

Joy Williams named Eminent Writer-in-Residence



JOY WILLIAMS

By Brad Watson, Assistant Professor of Fiction

Joy Williams, one of the most innovative and acclaimed writers working in America today, will be The

University of Wyoming's Eminent Writer-in-Residence for 2008-09. Although known primarily for her novels and short stories, Williams is also a highly original essayist, with two collections of essays that typically bend the rules of the genre.

Reading Williams, one might decide that she couldn't have an unoriginal approach to telling a story, describing a character, or arguing an idea if her literary life depended on it. Critics, attempting to sum up her prose, generally fail and air either their frustrations or their helpless admiration, sometimes both. Readers not faced with the

daunting task of explaining the unexplainable (Williams) are generally, simply, stunned by the often simultaneously diamond-edged incisiveness of her observations and the blunt force of her vision, which isn't pretty.

One critic noted that Williams is "no believer in that American article of faith that everything wrong with us is correctable. Rather, she seems to believe that everything that is wrong with us is potentially fascinating, and almost certainly funny."

This same critic goes on to argue that "Williams seems *continued on page 2...*

Our Thanks to Harvey Hix

By Peter Parolin, English Department Chair

At the end of May, Harvey Hix stepped down as our first director of the MFA. Harvey successfully administered the program for three years and he will now return to regular faculty life, to the teaching and the writing that he loves. Harvey nurtured our fledgling MFA with his signature combination of seriousness, hard work, good humor, and inspiration. The program's current health is due in large part to Har-

vey's wise leadership. He always maintained that our MFA should not be a pale imitation of programs elsewhere: it should be unique, interdisciplinary, multigenerational, and responsive to the needs of our students.

Harvey has always advocated tenaciously for our students: he wants to bring excellent writers to Laramie and when he gets them here, he does everything he can to give them the creative opportunities they seek and the financial support

they deserve. We can give Harvey much credit for the fact that our incoming MFA class is the first fully-funded cohort in program history. Harvey also succeeded as a director of our MFA through the force of his example: he passionately believes in the value of writing and he shares his conviction with the rest of us.

For Harvey, writing is not just the words we put on paper (Harvey himself puts *continued on page 2...*



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Williams, continued...

to toy with this rather simplified notion of human analysis, exposing the underlying absurdities in believing that all behavior is decipherable. Inevitably we'll either be disappointed or deluded, as we end up expecting epiphanies that can only be contrived."

This very quality has led less sympathetic critics to fume that Williams is too dark, too difficult, an uncaring steward of her characters. Nothing could be further from the truth, or further off-target. Williams is interested enough in her characters, or should we say in the world and

its people, to present them as she sees them, and to not alter them to fit some ultimately de-meaning and diminished version of their lives for the sake of "tidy" fiction. The humanity in her work comes from her honest presentation of the difficult things, not in some false resolution of the problems. If there is hope, it comes from the recognizing, not from the reductions. Because it may exist in the one recognizing, and not because it is delivered in-hand.

UW MFA students who have read Williams work in anticipation of her arrival are awed by

her work and eager to study with her. One student said he was "utterly blown away" by her stories in the collection, "Honored Guest." Others have made similar comments, excited by the chance to work with a writer who so obviously will challenge whatever assumptions they may have made about how to write fiction, about what a story is or can be.

“THE HUMANITY OF
HER WORK COMES
FROM HER HONEST
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THINGS..”

Director's Note

By Beth Loffreda

I'm writing this letter as I finish my second month as MFA director, a busy stretch of time that has only increased my respect for Harvey Hix's leadership of the program in its first three years. During Harvey's tenure, we recruited remarkable students from across the country, graduated our first two classes, and found two Williamses, Terry

Tempest Williams and Joy Williams, to join us as our first Emment Writers in Residence. We also admitted a fully-funded class for 2008.

All eight of our incoming students have two-year assistantships, an important first for our program. And this past summer, MFA students traveled, with financial support from the program and the university, to

Mexico, China, Norway, Yellowstone, and the Texas borderlands, in pursuit of stories, characters, and yet-unwritten histories. These are terrific achievements-and check out the rest of this newsletter for more of them-but we still have much to do.

