I'm honored to share this space with and to introduce our new Director of Creative Writing, Assistant Professor and Guggenheim winner Peter Campion, who will continue to take our program to new heights.

Creative Writing faculty and staff will soon bid a regretful but congratulatory adios to eleven graduating MFA students (please stay in touch – we will gaze at your names emblazoned on the MFA mug and wonder where you are and how you are doing); but are simultaneously happy to welcome the incoming MFA cohort in August 2013. We look forward to the diverse talent from around the country that these twelve writers – selected from another record-breaking pool of nearly 500 applicants – will bring.

Some thanks are due:
- To Kathleen Glasgow, for returning from parental leave with her usual fortitude and spunk, and a lovely new baby;
- To Holly Vanderhaar for being the interim CW coordinator;
- To Nicky Tiso, for working cheerfully all year as our terrific MFA intern and assembling this very newsletter;
- To Carrie Lorig, for attending CW faculty meetings as our MFA “rep”;
- To Katherine Lee, for assisting with planning for AWP Minneapolis 2015;
- To everyone who came to the Benefit for Hunger reading hosted by Charles Baxter on April 2: we raised $1218.00 for Second Harvest Heartland, the midwest’s largest food bank;
- To all of the students and alums who have kept us up to date on their publishing activity, which is so impressive we can barely keep track of it – but we do our best to catalog all your accomplishments.

Sincerely,
Julie Schumacher

I’m genuinely excited about directing the Creative Writing Program here at UMN. Our program supports and guides emerging writers, at one of the most crucial moments in their development—what could be more thrilling than that?

We also have a fantastic line-up of visiting writers this coming year—Bonnie Jo Campbell, Daisy Fried, Josh Weiner, Katherine Boo, Thomas Mallon, David Mitchell, and David Wojahn.

All this is not even to mention the fascinating and generative conversations that I’m sure will be going on, among students and faculty both. I feel lucky to work with such excellent writers and people.

Sincerely,
Peter Campion

Here we take a sneak peek at what to expect from her work and get some insight into the publication process.

First off, congratulations on the book deal. How does it feel?

Ecstatic relief. (I’ve been holding it for so long and now can finally let it go.) And the ecstasy is that it’s been embraced/accepted by my first choice (or hope, rather, as if the choice was mine!) for a home for the manuscript—the superlative Bloof Books.

I see you’ve published a chapbook, *Megaprairieland*. Is *Ultramegaprairieland* conceived of as a sequel? What can we expect from it?

It’s an expansion of it, an ultra-izing of the mega-ness, with more spectacle and parades and rabid revisionist histories.

Did you submit any other places or what advice have you for people looking to get published?

Thanks to grant funding, I was able to submit to more than several book contests, which made me feel slightly dubious. The manuscript was short-listed with several presses, which was reassuring, I suppose, but I would encourage people to pursue the presses that are feeding their hunger. What are the books that land their tentacles all over and through you and won’t let go? Which books make you a crazy writing zombie? Who publishes them? For me, that was Bloof.

Did the previous grants/fellowships you’ve received help you to write this book?

YES. Funding from the Jerome Foundation allowed me to pursue a mentorship with Sharon Mesmer and travel to NYC to meet her and do a reading at Zinc Bar with the women of Flarf; support from the Minnesota State Arts Board afforded me the means to isolate and hide out in a cabin for two weeks when I was thirty weeks pregnant and finish poems for the manuscript; and the McKnight Fellowship meant I could finalize the manuscript, send out, work on new projects, and not have to return to work full-time after I had my baby.

Were your chapbooks self-published or did you have a publisher for them?

Grey Book Press published *Megaprairieland*; it was selected through their first open reading period/chapbook “contest,” judged by Sandra Simonds and GBP editor Scott Sweeney. My other three chapbooks were published through the Dusie Kollektiv at the invitation of Susana Gardner, which proved to be not only an exciting alternative to rote publishing patriarchies, but more—an exciting and generative international poetry community.

Does Bloof have any relation to Flarf?

They both end in F, and are full of wild-eyed pirate poets.

Can you describe your writing in three words?

