DIRECTOR’S NOTE

Hello from Cincinnati! Thanks to those of you who contributed to this newsletter and to our coordinator, Jenn Habel, for putting it all together. It's been an excellent year for jobs and publications. You'll see some recent or forthcoming publications from faculty, alumni, and current students listed below, and we're delighted that alumni and graduating students will be starting new jobs at Santa Fe University of Art and Design, Indiana University East, Adams State University, Cleveland Institute of Art, Miami University, and the University of Oregon.

In other news, next year, we'll welcome our first two graduate students in literary nonfiction; we've expanded our undergraduate course offerings to include classes like Audiopoetics, Writing Comic Fiction, and Introduction to Screenwriting; and John Drury and Jim Schiff won the department's teaching award. I'm sorry to report that our colleague in poetry, Danielle Deulen, is leaving for Willamette University in Oregon. A search for a visiting assistant professor is underway, and we hope to search for a tenure-line replacement next year.

It was great to see some of you at AWP—hope to see you next year in Los Angeles.

Leah Stewart, Director
GRANT ALLOWS GROWTH OF THE CINCINNATI REVIEW

Readers of The Cincinnati Review may have noticed that the Winter 2015 issue was significantly longer than its predecessors. The next issue, due out in July, will be even longer. This is because the journal won an NEA grant to support the publication of long-form poetry and prose, as well as graphic plays, to celebrate its 10th anniversary. We asked Managing Editor Nicola Mason some questions about these special issues.

What led you to decide to pursue funding to publish long-form pieces? Were you trying to fill a gap you perceived in contemporary publishing?

We wanted to go all out for our tenth anniversary. We were already expanding our issues to include art songs (whereby a composer sets a poem from our pages to music), and we were in the thick of producing a graphic play (paying a graphic illustrator and playwright to collaborate on a full-color analog version of one of the latter’s works), and these projects had generated a lot of excitement, so we decided to drop our length limit and open up to long forms. I should say that a grant from the NEA made this financially feasible, because we intended to continue publishing the shorter forms as well, and the long forms would simply augment our issues. We weren’t sure what to expect, but the response to our call for long forms—both in poetry and in fiction—was overwhelming. We received hundreds of submissions in very short order.

What challenges did you face in putting together these issues?

The challenge in putting together these issues was the time involved. We were already receiving upwards of 6,000 submissions per reading period. Not only was there a lot of extra reading to do, but our issues swelled from around 225 pages to around 325 pages. There were more contracts to put together, more payment forms, more copyediting, more proofreading—more correspondence in general. Everyone on staff (with the exception of the genre editors) works half-time, so we’ve really been in hyperdrive for a while.

Have you gotten feedback on the first of the issues that include work in longer forms? If so, what has it been like?

The extra work we’ve put into these issues has been worth it. We’ve seen our subscriptions and our number of followers (on Facebook, Twitter, and our blog) make leaps, and we’ve received the most wonderful comments from contributors and readers alike. And that’s based on the first long-forms issue. The next one—even heftier—is due out in July. I should also mention how much fun it has been to stretch
ourselves, to delve into and contemplate and discuss the amazing variety of poem sequences and “storyvellas” that have come our way. The success of this initiative has inspired us to move into new territory again. Next up: a YouTube channel.

VISITING WRITERS SERIES

Highlights of the 2014-15 Visiting Writers Series included Elliston Poet Mary Szybist’s visits and the sixth Emerging Fiction Writers Festival. While on campus, Szybist gave a master class titled “The Concessional Structure” on the varied ways in which poems turn; a lecture titled “Repetition and Resonance,” which considered forms of repetition in the work of George Herbert, Donald Justice, Mahmoud Darwish, Robert Hass, and others; and a wonderful poetry reading, which can be heard here.

Mary Szybist lecturing in the Elliston Room


The Emerging Fiction Writers Festival featured Dean Bakopoulos, Alissa Nutting, Ed Park, and Nelly Reifler—a diverse and exciting group. In addition to giving readings, these writers took part in two panels: “The Engines of Fiction” and “Realism and Fabulism.” Audio recordings of these panels, as well as of the Festival readings, will soon be available as part of the Elliston Project, an audio archive of over 700 recorded readings and lectures that can be accessed through the UC Library’s website.