This fall, we'll search for a new assistant professor of creative non-fiction to add depth and range to our faculty; we'll wel-

Harvey, continued...

a lot of beautiful words on paper, as his prolific publishing and prestigious awards attest). Writing is also the process of examining the world ethically and aesthetically; it is the process of confronting and defining ourselves as we struggle to identify what it is we want to say. Writing is an essential act for Harvey Hix, and through his leadership, he has encouraged us to see

more clearly why this act matters, for ourselves and for the communities in which we live. Thank you, Harvey, for your generous vision of what we can accomplish in the MFA.



HARVEY HIX

Director's Note, continued...

come the supremely talented Joy Williams to Laramie; we'll continue our successful Visiting Writers series, adding more emerging writers of diverse backgrounds to the mix; and we'll celebrate the publication of Jeff Lockwood's latest book, *Six-Legged Soldiers: Using Insects as Weapons of War*, and Craig Arnold's collection *Made Flesh*.

As director, I'll be working hard to improve the financial support we can offer our students. Our student funding is not secure; each year we must scramble to find assistantships for our students, and we have very little in

the way of permanent, sustainable resources for summer support, and travel support, that can match our students' adventurous and innovative spirits. The most precious commodity we can give our students is uninterrupted time to write and to have sustained conversations about writing with each other and with faculty. I'll be looking for financial resources to support teaching assistantships, fellowships, summer stipends, and travel scholarships—if you can join me in this effort, in ways big or small, I will welcome your help.



BETH LOFFREDA

“THE ROAD AND
THE CALLOW
YELLOW GRASS ON
THE SHOULDER
DRAGGED IN HER
PERIPHERAL
VISION.”

Introducing our new students

Juliane Church is a fiction writer with a magna cum laude B.A. in English from Southern Connecticut State University. Juliane lived a year in Vincennes, France. She plans to work on a story collection centered on recurring characters. One of her recommenders says this of her: "She is the kind of student a teacher is thrilled to have in a classroom. She is the kind of person I feel lucky to have crossed paths with, period."

"My mother meets us in the lobby, worrying the strap of her pocketbook and trying to squeeze in every drop of advice she can to Ana before my sister is too distracted to listen."

Elizabeth Felts is a nonfiction writer with a cum laude B.A. in Interdisciplinary Studies from the University of Missouri complemented by experience tending bar. Elizabeth plans to build on her undergraduate disciplines of environmental science and wom-

en's studies. One of her recommenders calls her "a graceful and meditative writer, with a keen eye for the telling detail, and the sort of fluid prose that captivates the reader immediately."

"Along the braided channel of the Platte, the sandhills find crop fields full of corn left by combines at harvest, and native prairies full of insects and snails for protein and calcium"

Evie Hemphill is a nonfiction writer with a summa cum laude B.A. in English from Geneva College (PA). She has received a Best Sustained Coverage Award from the Colorado Press Association. Evie wants her work to put "into action (or at least into powerful words) a deep longing for justice, for mercy, for shalom." One of her recommenders, remarking on her leadership qualities, noted not only the strength of her individual work, but also her contributions to the success of group work.

"His cheeks could not have crinkled any deeper as he grinned at us, describing various gadgets to his meager but attentive audience. When we finally escaped to the car, it felt like some cruel mutiny."

Joseph Posnanski is a fiction writer with a B.A. in English from Marquette University and an M.A. in English from Southern Illinois University Edwardsville, between which degrees he worked as a substitute teacher. Joseph plans to continue work on a series of connected stories called *On Holidays*. His recommenders praise his voracious reading so highly that one says in this regard "He's been an important resource for me."

"Erin sat staring at the dust-covered dashboard. The road and the callow yellow grass on the shoulder dragged in her peripheral vision."

Trampas Smith is a fiction writer with a B.A. in English

Students, continued

from the University of Texas; recently he has lived in Zapata, TX. He is partway through a novella, and is sketching chapters of what he hopes will be a novel. One of his recommenders describes one of his stories as having "staggered me with its originality and inventiveness."

"He stared until he looked down and saw his hand quivering, and as he walked over to the body the shaking spread to his shoulders. He crouched, stared and

blinked; he couldn't steady his hand completely as he pushed the snow from Walter's face."

Lucas Street is a poet with a cum laude B.A. in creative writing from Knox College (IL). Lucas and his wife have two children, ages 3 and 1. Lucas reports that both births took place at home, and that the first was attended by midwives, but that for the second he and his wife chose to be alone. One of recommenders reports that Lucas "understands that to write

best one must read everything, must live and be in the world, wholly."

"The pumpkin grows and colors, pride of the garden plot, fed by the faded flower."

