

THE CREATIVE WRITING ALUMNI NEWSLETTER, FALL 2004

A newsletter for CSU MFA in Creative Writing Alumni, Faculty, Students, and Friends

Please send any announcements (publications, awards, or other news) or corrections to Judea Franck at Judea.Franck@Colostate.edu.

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MFA ALUMs DETAIL RESIDENCIES AND CONFERENCES

Wendy Rawlings, Deanna Ludwin, Emily Wortman-Wunder, Sara Cartmel, and Chris Arigo all gave generously of their time and answered some questions about their experiences at writing conferences and/or residencies. We really appreciate their advice and honesty in sharing information with current and former students.

A Look at the MacDowell Colony By Wendy Rawlings



The best part was the wicker picnic basket, “Omicron” painted artfully across the top. Inside might be a chicken salad sandwich, fruit, cookies, a thermos full of warm soup that I polished off well before noon.

To be given a cabin in the woods in which to write all day! Mine—named Omicron—had a piano in it as well, on which I pecked out “Heart and Soul” or nonsense when I was stuck for the next sentence on my laptop. A family of wild turkeys paraded past my window several times a day. This was at the MacDowell Colony in Peterborough, New Hampshire, a quaint New England town just north of the Massachusetts border.

An application to MacDowell, and to most other colonies, consists of a short information form requiring a project description and a writing sample. For prose writers, the limit is thirty pages. The admissions board searches for promising new writers as well as more established ones. At the time I went, I had published some stories in magazines but had not yet published a book. I was offered five weeks at the colony—to my mind, an astonishing length of time—and I also received some financial assistance, which helped me pay for my flight from Salt Lake City, where I was living at the time. I was in graduate school and, like most graduate students, dead broke.

My plan for the residency was to draft a novel. I had been struggling to make a transition from short

stories to the long form, and I thought it would be useful for me to work quickly and expansively, rather than fussing over every comma and word in every sentence. At the end of my time at MacDowell, I had produced 320 pages. It had a beginning, middle, and an end. Most days I wrote 15 pages, which for me is the written equivalent of a marathon. The euphoria didn't last long. Later I realized that the voice was wrong, the prose too breathless, the structure imposed rather than organic. I have since put that novel in a drawer and written another that bears not even a vague familial resemblance to it. Nonetheless, the exercise taught me that I could stay with material, a voice, and a set of characters for more than twenty pages. I'd never done that before.

Though MacDowell was probably the loveliest writer's colony I've ever attended, I've also had residencies at Yaddo, in Saratoga Springs, New York, and the Virginia Center for the Creative Arts, located in the rolling hills of the western part of the state. With its stately mansion, roster of high-profile writers, and Tiffany glass windows, Yaddo intimidated me. I lived in fear that I would spill my chicken kiev on some literary luminary. One day at cocktail hour, Frank McCourt and William Kennedy appeared on the patio and startled everyone silent. Famous writers and artists often come through Yaddo for a tour of the spectacular mansion and grounds. Myself, I preferred the relaxed atmosphere at MacDowell, where writers, artists, and composers often spent the evening playing ping-pong or going into town to quaff some local beer.

It's worth saying that time spent at a colony can be an intensely solitary time for a writer, particularly because colony rules state that unannounced visits to fellow artists' studios are verboten. When I last visited a colony, cell phones and e-mail were still in limited use; when I needed to talk to someone in what I came to think as "the outside world," I received and placed calls from a pay phone on the grounds. It wasn't unusual for me to go from breakfast to dinner without talking to another human being. This can be magical for someone working well on a project, a disaster for a writer struggling through a rough patch. Yes, there are people who go to colonies to get away from their spouses, fool around with fellow artists, and to try to rub elbows with famous people. However, a good deal of work still gets done. Do the math: even if you spend eight hours a day at your desk and eight sleeping, there are still another eight to fill. And since you don't have to cook, do laundry, schlep to the grocery store, or any of eight million other tasks that eat into your writing time at home, there's plenty of time to relax, read a big novel, drink cocktails, and watch the procession of wild turkeys outside your window.

Time Well Spent at Squaw Valley Poetry Workshop

By Deanna Ludwin



A poem a day—with each poem workshopped the following day! "Too intense," I told the poet friend who'd recommended the Squaw Valley Poetry Workshop. And yet, having missed application deadlines for a couple of attractive residencies, I mailed in the requisite \$20 fee and four-poem manuscript.

