishes, much love and thanks for positively changing my life with Flight! Love, *Christy S.*

Thank you for the gift of flight and congratulations! *Wendy*
You've created a wonderfully supportive environment - Thank you! *Hannah Epstein*
Hope this goes on + on to empower women writers. You go girls! *Tamara*

Thanks for everything! *Rachel Newman*
Gosh Ben! *Ben*





Staff: Suzy Kitman, Andee Hochman, Dorianne Galarnyk, Sarah Sharp, Rachel Nelson, Cathy Brown, Char Breshgold, 1998

Thank you for giving us the opportunity to soar.
-Karen Rosenberg

Thanks for the Flight
Cecilya Abartis

Great work!
Noelle Sticks

I love the way you manage to make it all look effortless. You're terrific and Flight of the Mind is a gift to aspiring writers.
Alie Smaalders

15 years of women writing! Fake what a growth experience. Thank you with all good wishes. Congrats!
Morgan

Thank you so much for all the support and love you've given us. I wish it was my 15th birthday today!
Jenny Hornburg

Thank you for making place things such as 2
So much love,
Thank you for such a lovely making place things.
Jenny Hornburg

E.V.O.N. ZERBETZ GRAPHICS

Quoth the Raven: "Read Some More!"
Hand colored linocut, 14" x 20"
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In celebration of the
 always - a
 Love Deborah
 I will try to report this
 wonderful work on
 these five accepted!
 wonderful. Nancy
 Flight is a wonderful
 way to change the
 world. When we change
 the ripples spread
 in peace - the ripples
 Dear J & R -
 Inspiring! She is
 And I go home with
 a memory of Paradise.
 Thank you, Mimi K.

Growing up with
 your gentle pushing
 this is now celebration
 a leap here in the
 saved you made
 into gratitude. Thank
 you and love Lee
 Thank you so much for
 building this place & this
 experience for so many
 women... it has ~~inspired~~
 inspired me. I go home
 richer, wiser, and
 inspired. - Jen Meyer

The way you live
 work changes + inspires
 you to live
 The way you live
 work changes + inspires
 you to live

words
 FIND FLIGHT
 FROM
 WOMEN'S MINDS
 THANKS
 FROM
 THE FLIGHT!
 Sue Day
 Thank you - Sue
 Such a Sabrah. with
 Thanks for
 living so much of
 ourselves to make
 flight of the mind
 possible for us.

Congratulations on 15
 years of flight of the mind
 you do really amazing work
 here. Thanks.
 Sarah Sharp

J & R -
 Thanks for
 late night talks!
 Chela
 It is my joy to
 privilege to be part of
 flight with you, with
 gratitude & love,
 Deborah

Judith & Ruth: I'm having a joy in since
 I signed last week's card, that looked
 just like this... but I could give you
 thanks week after week and all up
 years with all the gratitude I feel.
 Love, you both, Cathy B.

You Ruth & Judith,
 and a fantastic world you
 create here for creativity and
 fun! I'm so grateful
 to have participated. Thank you!
 So very kind
 (I'm so grateful for the opportunity to
 participate in your flight of the mind)



Participant reading her work, 1998



Marissa Martinez reading her work, 1998

Thrilled to be part of this...
Thanks for all your good work & commitment!
Mazel tov!
Jayne Schram

Thanks for a fabulous week!
Jane Todd

Thanks again, Maya Schaffer

Kelly & Alan Janet Fletcher

Thanks! Debbie Miller

Thank you for my favorite week of the year - Sandy Poliduck

Thanks for your energy, care, work! Joanne Brady

Joe Myers Shelley Brannan

Congrats - it sounds so GRAND - Nancy Peate

THANK YOU THANK YOU!! Maureen Sullivan

Brawo! Brawo! And all my gratitude Uncle Blant

Quiridos Judith + Ruth, thank you for caring to make space

Jana Bachar

Think you both! Claire Bould

6/98

all best! Andrew

Dear Judith & Ruth,

15 YEARS & STILL SOARING!
~ HAPPY ANNIVERSARY FLIGHT OF THE MIND ~

with love & pride in you both - Gwende

Thanks for your gifts! Anne M. Lee

You've changed so many of our lives! Blessings Love x15 Jane Ursula

Love & hugs from Patricia

You both are wonderful! Thanks - Rebecca Stilling

Mahalo - Pamela Compton

Karen McKinnon Rosemary Blake

Patricia Sophia Irene Petri many thanks for your magical presence. Kathleen Winters

Patricia Wilson

So much gratitude + love to you, Cathy

What extraordinary midwives you are! With love, Monza

Alethea Eason

With thanks and wishes of good joy for both of you - Patricia

Thanks for everything! Rachel



From left: Ruth King and Ann Vermel, 1998

Hurray, This is a great workshop to grow a woman writer. THANKS MA!

Thank you for all the hard work to bring all these talents together! What sparks!
Liz Dossa

With huge love, respect and wending awe - Keiko

"Thanks" is never enough, but there you are. Nate Engoron with you give us what a gift you can give! How can we ever thank you? Alice

My unending appreciation and respect. Lisa Carbone

Quoth the Raven: "Read Some More!"
Hand colored linocut, 14" x 20"
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Florence

The McKenzie "miracle" happens because of the love and magic you bring ~ Flynn! Cathy Thaler

What if this 15th anniversary First has given me will last me my next 15! Thank you so much for creating this wonderful resource! Eleanor Berry

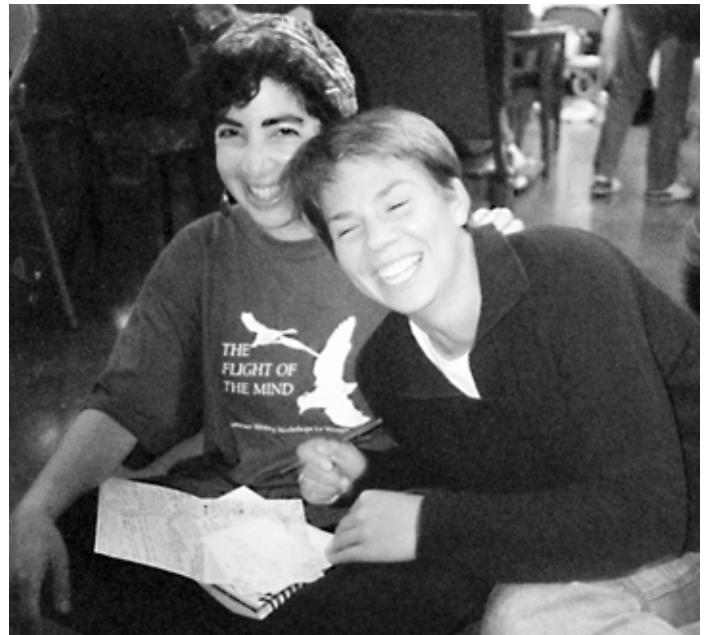
We are all so indebted to you both - What a big day you have created! Congratulations and love - Mary Slayter



Sandra Benitez, 1998



Ruth Gundle at work in Ruth and Judith's "office/bedroom/storage room," 1998



From left: Anndee Hochman and Cathy Brownl, 1998



Lunch on the terrace, 1998