David Vanhooser is a poet with a cum laude B.A. in English and Geography: Resource and Environmental Studies from Texas State University and an M.A. in English from the University of North Texas. David maintains scholarly interest in Southern

"...READING THAT
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An Interview with Kate Northrop

Poet, Kate Northrop, will teach in the MFA Program beginning in the Fall semester. She is well known for her book *Back Through Interruption*. She received the Stan and Tom Wick Poetry Prize from Kent State University Press in 2002. Her poems have been widely published in places such as *Painted Bride*, *Raritan*, *Michigan Quarterly Review*, *Northwest Review*, *The Dark Horse*, *Quarterly West*, *Rattle*, *Louisiana Literature*, and *Black Warrior Review*. Kate taught most recently at West Chester University. Welcome Kate!

By Meagan Ciesla, MFA Fiction

M: What is your background (hometown, college, etc...)?

K: Except for a year in Prague and two years in Iowa City, I've lived in southeastern Pennsylvania: Schwenksville, Greshville, Malvern, Sabinsville, and Philadelphia. I graduated with a B.A. in the History of Art from the University of Pennsylvania in 1991 and with a M.F.A. from the Iowa Writers' Workshop in

1995.

M: What led you to pursue a career in writing?

K: Many things led me to writing poetry. I'll start with my great appreciation for it. Nerdy as this may sound, some of the most exciting moments in my life have been moments reading poems. I still remember my first experience with poetry. I was reading "The Eagle" and when I arrived at the final line (and like a thunderbolt), I felt myself struck clean and hollowed out, chilled. I remember looking over my shoulder, because surely I had done something wrong, or dirty.

So, reading that poem, I felt involved with something very old and powerful. I felt spoken to and I suppose, being spoken to, I wanted to speak back, although speaking isn't something I do terrifically well, another good reason to become a writer.

I am told I didn't speak until I was 2 years old. And for as far back as I can remember, one significant aspect of my experience with speech has been in-



KATE NORTHROP

tense frustration. Even as a kid in elementary school, I felt keenly that what I wanted to say and what I actually managed to say were far, far apart. It was frustrating and frightening too, because of course what we manage to say to each other matters greatly. Anyway, writing poetry was a way for me to say one thing over and over until I felt (somewhat) pleased with it. That it would suffice.

I also love, in writing, the regular engagement with mystery.

M: Are there any specific influences who have shaped the way you look at writing and go about your work?

K: I think that's always changing.

Northrop, continued...

Right now I'm struggling with publication, really. I'm probably overly influenced by Elizabeth Bishop in this way. I submit very few poems for publication and I keep very few poems. Most I toss, and I'm not sure this is really the healthiest way to go about looking at one's work. But I do feel a responsibility to resist publishing, although I probably shouldn't say that. There are so many poems published and I feel, if I'm going to put mine out there, they should be worth it, worth drawing someone away from fine other work. I feel torn, in this way, between my respon-

sibilities to poetry and my self-interested responsibilities in promoting Kate. Anyway, I'm hoping this is some sort of over-correction, and I'll swing back slightly and loosen up soon.

M: Can you tell us a little about the process of composing your collections of poems and getting them published?

K: For both my books, I really kept my head down and wrote poems and didn't look up too often to try to make sense of what I was doing. And with both books, I found myself surprised that I had gathered about 35

pages of keeper poems. At that point, I read those poems with an eye toward a larger collection. I felt and for this I am grateful that an overall shape revealed itself, instead of my insisting on a shape from the very beginning. When I've set out with too much intent, my work feels over-determined. Or just too obvious. I had a teacher in grad school who used to say something like the surrendering of intention is the gaining of insight. Advice sometimes feels a little over-determined as well, but that advice did help me.

Continued on page 6...

“WOULD YOU LIKE
TO BE DEEP FRIED
OR FRICASSEED BY
AN ALIEN? THAT IS
THE QUESTION,
ISN'T IT?”

Students, continued...

and Southwestern literature. One of his recommenders describes him as having "a gentle philosophical bent that informs his work effortlessly."

" for their memories I offer a lighted candle,

a song of regret, the warmth of a mosque."

Paula Wright is a poet with a B.A. in English, with honors, from Carleton College (MN). Paula currently works as an English tutor at Lingnan University of Hong Kong. In description of her plans, Paula appeals to Adrienne Rich's phrase "a better kind of writing." Her recommenders refer not only to char-

acter traits such as "dedication, stamina, and thoughtfulness," but also to "a nearly preternatural facility for language."