No, I can’t. Okay, I’ll try. MUTANT APORIA VEIL? STRAWBERRY SHORTCAKEHOLE BULIMIA? IGGYPOP MARZIPAN PUDENDA? (That’s one for Maria Damon).

Can I describe your writing as “hot gore”?

As long as you don’t capitalize the G.

Elisabeth Workman’s (2014) next collection of poetry, Ultramegaprairieiland, will be published by Bloof Books in 2014.

Carrie Lorig (2014) reviewed Raul Zurita’s Dreams for Kurosawa and Diane Wald’s Wonderbender at HTML Giant. She will contribute an essay on the poet Myung Mi Kim for an anthology of American experimental female poets, published by Akron Series in Contemporary Poetics, in 2014. Her essay on Maya Deren’s Divine Horsemen was included in Delerious Hem’s round of Chick Flix essays. Her collaborative e-chapbook with Nick Sturm, Nancy and the Dutch, is now out for download via NAP magazine. Her poetry book nods was recently published by Magic Helicopter Press.

Kate Petersen (2013) received a Stegner Fellowship at Stanford University. Her story “Lake Owen” appeared in the winter issue of Western Humanities Review and her essay “Someone Else’s Mail” is up at New England Review Digital. Kate has a cocktail-napkin sized story at Revolver. Her review of Jess Walter’s new story collection, We Live in Water, is online at the Rumpus. Another story, ‘Mezzo,’ is forthcoming in Kenyon Review.

Jonathan Escoffrey (2014) has two poems in Interrobang? Magazine and one poem in issue 8 of Radioactive Moat. He was also the recipient of the 2013 DOVE research fellowship for travel to Jamaica to refine his novel.

Aaron Apps (2013) published his first poetry collection, Compos(t)mentis with BlaveVox (2012). Aaron was a semi-finalist for the Black Lawrence Press fiction chapbook competition.

Isaac Butler’s (2013) review of Adilifu Nama’s Super Black: American Pop Culture and Black Superheroes is now online at Rain Taxi. His essay “Car Ride Lacuna” is online at The Hooded Utilitarian. In October, he performed his memoir piece “A Pothead’s Christmas of Fail” as part of The Liar Show in New York. His essay, “Your Real Self Sings The Song,” will be published in the 2013 print and online editions of Columbia: A Journal of Literature and Art. A short essay of Butler’s on video games and narrative structure will be included in Media & Culture: An Introduction to Mass Communication (2013, Bedford/St.Martin’s).

Feng Sun Chen (2013) had poems in Radioactive Moat and Claudius App. Author of Butcher’s Tree (Black Ocean 2012), Feng was one of the featured debut poets in Poets & Writers magazine for spring 2013.

J. Fossenbell (2014) has five poems in the TAMMY issue of Whole Beast Rag and two in the Eng-to-Eng section of the current Short, Fast & Deadly.


Current student NEWS

Christine Friedlander (2013) has a story about emergency medical response online at Paper Darts. With Adriane Quinlan, Christine co-wrote “What I Imagine Tim Gunn Thinks of the Manuscript I’m Currently Writing,” at the Hairpin.

Adriane Quinlan (2013) won an Overseas Press Club Scholarship. The scholarship will cover travel to China this summer. Quinlan will work as a fellow in the Beijing Bureau of the Associated Press.


Lalinne Suon Bell (2015) received the 2013 Scribe For Human Rights Fellowship. She will research and write about human trafficking in Cambodia.

MFA GRADUATES

POETRY
Aaron Apps
Feng Sun Chen
Christine Friedlander
Kristin Fitzsimmons

FICTION
Kate Petersen
Rose Hansen
Adriane Quinlan

NONFICTION
Kerry Voigt
Sally Franson
Kate Johnston
Isaac Butler

Congrats to our 2013
Kristin Fitzsimmons (2013) won the Weisman Museum’s ArtWords: Writing at the Weisman contest, graduate category.

Victoria Scher (2014) is the recipient of the Judd Fellowship from the Global Programs Strategic Alliance. This fellowship will support summer travel to Chihuahua City, Mexico for her continued research on the Tarahumaras.

Kerry Voigt (2013) has been accepted into the Teach for America 2013 Corps. Her assignment is Fine Arts: K-12 in the state of Mississippi.