No doubt about it, the experience *was* intense. In fact, on the last night of the eight-day session, after a celebratory reading by the workshop leaders, dystocia set in. That last poem simply refused delivery. Two of my housemates sat up late with me, one on either side—midwives coaxing me along. The poem that finally arrived was probably the worst poem I've written in my adult life; nonetheless, I left California feeling victorious, pleased to have written seven poems—rather, six poems and one disaster. To facilitate my productivity, I'd come with a project in mind (a series of poems about torture, focusing on Chile during the Pinochet regime) and a number of books and Xeroxed articles to provide facts and inspiration.

For me, such an externally structured approach to poetry isn't always preferable. I thrive on solitude, the kind I've found at the Mary Anderson Center for the Arts in Mount St. Francis,

Indiana, and (even more so) at St. Benedict's Monastery near Snowmass, Colorado. But the friendships I developed with my Squaw housemates were immediate and amazing. The residents of Dethiersant House were not only generous in spirit, they were diverse in many areas. The eight of us were African American, Caucasian, and Latino; gay, lesbian, and heterosexual; a Dartmouth sophomore, a nursing student, an office manager, a librarian, a psychologist, an editor, and college teachers; poets with few and many magazine publications, a poet with two books. Serendipitously, one of my housemates, Ted Lardner, was a CSU poetry grad, someone I'd heard of but had never met. Of the 68 workshopppers in attendance—about half from the West Coast—I was the only one from Colorado. So many voices, so many critical perspectives!

Mornings and afternoons, we wrote or hiked in the mountains around the small resort, home of the 1960 winter Olympics. Before dinner each evening (fresh, flavorful foods—including vegetarian entrees), we enjoyed stimulating craft lectures by our workshop leaders. One afternoon, the whole group picnicked on a Lake Tahoe beach; one evening, the founders hosted a catered dinner at their house. Our own accommodations were spacious and nicely furnished, with plenty of places to write indoors and out. The facilitators—Yusef Komunyakaa, Sharon Olds, Lucille Clifton, Galway Kinnel, and Li-Young Lee—were friendly and participatory. On occasion, my housemates and I—along with a couple of poets I met in workshops—still correspond.

So what's not to like about Squaw—"the Breadloaf of the West," as Californians are fond of calling it? Well, it's pricey: around \$750 for tuition, dinners, and photocopying; \$350-500 for housing; and whatever it costs to get there. However, a number of half-tuition scholarships are available. And looking back at the experience, it seems like quite a bargain.

In addition to the Poetry Workshop, the Squaw Valley Community of Writers sponsors workshops in fiction, nonfiction, screenwriting, and playwriting. Workshop facilitators vary from year to year; Dean Young, Cornelius Eady, and C. D. Wright were among last summer's poetry facilitators. The admissions procedure is competitive, but admissions are based on manuscripts only, not publication records. For more information, see www.squawvalleywriters.org/poetry.

An Experience at Hedgebrook **By Emily Wortman-Wunder**

When I applied to Hedgebrook Writer's Colony for Women (<http://www.hedgebrook.org/>) in the spring of 2003, not only was I a long shot for acceptance, I wasn't even sure I'd be able to go. I was a couple months shy of getting my MFA in fiction, I had an unweaned toddler at home, and with no prospect of a job, I didn't know how we'd afford daycare while I was gone or even the cost of transportation to Whidbey, Washington. But I couldn't help myself: my writing *needed* two weeks of concentration. I couldn't afford not to try.

I found out I'd been accepted in June; they had scheduled me for two weeks in November. After the initial celebration, I sat down and tried to prepare myself and my family for a two-week absence. We begged and borrowed daycare time from friends and family, Mike arranged to take some time off work, and we tried to practice bedtimes without Mom.