Emerging Fiction Writers Festival Panel

Jamaal May reading in the Elliston Room
We are excited to announce that the 2015-16 Elliston Poet will be Carl Phillips. Phillips is the author of twelve books of poetry, most recently Silverchest and Double Shadow, winner of the Los Angeles Times Book Prize. He has also written two books of prose, The Art of Daring: Risk, Restlessness, Imagination and Coin of the Realm: Essays on the Life and Art of Poetry. His awards and honors include the Kingsley Tufts Poetry Award, the Kenyon Review Award for Literary Achievement, the Lambda Literary Award, and fellowships from the Guggenheim Foundation, the American Academy of Poets, the American Academy of Arts and Letters, and the Library of Congress. Phillips’ thirteenth book of poetry, Reconnaissance, will be published by Farrar, Straus and Giroux in September. He is currently professor of English and African American studies at Washington University in St. Louis.

NEW AND FORTHCOMING FACULTY BOOK PUBLICATIONS

We are delighted to report that three members of the creative writing faculty have new or forthcoming books. In March 2015, John Philip Drury published Sea Level Rising, his fourth poetry collection. Leah Stewart’s fifth novel, The New Neighbor, will appear in July 2015; and Chris Bachelder’s fourth novel, The Throwback Special, will appear in March 2016. We asked John, Leah, and Chris about those books.

Sea Level Rising by John Philip Drury (Able Muse Press, 2015)

From the publisher’s description: Sea Level Rising, John Philip Drury’s fourth collection, revels in water—flowing through rivers, splashing on quays and docked vessels, the wake of speeding boats, the elusive tang of sea salt in the heart of the prairie, even the water of baptism that rebirths the believer. . . . The waves of music, like those of water, are also prominent in the musings of this collection, where that which “rises and returns/ approaches music, a blessing/ beyond sound.”

Q & A with John:

How is your new book similar to or different from your earlier ones?

It took me twenty years after receiving my MFA at the Iowa Writers’ Workshop to have my first full-length collection of poetry published. By then, I had accumulated a lot of material, so just a portion of that stockpile...
went into *The Disappearing Town*. Some of the poems, in particular those about Venice, were quite new, while others went back to the 1970s. That delay in getting my first book published explains why the chronology, in terms of composition, is all out of whack in my poetry collections. The same is true with my fourth book, *Sea Level Rising*, which just came out from Able Muse Press. I wrote the first draft of “Great South Bay” in 1976, when I was full of self-doubt about my future as a poet and it took a midnight drive to Patchogue, a town on the south shore of Long Island, to snap me out of my writing slump. The newest poem in the new collection, “Honeymoon in Venice,” comes from a couple of years ago. Those two books, along with my second, *Burning the Aspern Papers*, all contain a lot of poems about watery places, including Venice and the Eastern Shore of Maryland, and many poems in traditional forms I’ve found addictive: sonnets, ghazals, and Pindaric odes. My other poetry collection, *The Refugee Camp*, all contain a lot of poems about watery places, including Venice and the Eastern Shore of Maryland, and many poems in traditional forms I’ve found addictive: sonnets, ghazals, and Pindaric odes. My other poetry collection, *The Refugee Camp*, is different because it comprises a 48-part sequence followed by a long-lined coda, but it does connect with the other books, especially in terms of the Jamesian theme of the American ingénue in Europe. One difference in the new book is that each of the three sections has a title, and each title comes from a phrase in one of the poems, such as “The Law That Nothing’s Permanent but Change,” the opening section of poems about bodies of water, the title coming from “Circle Line,” a crown of sonnets about my experiences with my father and son on the tour boat that cruises around Manhattan.

What the largest question or challenge you faced in writing the book?

The biggest challenge was overcoming my attachment to poems that had appeared in magazines but weren’t really good enough to include in the collection. My wife, LaWanda Walters (whose poem “Goodness in Mississippi” is forthcoming in *Best American Poetry*), serves as my in-house poetry critic and advisor. A couple of years ago, she went through my still-unpublished manuscript, which was then called *Circle Line*, and pulled out the poems she thought I should delete. My initial impulse was to squawk and protest, but I realized that she was right. I went on to delete some more. The collection went through many different arrangements, but coming up with the right titles for the three sections helped.

The New Neighbor by Leah Stewart
(Touchstone/Simon & Schuster, 2015)

From the publisher’s description: In the tradition of Zoe Heller’s *What Was She Thinking? Notes on a Scandal*, *The New Neighbor* is a darkly sophisticated novel about an old woman’s curiosity turned into a dangerous obsession as she becomes involved in her new neighbor’s complicated and cloaked life.