"Mixing the pellet pigments with water until the perfect shade

Materializes. Cutting open the fruit to eat a few bites."

Considering the Void

11 students explore humanity, aliens, and reaching another mind.

by Jessica Lowell

If you can't resist the urge to make a joke at Jeff Lockwood's expense, he doesn't seem to mind. Lockwood has just finished leading 11 students in a semester-long creative writing class, "Interstellar Message Composition."

That's right: He wants to talk to E.T.

"It sounds unfortunately nutty," Lockwood, a professor of natural sciences and humanities at the University of Wyoming, admits. "Would you like to be deep fried or fricasseed by an alien?' That's the question, isn't it?"

But communication with space is serious business, and it doesn't rest solely in the hands and imaginations of science fiction fans. For years, the heavens have been

continued on page 7



ABC NEWS PHOTO

Northrop, continued...

And for publication, I think I've probably followed a somewhat predictable path. Once I felt my first book was ready, I started submitting it to contests. And my current editor read that book, liked it, and contacted me. So when I had a second book ready, I sent it on to him.

M: How has assembling these larger pieces of work challenged/surprised you as a writer?

K: The very existence of the books continues to surprise me.

And I really was surprised by how much I enjoyed assembling the collections. It's so much easier than actually writing poems. I thought both books presented me with interesting problems. My first book had a number of somewhat autobiographical poems drawing on childhood. I really didn't want to publish yet another first book overly attentive to one's own childhood; I wanted the book to be more interesting than that. So I found that I also had a number of poems about car accidents, forest fires, floods, and wrecked love affairs. In arranging and rearranging the material, I found that starting with these poems, a question was raised. Why the car accidents and wrecked love affairs? From where? I felt finally this question put the childhood poems in a larger and more interesting context.

M: How do you approach the teaching of creative writing when at times the material can be so subjective depending on audience and sensibility?

K: That's an excellent and enduring question.

I think my approach varies, de-

pending on the class. Sometime after my first few years teaching, I started scheduling mid-terms and finals for my introductory classes. I think students sometimes assume that "anything goes" in creative writing so that basically "creative writing" is synonymous with "easy A." And of course, as writers, we know that sometimes the wild and surprising choice of, say, a metaphor is the right choice, but it helps to know what the choices are, how the choices are put together, what choices authors have made, and to what end. So you're right, creative writing is very subjective and I used to dread the end of the semester, for that reason. But students, no matter how "creative" they believe themselves to be or not to be, can learn what the tenor is, what the vehicle is, and by learning aspects of craft, can make more interesting choices. I suppose being tested required they truly study the material.

And once I'm involved with students who have entered into and committed themselves to creative writing, I'm not sure I really do teach. Or at least, I'm not sure my task is primarily to evaluate. I think of myself then as being privileged to participate in a process with students. To discuss, to respond, to debate the merits of, to question, to exclaim. All forms of attention we want from our best readers, the ones we come to trust before we sent our books out there into the world. I try to be that reader for students.

M: Do you regularly beat Harvey in Scrabble?

K: Sometimes I let him win.

M: How do you really feel - really - about the prospect of Wyoming winters?

K: I'm thrilled! You can tell because the closets in the house seem to be filling up with skis and poles and snowshoes. And so far, I'm new to and excited by the respect the extreme cold commands.

Anyway, I've been in Wyoming for winter before and I've enjoyed it (although I am much more invested in flowering house plants now). This dry cold can be a much kinder cold than the wet cold of the east coast. It doesn't get into you in the same way. I've been cold here but not zero-at-the-bone cold. At least, not yet. I did trade in my Honda for an all-wheel-drive Subaru. I'm pretty sure I don't want to be stuck in that cold, no matter how dry.

"I THINK OF MYSELF
AS BEING
PRIVILEGED TO
PARTICIPATE IN A
PROCESS WITH
STUDENTS."

Void, continued...

monitored through the technology of passive SETI (search for extraterrestrial intelligence) to try to detect signals from intelligent life. The United Nations has an Office for Outer Space Affairs, which among other things maintains a Register of Objects Launched into Outer Space, and its interest adds a layer of politics to talking to extraterrestrials.

On that UN register are the Pioneer 10 and 11 missions. The sister spacecraft were sent on exploratory missions of the universe more than three decades ago. They transmitted information about what they carried on plaques coded with information in case they should be intercepted. The plaques bear unclothed images of a man and a woman and details of Earth's position in the solar system.