Next, I prepared myself. Mostly, I made sure that I either finished lingering creative projects or locked them in a closet: I wanted to be able to use the time to write without internal distractions. Here are the goals I set for myself, or the restrictions I removed:



1. I made a commitment to writing scenes every day, not just journaling or describing my thought process to myself. The first evening after I arrived, the cabin was freezing, I was exhausted from a day's travel across the country, and I was still so excited by being there that I had trouble concentrating, but I made myself sit down and work on a story.
2. I put aside several long-term writing projects—a novel and a few stories that were in their nth revision—that were really frustrating me, and gave myself permission to work on several ideas for stories and essays that had been bumping around a while with no time to develop.
3. I made the commitment of finishing at least one story and one essay while I was at Hedgebrook.
4. I didn't work on anything that required research. This was partly practical, as there was only one computer with Internet access at Hedgebrook, and it was available for only a few hours each evening. It was also a way of getting around one of my most powerful tools of procrastination. I also didn't work on anything vaguely commercial: I confined myself to stories and literary essays.

I quickly settled into a routine. My typical day was this: I got up at seven, built a fire in the woodstove, ate breakfast (cereal and tea, packed the night before in the Hedgebrook kitchen), and read for an hour, usually the short stories of Alice Munro. Then I worked until two in the afternoon, with a short break for lunch (packed the day before by the Hedgebrook chef). At two I went for a walk or a run—Hedgebrook had 48 acres of farms and woodland, and it was two miles along a country road from the beach. At six I went to dinner with the other writers, and in the evenings I read or stared into space.

My Hedgebrook experience came at a perfect time for me. After three years in the MFA program, two of those with GTA responsibilities and a child at home, I knew how to use quality writing time when I had it. I was confident enough in my own abilities to keep working and producing and to not be intimidated by the other writers, even though I was the youngest and least experienced there. Furthermore, it came at a time when without some outside reinforcement, I may have felt my will to write flag a little. Both being accepted as a writer and seeing myself produce some of the most coherent and powerful material I've yet turned out, have helped get me through the dry tedium of motherhood and work since then. I've had a lot of luck with the stories I wrote—two have been accepted for publication in the nine months since my time at Hedgebrook—and it was invaluable to meet six other women writers who have struggled through some of the same things I'm dealing with now, and come out writing. I thoroughly recommend a residency experience to any new MFA, particularly ones with family.

Getting Out West to WLA **By Sara Cartmel**

If you find yourself drawn to the American West—its places, people, and literature—consider attending next fall's conference of the Western Literature Association. It will offer an excuse to further explore western territory, rub elbows with scholars who are lovers of the West, hear their new thinking on western literature and their own creative writing rooted in the West, and share your writing with an audience already in love with your subject.

Several CSU professors and students (John Calderazzo, SueEllen Campbell, Dave Johnson, David Mogan, Sarah Sloane, and I) presented papers at this year's WLA conference in Big Sky, Montana. It did indeed provide an excuse to get out into the West: We watched Old Faithful erupt, fly-fished the Gallatin River, and washed our faces in Swan Creek as it flowed past our campground. Of course, most conference participants stayed in the resort at Big Sky, but they were so down to earth that I felt comfortable presenting in hiking boots and greasy hair.

The thrill went beyond the visceral experience of water flowing around my wader-clad legs to the intellectual rush and stimulation in a gathering of minds. I found myself excited and inspired by the readings of other creative writers in nonfiction, fiction, and poetry—and seem even to have excited others myself, adding the boon of now *knowing* a few more people.

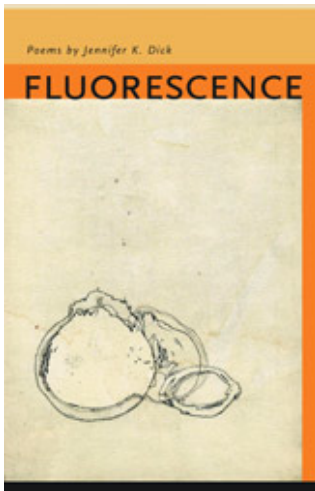
The 2005 WLA conference, "Cultures of Memory and Forgetting in the American West," will be held in Los Angeles in late October. To learn more, visit www.usu.edu/westlit/conference2005.html.