Q & A with Leah:

How is your new book similar to or different from your earlier ones?
Each of my books is set in a different place: this one takes place in Sewanee, Tennessee, where I've spent a great deal of time. It has in common with earlier books a preoccupation with secrets and identity and relationships between women. It's very different in having one of those women be ninety years old, with a back story about being a World War II nurse for which I had to do copious research.

**What the largest question or challenge you faced in writing the book?**

The historical elements were challenging, not because of the research, which I enjoyed, but because I approach writing fiction largely via an understanding of my characters' inner lives, and I struggled to convince myself that I understood what it was like to be a twenty-something woman in a front-line army hospital in France in 1944. Doing the research wasn't just about gaining information but about convincing myself I had sufficient authority to imagine her experience.

*The Throwback Special* by Chris Bachelder  
(W. W. Norton, 2016)

> From the publisher’s description: *The Throwback Special* is the story of twenty-two ordinary guys who gather each fall to reenact what ESPN has called “the most shocking play in NFL history”: the November 1985 play in which Joe Theismann of the Washington Redskins had his leg horribly broken by Lawrence Taylor of the New York Giants on Monday Night Football. (The play was known by the Redskins as the “Throwback Special.”) Over the course of a weekend we follow the men as they choose roles; spend a long night of the soul revealing their secret hopes, fears, and passions as they prepare for the game; and finally enact their strange and yet oh-so-American ritual for what may be the last time.

**Q & A with Chris:**

**How is your new book similar to or different from your earlier ones?**

Like my previous novels, *The Throwback Special* is comic, premise-driven, and relatively plotless. And like my previous book, *Abbott Awaits*, this novel is interested in masculinity, marriage, fatherhood, and deep interiority. (Male interiority is not, contrary to widespread belief, an oxymoron.) This book is different, though, because it does not have a central protagonist. It features 22 men who gather annually for a ritual reenactment, and the ritual itself is perhaps the closest thing to a main character. The novel takes something of an anthropological approach to the men's thought and behavior, and this approach necessarily corresponded with some new (for me) formal and technical aspects—the use of an omniscient point of view, for example.

**What the largest question or challenge you faced in writing the book?**

There were a number of interconnected problems and questions. How much significant, causally-linked event do I need? (Or how little can I get away with?) Why, if the men have been doing this for years, am I focusing on this particular weekend? And most crucially, how can I
create dramatic effect—and evoke genuine feeling—without a central protagonist? The novel has a ridiculous premise, but it’s not satire or farce. I very much wanted to create an atmospheric experience that would draw readers in and make them care about this peculiar ritual.

**FACULTY NEWS**

**Chris Bachelder:** My fourth novel, *The Throwback Special*, has been accepted by Norton and will be published in March 2016. I have fiction forthcoming in the *Paris Review*, and my story "Eighth Wonder," originally published in *McSweeney’s* in 2009, will be included in a climate fiction anthology called *Loosed Upon the World*, out in August. Last summer, I traveled with my wife and two daughters to Ireland, where I drove a stick shift without hitting a single sheep. This summer I’ll return to Tennessee to teach a six-week fiction workshop at the Sewanee School of Letters.

**Don Bogen:** The highlight of my year was spending two months as an IdEx Visiting Scholar at the University of Bordeaux where I worked with a translation group and gave a reading. I also gave a reading and delivered a paper on Cathy Park Hong at the biennial conference of the Spanish Association of American Studies in Madrid. New poems of mine were published in *Crazyhorse* and *Boston Review*, and two older poems were included in *Every River on Earth: Writing from Appalachian Ohio* (Ohio University Press, 2015). “Through the Frame,” Steven Weimer’s setting of my poem “Family Album,” was performed at UC’s College Conservatory of Music, and “The Bogen Songs,” Yehuda Yannay’s setting of six of my poems, was included on the CD *Stas Venglevski: Today & Yesterday*. My translations from the Uruguayan poet Javier Etchevarren appeared in *Notre Dame Review* and *palabras errantes* and were featured on Poetry Daily; translations from the Spanish poet Julio Martínez Mesanza were published in *Tupelo Quarterly* and *Ezra*. My version of Martínez Mesanza’s selected poems, *Europa: Selected Poems of Julio Martínez Mesanza* is forthcoming from Diálogos Books next fall.