In 1977, the Voyager 1 and 2 missions joined the register. Their message from Earth was the Voyager Golden Record, which contains images and sounds of life on Earth. Both images and sounds are recorded on a gold phonograph record. "Most of the discussion has been in the hands of astronomers and engineers and computer scientists when it gets to, 'Should we reply? What should we say?'" Douglas Vakoch says from his office at the SETI Institute. He's the director of Interstellar Message Composition, and the only social scientist a psychologist employed by the institute.

The idea for the class stems from a conference Lockwood and Vakoch attended about 18 months ago. With a grant from the Wyoming NASA Space Grant Consortium, Lockwood

developed the curriculum for the writing workshop in the university's Master of Fine Arts in Creative Writing program.

The class is an exercise in active SETI, or sending messages to space. When he designed it, what the class could or would be about wasn't entirely clear. Three serious themes emerged communicating with an audience you don't know anything about and taking responsibility for creating one's reader; the essence of what being human means; and understanding the nature of the "alien" in modern life.

In some ways, Lockwood has an advantage in understanding you don't have to go far before you hit a wall in interspecies communication. As an entomologist, he knows that insects, which can't see the color red, can see into the ultraviolet portion of the spectrum. Humans can't see ultraviolet, but they can see red. On what basis do they communicate visual information and experiences?

Students worked through a series of what ifs: What if humans and E.T. shared only a single sense? What if messages like music and lyrics were paired? What if there are no givens? What if the alien is just a future *continued on page 8...*

version of the writer?

"The advantage of this kind of work is that it forces us to reflect on what we most value, and it forces us to try to figure out what we mean by that," Vakoch, who visited Lockwood's class early in the semester, says.

At the close of the class, Lockwood asked his students to offer

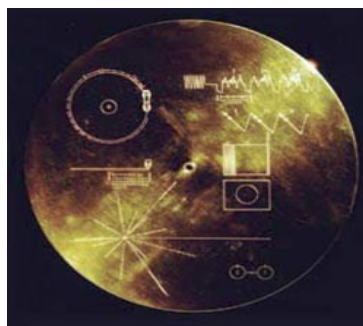
up examples in their portfolios of writing of both their successes and their failures.

The path to failure may have already been sketched out. If you consider the Pioneer plaque and its message, it shows only one species and it shows a version of a solar system that contains nine planets. Pluto was recently demoted. In the unlikely event that either Voyager spacecraft returns to Earth intact, consider how the message will be played.

The notion of failure doesn't worry Lockwood.

"We learn from failures. If we're not failing, we're not pushing hard enough."

“WHAT IF HUMANS
AND E.T. SHARED
ONLY A SINGLE
SENSE?”



A RECORD THAT'S OUT OF THIS WORLD.

2007-2008 Student Accomplishments

“SHE PLANS TO
APPLY THE FUNDS
TOWARD
RESEARCH ON
MINING AND
WORKERS’
EXPERIENCES IN
CHINA.”

Alan Barstow was awarded an A&S Summer Stipend to research the effects of HIV/AIDS on a Namibian village. He has been awarded a one month residency at Ucross where he will continue to develop the non-fiction project that generated his MFA thesis "Amen: Denying and Defying HIV/AIDS in a Namibian Village. He won the H.G. Merriam award and the W.O. Clough scholarship from the English department, as well as an ENR scholarship. He had a nonfiction essay, "Season of Omagongo," accepted for publication in the American Literary Review. He served as the Eminent Writer Graduate Assistant for 2007-2008. He broke Susan Frye's office window with a snowball in the fall of 2006.

Rebekah (Moore) Biercz accepted a teaching position at Bryant and Stratton College in Virginia, where she'll continue pursuing her interest and honing her skills in adult literacy education.

Beth Buskirk served as the 2006-2007 Eminent Writer Graduate Assistant and thoroughly loved meeting visiting writers and working with UW staff and faculty in this capacity. She also served as Art Editor of the 2007 Owen Wister Review. Her essay, "God-Damned-Pocket-Gopher," was published in the June issue of Wyoming Wildlife.