A Review of AWP By Chris Arigo

For the last three years I attended the AWP Conference in its various locales. I find it basically overwhelming: trillions of panels, people, nervous poets and fiction folk looking for publishers . . . Ultimately, it is a distillation of creative writing careerism—egads. However, it has its upside: I have met almost all of the editors who have published my work and was later asked for more work. I managed to make some great connections for doing book reviews, and some folks have solicited poems. I feel bad for those who are interviewing for jobs, who slink around in their new suits, sweating and constantly on the lookout for the people who might be interviewing them next. They usually sip mineral water at the bar. Of course, it's also a great way to catch up with past professors and friends—esp. the “AWP friends”—the ones you only see there but e-mail with all year. I would recommend the conference for people at any stage of their careers—it shattered a lot of illusions and mistruths (and a bit of optimism) about the job market, the way of the world, etc. It's also useful in that you get to know the environment before you are actually one of those sweaty people in new suits. Oh—and the parties in the evening are fabulous (the unofficial parties. . .).

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SPOTLIGHT ALUM: JENNIFER DICK



“Writing is the focus of my life,” says Jen Dick, and that focus has finally paid off. Dick is the author of *Fluorescence*, a recently released book of poetry from the University of Georgia Press, the 2004 winner of the Contemporary Poetry Series. Her book is a smattering of poetic approaches; it opens and closes with two dramatic poems, and between them is a series of poems using a character called the small girl, poems based out of Breugel and out of Keith Donovan’s Breugel-based artwork, dream poems, etc. Dick feels that what unites these poems is a “slithery syntax” and, she hopes, that these poems allow the reader “a sense of progression through space” as they confront the aspects of language that people her poems. Laura Mullen, author of *The Surface*, *Tales of Horror* and *After I Was Dead*, seems to agree, calling Jen Dick’s poems “accountable to the truths of a violent kaleidoscope world.”

Currently, Dick is on a reading tour of sorts. She has made appearances all along the east coast, in South Hadley, Worcester, Cambridge, New Haven, NYC, Brooklyn, and D.C. She will soon move on to Toronto and Iowa before coming to read here at CSU as part of the Creative Writing Program’s Fall 2004 Reading Series. She has been immensely enjoying reading her work to audiences that have ranged from an intimate group of twenty or so listeners to crowds standing shoulder to shoulder. “Most of all,” she notes, “I have been struck by the generosity of the people who have arranged and scheduled events and plugged them in their towns.”

Since graduating from the MFA program at CSU in 1999 with an emphasis in poetry, Dick has been living in Paris. She is a doctoral candidate in Comparative Literature at the Paris III: la Sorbonne Nouvelle, where she teaches writing and phonetics. During the summers, Dick teaches creative writing for the Oxbridge Programs. She was also the previous editor of the literary magazine *Upstairs at Duroc*.

When asked how she is able to maintain an active writing career amid all her teaching and editing, Dick’s answer is simple. She says that “writing is a very intimate, personal and very private thing, and so to teach takes me out of my house and into the world, gives me contact with others and with how they use language and how they reflect on the world of reading and writing and just on the world in general . . . to listen to language returns me to my own language and use of it, thus keeps me engaged in writing.”

Jen Dick will read her work here at CSU on Thursday, November 11 at 7:30 in the Hatton Gallery.

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CR ANNOUNCES NELLIGAN PRIZE WINNER

The 2004 Nelligan Prize for Short Fiction, the first award of this annual prize, was given to Emily Bloch for her story "The Elevator Version," selected by Emily Hammond. Bloch received a \$1,000 honorarium and the story will appear in the fall 2004 issue of *Colorado Review*. "This dazzling story," says Hammond, "of a family navigating through separation, a father leaving his wife and two teenaged daughters for a younger woman and a new life, is told through a mingling of keen-eyed details and superb, sensitive writing. Never is there a wrong move in this first-ever published story; expect to read more of this talented writer's work." Established in memory of Liza Nelligan, who received her master's in literature from Colorado State University's English Department in 1992, the Prize seeks to honor Liza's life, her passion for writing, and her love of fiction. To order a copy of the issue in which Bloch's story appears, please visit <http://coloradoreview.colostate.edu>. Guidelines for the 2005 Nelligan Prize are also available on the Web site. Please note as well: CSU alums are entitled to the discounted subscription price of \$19.

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READING SERIES COMMITTEE ANNOUNCES THE RETURN OF THE WRITERS HARVEST

We're very excited to have the Writers Harvest return to CSU after a roughly seven-year hiatus. A literary reading to benefit local hunger, domestic violence, and at-risk youth programs, it will feature CSU faculty Leslee Becker (fiction), John Calderazzo (nonfiction), and Matthew Cooperman (poetry), with our headliner being National Book Award finalist and Colorado resident Kent Haruf. The reading will take place on Friday, Nov. 5, 2004, in the West Ballroom of the Lory Student Center. The event is free and open to the public.