Lucas de Lima’s (2012) hand bound chapbook of poetry, Ghostlines, was published by Radioactive Moat Press. His poems are also featured in CultureStrike, a website focused on the arts, culture, and politics of immigration. He is a regular contributor to the Montevidayo critical poetics blog.

Amanda Coplin’s (2006) debut novel, The Orchardist, spent several weeks on the New York Times Bestseller list. She received the Barnes and Noble Discover Award for fiction, a $10,000 prize.


Edward McPherson (2011) wrote an article on Dallas, the city, and Dallas, the TV show, for the Paris Review blog. Edward also wrote a personal essay about bridge, the card game, for a series Tin House is running called, “The Games People Play.”

Emily Bright Krusack’s (2008) book for K-12 teachers, Powerful Ideas in Teaching: Creating Environments Where Students Want to Learn (co-written with Dr. Mickey Kolis), was published by Rowman & Littlefield Education in December. Emily’s poem “Snip” was featured in Conte Online.

Kate Hopper’s (2005) memoir, Ready for Air, will be published by the University of Minnesota Press this fall. Kate’s first book, Use Your Words: A Writing Guide for Mothers, came out last summer.

Katie Leo’s (2009) stage work, “The Origin(s) Project: Memoirs in Motion,” a two-woman play about the Korean-adoptee experience, struck such a chord that extra shows had to be added. It was performed at Dreamland Arts in Saint Paul Oct. 25-Nov. 3, and MPR interviewed Katie about the work.

Anna Reckin’s (1999) first book-length poetry collection, Three Reds, was published in 2012 by Shearsman. Her writings have also appeared in Infinite Difference: Other Poetries by UK Women Poets, edited by Carrie Etter (Shearsman, 2010), and In Their Own Words: Contemporary Poets on their Poetry, edited by Helen Ivory and George Szirtes (Salt, 2012). Reckin was recently awarded an Arts Council England grant to work on her second collection. Her website, www.annareckin.com, will be up soon.

Amir Hussain (2012) has three poems in the next issue of Mizna.


Benjamin Doty (2010) has a story in Solstice Lit Mag.

Josh Ostergaard’s (2011) nonfiction book about baseball “as it relates to war, facial hair, and propaganda,” has sold to Coffee House Press for their Spring 2014
lineup.

**Priscilla Kinter**’s (2010) essay “Tom” is going to be included in the New Delta Review Best of the Web print anthology, out this Spring.

**Alex Grant**’s (2012) Collected Alex has been chosen by Michael Kimball as the winner of the 2012 Caketrain Chapbook Competition. It is scheduled for release this summer. Other pieces have recently appeared or are forthcoming in Tarpaulin Sky Magazine, Stoked, and The Destroyer.

**Sarah Fox** (2012) has taken a job as Program Consultant for Club Book with the Friends of the Hennepin County Library. Her book of poems, The First Flag, is now out from Coffee House.

**Stephanie Resnik** (2007) passed the California bar exam and is now applying to enter into the Washington, D.C. Bar. She is currently working as a first-year associate at a large law firm in D.C.

**Meryl Depasquale**’s (2010) Dream of a Perfect Interface will be published this May by Dancing Girl Press. Her poems have appeared recently in Handsome Journal, DIAGONAL, Interim Magazine, and Riper Darts Magazine.


**Kathleen Glasgow** (2002) read March 23rd at The Open Book at The Loft as part of their event featuring Minnesota State Arts Board winners performing their work.


**Ethan Rutherford**’s (2009) debut novel, The Peripatetic Coffin and Other Stories, has been named a Barnes & Noble Discover pick for Summer 2013.

**Amy Shearn**’s (2005) second novel, The Mermaid of Brooklyn, (Touchstone, 2013) was an Oprah.com “Pick of the Week” and a Target “Summer Book” selection.

**Roxanne Sadovsky** (2004) hosts a blog (www.writingwithrox.blogspot.com) which includes a weekly writing prompt as well as updates on classes, healing, retreats, and more.


**Tara DaPra**’s (2008) essay, “Writing Memoir and Writing for Therapy: An Inquiry on the Functions of Reflection,” is published in the Spring issue (#48) of Creative Nonfiction. Tara served as the non-fiction contest judge for Sheep's Head Review, the undergraduate literary journal at the University of Wisconsin-Green Bay.