Courtney Carlson received a \$3500 scholarship for course costs and a \$2069 scholarship for tuition and fees, both from the Erivan Haub Scholarship Fund, to participate in the Yellowstone Field Course in the summer of 2008, a 30-day course exploring the geological, ecologi-

cal, and cultural dimensions of Yellowstone National Park, with specialists from each field of study. Instruction takes place during daily treks into the back country of Yellowstone National Park, Absaroka Mountains, Beartooth Plateau, Sunlight Basin, and Bighorn Basin.

Meagan Ciesla won a \$3000 Summer Independent Study Award from the College of Arts & Sciences. She plans to travel to state and county fairs as research toward a collection of stories to be included in her thesis.

Pam Galbreath's essay, "Wyoming Girl," was accepted for publication in The North American Review. This past spring she took honorable mention in the New England Writers' national competition. She has another essay forthcoming in The Vermont Literary Review.

Christina Ingoglia won a Cheney Study Abroad Grant for \$1250 from the International Programs office, and a \$1000 Haub Grant for Student Research and Creative Activities from the Helga and Otto Haub School of Environment and Natural Resources. She plans to apply the funds toward research on mining and workers' experiences in China. Christina's essay "Supply for Demand: Jeffrey City's Booms and Busts" was accepted for publication by Copper Nickel for their special "Women Writing in the West" issue.

Marissa Johnson-Valenzuela received a \$2500 grant from the University of Wyoming's Social Justice Research Center to do research in Mexico toward a novel she is writing about the

Zapatistas. Marissa taught a Chicano Literature course in the spring of 2008 for the Chicano Studies Program. In the summer of 2008, she was invited to participate in the VONA (Voices of Our Nations Arts Foundations) Summer Writing Workshop in California.

Brendan Magone was awarded a full assistantship for this year to work as an editor, writer, and communications specialist for the Science Posse/Science Department.

Megan Marshall had a story published in the 2007 Owen Wister Review. She was honored with an Outstanding Master's Thesis Award from the Graduate School for her thesis, "Pack Animals."

Patrick Misiti served as assistant poetry editor of the 2007 Owen Wister Review and had a poem accepted for publication in Caketrain.

Sarah Norek's story, "Content," was accepted for publication in The Open Face Sandwich, a new literary magazine. She served as Fiction Editor of the 2007 Owen Wister Review. Sarah was awarded a residency at the Ucross Foundation in the fall of 2007.

Josh Olenslager won the English department's H.G. Merriam award. He had a nonfiction piece published in Ecotone literary journal and a poem accepted for publication in Iowa State's Flyaway literary journal. He served as assistant poetry editor of the 2007 Owen Wister Review.

Emilene Ostlind was the 2008 recipient of the Boyd Evison Graduate Fellowship for study in Grand Teton National Park. The Fellowship, sponsored by the

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The University of Wyoming's Creative Writing MFA program is an intensive two-year studio degree in poetry, fiction, and nonfiction. Special features include a flexible curriculum, cross-genre opportunities, opportunities for interdisciplinary study, and our Eminent Writers in Residence program, which brings distinguished authors to campus to work closely with our students.

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Accomplishments, continued...

National Park Service, has enabled Emilene to live on the AMK Ranch inside Grand Teton National Park over the summer with other biologists, watching pronghorn and taking field notes in advancement of her thesis research. Emilene also received a \$1500 Haub School of ENR Plummer Scholarship.

Val Pexton was one of three recipients of the 2009 Wyoming Arts Council Creative Writing Fellowship. Her short story "Riding The Fences" has been accepted by CopperNickel for its Women Writing in the West issue.

Sam Renken had poems accepted for publication in Xavier Review, The Main Street Rag, Plain-songs, and The Pinch.

Justin Robertson won the Ellbogen outstanding Graduate Assistant Teaching award. He had a story published in the 2007 Owen Wister Review. His essay,

"The Summer Dad," was accepted for publication in the distinguished journal Orion.

Ken Steinken served as editor of the 2007 Owen Wister Review. His short story "Broken Hoop" was accepted for the Fences anthology published by the Wyoming Humanities Council each fall.

Luke Stricker won the Ellbogen Outstanding Graduate Assistant Teaching award and was awarded the 2007-2008 Prize Lectureship in the Department of English. He served as poetry editor for the 2007 Owen Wister Review.

Eric Wright published an article in Road Magazine: The Journal of Road Cycling and Culture and had an essay accepted for publication in the American Literary Review. He also had an essay published in the 2007 Owen Wister Review.

Publications, awards, jobs, and other news to tell us about? We

want to hear what you're up to. Please email us at cw@uwyo.edu.