Started in 1992, by social outreach organization Share Our Strength, the Writers Harvest has operated as a national literary benefit, raising over a million dollars to fight hunger. Initially, the event was coordinated nationally in cities and on campuses across the country, with writers contributing their voices in the fight against poverty. No longer sponsored nationally by Share Our Strength, the Writers Harvest has now entered the general lexicon as a writer's benefit, and operates independently to support local outreach programs.

For Colorado State's Writers Harvest, proceeds will go to support the [Food Bank of Larimer County](#), [Crossroads Safehouse](#), and [Turning Point Center for Youth and Family Development](#). Information tables from these organizations will be onsite for educational purposes. Members of the English Department and students from both the Creative Writing Program and the Art Department have volunteered their services for the event. Please come out and support a good cause!

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READING SERIES ANNOUNCEMENTS

CSU Creative Writing Program's Reading Series for Fall 2004 kicked off in September with MFA Candidates Sara Cartmel, Syl DeLeon, and Rosa Salazar at the Hatton Gallery.

Chris Offutt read from his forthcoming short story collection at the Hatton Gallery on September 30. Offutt is the author of nonfiction works *No Heroes: A Memoir Coming Home* and fiction *Kentucky Straight* and *The Good Brother*.

In October, Jack Collum, author of *Red Car Goes By* among many others, read from his work also at the Hatton Gallery as a special addition to the Reading Series made possible by the Literacy through Poetry Program. Literacy through Poetry is a Poet Laureate project that trains graduate students to present poetry in the elementary schools as an aid to enhancing literacy. This is the fifth year of the

project. For more information about this program, please contact David Robinson at misterrobinsonbla@yahoo.com.

Also in October, the Creative Writing Program hosted the second 4-by-4 Reading Series event featuring four graduate students from CU, DU, Naropa, and CSU, the four surrounding universities with graduate programs in Creative Writing. This is a new community reading series that will happen four times a year and each university will have the opportunity to host a reading. The first reading was hosted at Naropa on October 8. The remaining two readings will be hosted by DU and CU in the spring.

October ended with poets Don Revell and Claudia Keelan reading in the Hatton Gallery on the 28th. Keelan read from her most recent work *The Devotion Field* and Revell from his most recent work, *My Mojave*, for which he recently won the Lenore Marshall Poetry Prize.

November will begin with the Writers Harvest on November 5 at 7:30 pm at the Lory Student Center West Ballroom. This event will feature Leslee Becker, Matthew Cooperman, and John Calderazzo, as well as National Book Award Finalist Kent Haruf. The reading will be a benefit for Turning Point Center for Youth and Family Development, Crossroads Safe House, and the Larimer County Food Bank. Admission will be by donation of cash or canned food items.

Poet and CSU alum Jen Dick will also join us in the Hatton Gallery on November 11 at 7:30 pm. She will read from her new book, *Fluorescence* (University of Georgia Press, 2004).

The Fall Series will conclude with a reading by MFA students Brice Particelli (fiction), Bonnie Emerick (poetry), and Matt Myers (fiction) in the Natural Resources Room 113 on December 9.

Our Spring 2004 readings are listed below (all readings are at 7:30 pm):

Thursday, February 2

Crow/Tremblay Alumni Reader
Sandra Meek
Hatton Gallery: Visual Arts Building

Thursday, February 17

MFA Reading
Stephanie Stickney, Juliette Guilmette & Judea Franck
Hatton Gallery: Visual Arts Building

Thursday, February 24

Rusty Morrison
Winner of the 2004 Colorado Prize for Poetry
Hatton Gallery: Visual Arts Building

Thursday, March 24

Eleni Sikelianos and Laird Hunt
Room 113: Natural Resources Building

Thursday, April 7

Ron Carlson
Room 113: Natural Resources Building

Thursday, April 22

MFA Reading
Jenna McWilliams, Marcus Pickett & Katie Arnsteen
Room 113: Natural Resources Building

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AWARDS AND PUBLICATIONS

Cathy Ackerson (Fiction, 2004) was recently hired by the National Center for Family Literacy. She'll be

assisting the VP of Knowledge, Development, & Innovation and other Directors there. The company can be found on the web at www.familit.org. She was also married in October at a small ceremony in Kentucky to Kurt Bendl.