**John Drury**’s fourth full-length poetry collection, *Sea Level Rising*, was published by Able Muse Press in March. He has given readings at the Columbus College of Art & Design, Joseph-Beth Booksellers, and the main branch of the Public Library of Cincinnati. He’s scheduled to read in June (with Margo Stever and Jennifer Franklin), probably at the Mercantile Library (although that’s still in negotiation) and during the Fall for the Book festival at George Mason University. His poems have come out recently in *River Styx*, *Measure*, and the 125th Anniversary issue of *Poet Lore*, and are forthcoming in *Hampden-Sydney Poetry Review* and *Contemporary Ghazals*. Two chapters from *The Bad Soldier*, his picaresque memoir about enlisting in the Army, are forthcoming: “Heading for a Total Eclipse” in the *Ploughshares Solos* series (first by itself in Kindle and Nook editions and then with the season’s other eight Solos in a print anthology) and “Interrogator’s Guide” in *The Evansville Review*.

**Kristen Iversen:** I’ve been working on two documentaries: one with PBS: “Colorado’s Cold War: The Story of Rocky Flats,” which aired nationally on October 8, 2014 (and continues to air around the country), and one with HBO: “Full Body Burden and the Deadly
Legacy of Rocky Flats” (working title), which should be finished by Fall 2015.

I am completing the research for my forthcoming book Strange Genius: Nikola Tesla and Mark Twain (narrative nonfiction, Crown), and traveling this summer to Serbia, Croatia, New York, and California to complete this research.

I’ve done readings and presentations at numerous schools and universities including Stony Brook University, Ashland University, The University of South Florida, Harvard Extension School, The University of Colorado, Arapahoe Community College, Regis University, South Dakota State University, Morehead University, The University of Denver, Rutgers University, and of course The University of Cincinnati. Full Body Burden has been chosen by nearly twenty universities for their First Year/Common Read programs.

I was interviewed by Cincinnati Magazine, April 2015, and had approximately 30 radio interviews and skype interviews.

For the first two weeks in May, I am working with The Hibakusha Story Project, an international United Nations organization in New York. We present educational programs at schools and universities in Manhattan and beyond, as well as at the United Nations, working with survivors of Hiroshima and Nagasaki and other speakers including Clifton Truman Daniel, the grandson of President Truman.


I continue to work on a novel and collection of essays.

Leah Stewart: My fifth novel, The New Neighbor, comes out in July from Touchstone/Simon & Schuster

ALUMNI NEWS

David Bell’s seventh novel, Somebody I Used to Know, will be published by NAL/Penguin in July of 2015. His third novel, Cemetery Girl, won the Le Prix Polar International de Cognac in 2013. Bell has also just been appointed Director of Creative writing for the new MFA program at Western Kentucky University, where he is an associate professor.

Rebekah Bloyd: In February 2014 and 2015, I was invited back to my former Fulbright stompin' grounds, Masaryk University in the Czech Republic. I led an intensive course in creative nonfiction, facilitated a workshop on the poetry of Joy Harjo, and, this year, alongside an anthropologist, co-taught the graduate course Trickster Makes This World. Closer to home, I read as part of San Francisco's LitQuake last autumn. Finally, three new poems appear in the current issue of Spolia Magazine.

Fr. Murray Bodo: This April my eighth book of poetry, Autumn Train, was published by Tau Publications; and in January 2015, Franciscan Media published Enter Assisi: An Introduction to Franciscan Spirituality. Every new book reminds me of the years, 1988-1991, when I was at UC working on a doctorate in English with a creative writing dissertation. How enriching and helpful those years were and how invaluable were my dissertation mentors, Don Bogen in poetry, and Austin Wright in the short story.
continue to try and follow the progress of creative writing endeavors at UC.

**Darrin Doyle**'s third book, a collection of stories titled *The Dark Will End the Dark*, was published by Tortoise Books. He also had fiction published in *BULL* and *Pure Coincidence* magazines. His story, "Engagement," which appeared in *Newfound Journal*, was nominated for a Pushcart Prize.

**Ben Dudley**: My play “Where Edward Went” was named a Critic’s Pick of the 2014 Cincinnati Fringe Festival. My new play “Occupational Pleasures” will debut at the 2015 Fringe. My plays “Fetus and the God” and “Cinderblock” both premiered episodically at the Know Theatre of Cincinnati.

**Laurie Filipelli**’s first book of poems, *Elseplace*, was released by Brooklyn Arts Press in 2013. Recently her poems have appeared at *Salamander* and *The Pinch*, as well as online at *apt*, *So and So Magazine*, *Redheaded Stepchild*, and *Boaat* (forthcoming). This May, she'll attend a two-week residency at Yaddo. Laurie lives in Austin where she works as a freelance writer, editor, and writing coach.

**Ryan Guth**: I’m very happy to announce that my second book, *Body and Soul*, has just been released by Lummox Press. Here’s the description I wrote for my publisher, which appears on Amazon.com: "When the deaths of her ex-convict father and pedophile grandfather trigger a flood of repressed sex-abuse memories from her childhood, divorcée Cassandra Hart descends into alcoholism and destructive sexual relationships, until repeated DUI convictions finally land her in a court-ordered treatment facility. There she begins—reluctantly at first—the hard work of physical and psychological recovery. As she learns to trust her own spiritual inclinations and her capacity for self-reinvention, she is ultimately able to reclaim her life and achieve a long-delayed moral victory over her abusers. Within this narrative framework of verse, prose, and other hybrid forms, author Ryan Guth has interspersed additional lyrics exploring the quintessentially southwestern mix of Hispanic, Anglo, and Pueblo lore which informs Cassandra’s personal theology and sense of self."

**Beth Gyllys**: My third book, *Sky Blue Enough to Drink*, will be published this year—probably late summer or early fall—by Grayson Books.

**Les Kay**: My chapbook, *The Bureau*, will be published by Sundress Publications in May. I've just joined the (volunteer) staff at *Stirring: A Literary Collection* as an Associate Poetry Editor. Recently, I've had poems published in *The McNeese Review*, *Borderlands: Texas Poetry Review*, *decomP magazine*, *Wherewithal*, and elsewhere. I also have poems forthcoming in *Cider House Review*, *Up the Staircase Quarterly*, *Redactions*, *Roanoke Review*, and elsewhere. It has been a pretty good year.

**April Lindner**: My third young adult novel, *Love, Lucy*, was published in January by Poppy/Little, Brown Young Reader, and received a starred review from VOYA. *Love, Lucy* is forthcoming in Bulgaria.

**Kristi Maxwell**: My fourth book of poetry, *That Our Eyes Be Rigged*, was published by Saturnalia Books in October 2014, and my chapbook *To Insist on the "Someness" of Every Assemblage* came out with Horseless Press in September. My essay "The
Unbearable Withelessness of Being: On Anne Carson's *Plainwater* was published in *Anne Carson: Ecstatic Lyre*, a volume in the Under Discussion Series published by the University of Michigan Press in February 2015. Last summer, I received an editor's choice fellowship to attend the Summer Literary Seminars in Vilnius, Lithuania. I'm currently a full-time lecturer at the University of Tennessee, where I teach literature, public writing, creative writing, and composition. I also help run KnowHow, a nonprofit I co-founded in 2012 that works at the intersection of creative and critical thinking to promote youth empowerment and social change.

**Molly McCaffrey**'s second book, *You Belong to Us*, will be published by Main Street Rag publishing in June of 2015. *You Belong to Us* is a memoir that documents McCaffrey's experience meeting her biological family and part of the story takes place during her time in the Ph.D. program at UC. She also has a new story coming out in the fiction issue of *2nd & Church* this summer.

**Christian Moody**: My main news is that I took a new job starting fall 2014. I'll be an Assistant Professor of English and Creative Writing at the Cleveland Institute of Art. This summer I was the Sarabande Books 2014 Writer in Residence at Bernheim Arboretum and Research Forest, and the Kentucky Arts Council awarded me a 2015 Al Smith Fellowship. I also snapped my Achilles tendon (which is now better, mostly) and watched way too many episodes of *Game of Thrones*.

**Rhonda Pettit** spent most of the 2014-2015 academic year working collaboratively with H. Michael Sanders on a series of collages using poetry and visual images, spoken word recordings, and spontaneous "call & response" writings for the *Gaps and Overlaps* exhibition at UC Blue Ash College (April 2015, UCBA Art Gallery). This work, which also includes individual poems and collages by Pettit, was part of a larger, cross-disciplinary collaborative production by the UCBA Creative Arts Faculty Learning Community, and is available in print and online catalogs. Elsewhere, Pettit's poem "Assessademia" appeared in the anthology *Raising Lilly Ledbetter: Women Poets Occupy the Workspace*, edited by Carolyne Wright, Mary Baylor, and Eugenia Toledo (Lost Horse Press). Her poem "Please Forward" appeared in *Pine Mountain Sand & Gravel*.