Chris Arigo (Poetry, 2000) has had nine poems recently accepted by *Cricket Online Magazine* and a few additional poems accepted by *Elixir*.

Laura Augustine (MFA, 1994) has recently taken up the art of bookbinding and has created over 15 handmade books. Chris Hoerter (MFA, 1994) is now working as a freelance editor. Together, they've started Dark Moon Press, which should start losing money with the publication of its first title sometime in the next several months.

Leslee Becker's story "No Such Place" is coming out this month in *Epoch*. The Ragdale Foundation has also offered her a writing residency.

Nancy Blouin's (Poetry, 2000) work appears in the new issue of *Diner*.

John Bradley has a book of poetry, *Terrestrial Music*, forthcoming from Curbstone Press, and a book of correspondence between Tomaz Salamun and Bradley, *War on Words*, forthcoming from BlazeVOX.

John Calderazzo has published a new nonfiction book, *Rising Fire: Volcanoes and Our Inner Lives* (Lyons Press, 2004), about which Scott Russell Sanders says: "With skill and aplomb, John Calderazzo leads us on two enthralling journeys—one into the depths of the earth, and one into the depths of the mind." He has also been doing related talks and readings at such places as the Tattered Cover in Denver; the Western Literature Conference in Big Sky, Montana; Heifer International Headquarters in Little Rock, Arkansas; West Texas A & M University; and elsewhere. During this past year he also reviewed a book for *Orion* magazine and did manuscript book reviews for University of Arizona Press and University of Nebraska. He will appear at the Writers Harvest on November 5 at the Lory Student Center West Ballroom at 7:30 pm.

Jennie A. Camp (Fiction, 1997) received her doctorate in American literature from the University of Denver this past June (dissertation title: *Angling for Repose: Wallace Stegner and the De-Mythologizing of the American West*). She lives in Platteville with husband Loren and their three children: Miles, 4; Piper, 2; and Mattie, 8 months.

Jill Darling's (Poetry, 2002) essay "Non-Military Targets" will appear in the Spring 2005 issue of *Quarter After Eight*.

Jen Dick (Poetry, 1999) has work in the new issue of *Diner*, and her book *Fluorescence* was released this fall by University of Georgia Press. She will be reading all around the US this fall. Contact her at fragment78@aol.com.

Bonnie Emerick's (Poetry, 2005) poem "these things happen" was published in the Fall 2004 issue of *So To Speak*.

Judea Franck's (Fiction, 2005) story "Ocean Sounds" was published in a recent issue of *Room of One's Own*. She was married to Joseph Wingate this summer in New Hampshire.

Evelina Galang (Fiction, 1994) won the 2004 Award for the Novel from the Associated Writing Programs. Her book *One Tribe* will be published by New Issues Press.

Deanna Ludwin's (Poetry, 1995) essay "The Prose Poem: A (Mostly) Personal History" just came out in the second issue of *Sentence*, a journal devoted to the prose poem and prose poem scholarship. Her prose poems "My Lover's Greatest Fear" and "How I Came to Work at Wheaton's Dairy" are forthcoming in *Luna*. She was awarded the 2003 College of Liberal Arts Excellence in Teaching Award for Special Appointment Faculty. Also, she was one of 18 finalists (of "about a thousand" submissions) for the 2004 Tupelo Press First Book Award. In addition, she received the first Stephanie White Memorial Award for a fellowship at the Mary Anderson Center for the Arts in Mount Saint Francis, Indiana. During her March

residency, she was featured as a "Studio Saturday" artist, along with visual artists and another writer. On a personal note, Deanna is the grandmother of two, Ian Cole (who goes by "Cole") and Grant, sons of Mark and Laura Ludwin. Her son David was married to Katie Fanning this August in Vail. Husband Gary is still practicing ob-gyn with the Fort Collins Women's Clinic.

Jacqueline Lyons's (Poetry, 1999) book *The Say They Say Yes Here* has been nominated for the Poetry Society of America's First Book Award. Also, her poem "Stages of Her Soft Eclipse" was published in the most recent issue of *Interim*, and her essay "The Arbiter of Twilight" will appear in the Fall 2004 issue of *Colorado Review*.