**Jamie Poissant**: My collection *The Heaven of Animals: Stories* was reissued in a paperback edition by Simon & Schuster in March 2015. The book was longlisted for the PEN/Robert W. Bingham Prize and was a finalist for The Los Angeles Times Book Prize. The book was awarded the GLCA New Writers Award and the Silver Medal from the Florida Book Awards. It will be published in four languages this fall.


**Lisa Williams**' third book, *Gazelle in the House*, was published by New Issues in 2014. She is now Series Editor for a new literary series, University Press of Kentucky Contemporary Poetry and Prose. The first submission period is this spring.
Ruth Williams: My poems have recently appeared in Arroyo Review, Sou’wester, Yemassee, Cider Press Review, and Bear Review. I also had a poem featured online at Verse Daily and as part of the Johnson County Library’s Poem-a-Day National Poetry Month celebration. Finally, I was commissioned to write a poem for the Restoration Arts Conference which is held each year in Kansas City. I continue to teach creative writing and literature as an Assistant Professor of English at William Jewell College.

STUDENT NEWS

Jose Angel Araguz recently published the chapbook Corpus Christi Octaves (Flutter Press). His poem “Joe” was selected by RHINO for the 2015 Editors’ Prize. He also placed second in Blue Earth Review’s 2014 Flash Fiction Contest and third in Blue Mesa Review’s 2014 Poetry Contest. His poems recently appeared in Poet Lore, Borderlands, Gris-Gris and Cactus Heart, and received nominations for the Pushcart Prize and Best of the Net from Apple Valley Review, Pilgrimage, Prick of the Spindle, and Right Hand Pointing. His work is also featured in the new anthologies Goodbye Mexico: Poems of Remembrance and desde Hong Kong: poets in conversation with Octavio Paz. His flash fiction/prose poem chapbook entitled Reasons (not) to Dance is due out this summer from FutureCycle Press. He runs the poetry blog The Friday Influence.

Andrew Bales’ recent fiction has appeared with McSweeney’s Internet Tendency, Tin House (online), and Gargoyle. He also received an honorable mention in Glimmer Train’s Very Short Fiction Award. Last year, he took on new audio and editing projects at American Short Fiction, where he now serves as the Digital Editor.

Brian Brodeur’s poems and essays have recently appeared or are forthcoming in American Poetry Review, Best American Poetry (online), Measure, The Missouri Review (online), and The Southern Review. His chapbook, Local Fauna (Kent State U. Press, 2015), won the 2014 Wick Chapbook Competition. After earning his PhD this summer, Brian will join the faculty at Indiana University East as Assistant Professor of English, Creative Writing with a poetry focus.

Rochelle Hurt has work in recent issues of Crazyhorse, The Journal, The Laurel Review, Quarter After Eight, PANK, and Green Mountains Review Online, as well as the 2015 anthology New Poetry from the Midwest. This year she’s given presentations and readings at the 2015 AWP Conference, The Ohio State University, UNC Wilmington, and Indiana University-Purdue University Indianapolis.

Gwen E. Kirby has a story in the current issue of Southwest Review and one forthcoming in the fall issue of Ninth Letter.

This year, Brenda Peynado’s stories were selected for The O.Henry Prize Stories 2015, won a Writers at Work Fellowship, and were published in the Colorado Review, Pleiades, Black Warrior Review, and The Pinch (online). She is spending the summer working on a novel about the 1965 civil war and American occupation of the Dominican Republic.

Linwood Rumney just celebrated his first wedding anniversary with his wife Jessica Rae Hahn. Linwood’s poems have recently appeared in or are forthcoming from


Elizabeth Stetler is about to become the assistant editor of Search and Employ, a magazine for helping veterans find employment. The magazine is based in Loveland, Ohio, but distributed nationwide (and to military bases overseas).


Dario Sulzman: My essay "Conflict" was the winner of the 2015 Iron Horse Literary Review Trifecta Contest in Creative Nonfiction. I also presented an essay at the Western Literature Association Conference, have poems forthcoming in Ellipsis, and another essay forthcoming in the John Updike Review. This summer I will attend TENT's Creative Writing Workshop for Jewish Writers, which accepted me for their summer program.

Brian Trapp was a Taft Fellow in 2014-15, which allowed him to complete a first draft of his novel, Michael and Sal. He will graduate from the University of Cincinnati in May. This September, he will be a faculty fellow at the University of Oregon, where he will teach writing and literature.

Anne Valente's dissertation and novel, Our Hearts Will Burn Us Down, was accepted this spring by William Morrow/HarperCollins and will release in fall of 2016. Her recent fiction appears in Washington Square Review and One Story, and she will be a featured author at this year's One Story Literary Debutante Ball. She’ll join the fiction faculty at Santa Fe University of Art and Design this fall.

Eric Van Hoose will present at the 26th annual American Literature Association conference in Boston as part of a panel on defining genres in early African American Literature.

Bess Winter's work has appeared recently, or is forthcoming, in A Strange Object's Covered with Fur, Black Warrior Review, and Alaska Quarterly Review. She is completing her novel and is at work on a nonfiction project.

INCOMING STUDENTS

We are delighted to welcome seven new PhD students and two new MA students next year:

Ashley Anderson is a Northeast Ohio native who holds a BA in creative writing and
journalism from Ashland University and an MA in literature, theory, and social practice from Kent State University. Her work has previously been published in the online journal Peripheral Surveys, and she has worked as a freelance content writer and editor for an online general interest magazine.

Julialicia Case’s work has appeared or is forthcoming in Crazyhorse, Blackbird, The Pinch, Willow Springs, and other journals. She was a recent Tennessee Williams scholar at the Sewanee Writers’ Conference, and graduated with an MA in fiction from the University of California, Davis.

Caitlin Doyle’s poetry has appeared in The Atlantic, Boston Review, The Threepenny Review, The Best Emerging Poets of 2013, Best New Poets 2009, and others. Her awards and fellowships include a Bread Loaf scholarship, a MacDowell Colony fellowship, the Amy Award through Poets & Writers, and fellowships at the James Merrill House and the Jack Kerouac House. She has held Writer-In-Residence teaching positions at St. Albans School, Interlochen Arts Academy, and Penn State. Caitlin earned her MFA at Boston University as the George Starbuck Fellow in Poetry.

Samantha Edmonds is arriving from Miami University, where she studied fiction writing. She grew up in the southwestern Ohio area, but has traveled all over and is eager to get the chance to do so again. She is obsessed with her dog. Her work has appeared in The Boston Literary Magazine and McSweeney’s Internet Tendency.

Sarah Rose Nordgren is the author of Best Bones (University of Pittsburgh Press, 2014), winner of the Agnes Lynch Starrett Prize. Her poems appear widely in journals such as Agni, Ploughshares, The Iowa Review, Harvard Review, and American Poetry Review. A recipient of two winter fellowships from the Fine Arts Work Center in Provincetown and a 2014 Individual Excellence Award from the Ohio Arts Council, Sarah Rose grew up in Durham, NC and holds degrees from Sarah Lawrence College (BA, 2004) and UNC Greensboro (MFA 2007). For the past three years she’s been living in Cincinnati and teaching at Miami University in Middletown.

Molly Reid’s stories have appeared on NPR and in the journals TriQuarterly, The Collagist, Redivider, Indiana Review, and The Literary Review. One of her stories was recently awarded first place in The Pinch’s 2015 literary contest. She has received fellowship and residency support from the Breadloaf Writer’s Conference, the Millay Colony for the Arts, the Ucross Foundation, I-Park, and Virginia Center for the Creative Arts. She has been living in Portland, Oregon for the last three years, where she discovered, unfortunately, that she is still too young to retire.

Emily Skaja grew up next to a cemetery in northern Illinois and earned her MFA at Purdue, where she was Poetry Co-Editor of Sycamore Review. She is the winner of The Russell Prize from Two Sylvias Press, an Academy of American Poets Prize, and a 2015 AWP Intro Award. Her poems have appeared on the Black Warrior Review website, in Indiana Review, The Journal, Mid-American Review, PANK, The Pinch, Pleiades, and Southern Indiana Review.

Ryan Ruff Smith received an MFA in creative writing from the University of Florida in Gainesville, where he served as an associate editor for Subtropics. He’s originally from Minneapolis, Minnesota, and holds a BA in
English and theater from St. John's University. In addition to fiction, Ryan writes songs and plays.

**Suzie Vander Vorste** comes from Pollock, SD and earned her Bachelor's and Master's degrees at South Dakota State University. In addition to writing, she enjoys editing, cooking, and traveling whenever possible.