Sandra Meek's (CSU BA, 1986; MFA Poetry, 1989) second book of poems, *Burn*, will be released by Elixir Press in January 2005. Her first book of poems, *Nomadic Foundations*, was awarded both the Georgia Author of the Year in Poetry and the Peace Corps Writers Award for Poetry. Associate Professor of English, Rhetoric, and Writing at Berry College, she has been invited to read her work at the 2005 AWP conference in Vancouver on a panel for *Mid-American Review's* 25th anniversary and will be reading with Alberto Rios, Mary Ann Samyn, Alex Parsons, and Ray Gonzalez.

Laura Merrill (Poetry, 2002) is working as Volunteer Connection Coordinator for the community service office at St. Cloud State University in St. Cloud, Minnesota.

Paul Miller, editor of *Comment*, CSU's faculty/staff newspaper, and editor for the University Relations Department, was recently recognized with national awards for his publishing work. Miller was honored with two 2004 Awards for Publications Excellence by Communications Concepts, a national professional public relations and marketing group, in the category of Feature Series Writing for Diversity at CSU and in the category of Most Improved Newsletter for *Comment*. The awards were based on excellence in graphic design, editorial content, and the ability to achieve overall communications excellence.

David Milofsky now writes a regular column on books for the *Denver Post* called "Bookbeat." He also just finished his fifth novel. His daughter Jennie was married this past summer.

Sophie Moore (Fiction, 2001) is teaching scriptwriting at University of Denver this fall, and she has an essay forthcoming in the winter issue of *Film Quarterly*.

Wendy Rawlings (Fiction, 1996) has a story, "Berries on the Vine," in the fall issue of *Tin House*.

Dan Riehle (Poetry, 2002) is working as Development Associate for Corporations and Foundations at the Walker Art Center in Minneapolis, Minnesota.

Kyra Ryan's (Fiction, 1999) freelance editing biz is booming. Her name can be found in the acknowledgements of a few books currently in bookstores: *All That Matters*, by Jan Goldstein (Hyperion); *Little Earthquakes*, by Jennifer Weiner (Atria); and *The Doctor's Wife*, by Elizabeth Brundage (Viking).

Steven Schwartz's story "Opposite Ends of the World" will appear in the winter issue of *Bellevue Literary Review*. His essay "What We Talk About When We Talk About Negative Attachment" is forthcoming in *North American Review*.

Bill Tremblay's latest book, *Shooting Script*, has received the "Silver Award" from *Foreword Magazine*; it has also received a very good review by Frank Allen in *American Book Review* (July-August, 2004); and it is currently a finalist for the Colorado Book Award. Bill's first screenplay, *Burning Judas*, was a finalist for the Moondance Film Festival, 2004. Bill's poem "Creation" from his book *Duhamel* (BOA Editions, 1986) is featured in Jack Myers's *Portable Poetry Workshop* (Wadsworth, 2004) as an example both of an archetypal creation myth and as a notable adaptation of cinematic techniques to the uses of poetry. Bill volunteers summers on the trail crew of the Poudre Wilderness Volunteers, in service to the US Forest Service.

Thom Ward (Poetry, 91/92), Editor at BOA Editions, has a new prose poem forthcoming in *Speakeasy* literary magazine.

Jenny Wortman's (Fiction, 2002) story "Missing" appeared in the Summer/Fall 2004 issue of *Fourteen Hills*. Last November she married John Scarboro in a small ceremony in Boulder.

Emily Wortman-Wunder (Fiction, 2003) has a story forthcoming in the *Ontario Review*. She continues to write nonfiction for the Canadian magazine *Porch* about the trials and rewards of neighborhood and community. She is having a second baby at Christmastime.

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We hope this newsletter will help alumni of our writing program (now nineteen years old) keep in touch with one another, renew old connections, and provide networking to further your writing career. If you have any announcements, accomplishments, or news items you would like included in the newsletter—such as publications, jobs, marriages, births, awards, fellowships, residencies, or just updates on your life since graduate school—please send an e-mail to Judea.Franck@Colostate.edu with that information. We thank you for helping us extend the boundaries of our writing community.