**Eireann Lorsgun** (2006), the founder of MIEL, a small press in Belgium, is raising money for scholarships and travel grants to host a writing retreat in November.

Peter Campion joined the creative writing faculty in the fall of 2011 and will be the next Director this fall, 2013. His poems “Danielle” and “Villa Sciarra: Azaleas” appeared in *Columbia*, “Chicago: The Congress Hotel” in *Free Verse*, “After Baudelaire: I have not forgotten…” in *The Ocean State Review*, and “Los Angeles River” in *Provincetown Arts*, as part of a special feature honoring Robert Pinsky. Peter published an essay, “Poetry of the Possible,” in the *Los Angeles Review of Books*, and a short piece on Robert Lowell in *AGNI*. Last summer he held the President’s Chair at the Castle Hill Center for the Arts in Truro, MA.

Patricia Hampl was guest-editor for the Fall 2012 issue of *Ploughshares*. At her request, it was an all essay issue; it included a graphic essay by LK Hanson and an essay by Charlie Baxter. Her essay on F. Scott Fitzgerald’s “Crack Up” essays is included in the anthology, *Understanding the Essay* (Broadview Press). This fall she gave readings and talks at Emerson College, Washington University, and Northwest College. She taught a “master class” in nonfiction at Columbia University in April 2013, and recently joined the Board of Directors of the Jerome Foundation.

Ray Gonzalez has essays and poems in recent issues of *Puerto del Sol*, *Caliban, American Poetry Review*, *Barrow Street, Great River Review, Bitter Oleander, Fifth Wednesday Journal*, and the *Malpais Review*. His poetry is included in *The Ecopoetry Anthology*, edited by Ann Fisher-Wirth and Laura-Gray Street and published by Trinity University Press. His work is forthcoming in the summer issue of *American Poetry Review*.

Julie Schumacher sold her novel-in-progress, an academic satire provisionally entitled *Dear Committee Members*, to Doubleday. Her essay, “Canyon,” published in *Brain, Child* magazine, has been nominated for a Pushcart Prize.

Maria Damon reads and talks about her work as featured artist (poetry and cross-stitch) in the journal *Altered Scale* 2, with Rachel Blau Duplessis.


**faculty NEWS**

**save the DATE...**

April 8-11, 2015

AWP in Minneapolis

Watch for news of our MFA Alumni Reunion!
Goodbye Maria Damon!

Maria Damon, longtime English faculty and big time Iggy Pop fan, is moving on to be Dean of Humanities and Media Studies at the Pratt Institute. We are sad to see her go but happy for the well deserved new opportunity ahead of her. From Maria:

*It's been a special pleasure to work with the very talented MFA students here. When I first arrived 25 years ago, before the establishment of the MFA, then-chair Kent Bales told me I would be teaching poetry workshops. I was a bit intimidated, but over the years I overcame that initial shyness and developed a number of courses that combined rigorous reading in literary theory, unusual texts, and a repertoire of writing exercises that, I hope, brought out the collaborative and adventurous spirit in the classes as a whole. I also have tried to bring a lot of interesting poets to town for the benefit of students and the wider community. The students are strong and getting stronger, and I count them among my favorite and most dynamic literary contacts in the Twin Cities. Thank you all for a most rewarding few decades. I’ll miss you, but I also know I’ll see you on the circuit and will follow your work with that particular joy that comes from having witnessed the early stages.*

Aaron Apps goes MFA to PhD

Congratulations to graduating third-year poetry candidate Aaron Apps, who has been accepted to Brown University’s PhD in English program. Aaron will be studying poetry, poetics, the history of gender, and queer theory with Jacques Khalip, Ellen Rooney, and Tamar Katz. He also hopes to work with Carole Maso, Brian Evenson, Cole Swenson, C.D. Wright, Thalia Field, and Forrest Gander in the literary arts department.

Students & Alumni

Ethan Rutherford (2009)
The Peripatetic Coffin (Ecco, 2013)

Sarah Fox (2012)
The First Flag (Coffee House, 2013)

Aaron Apps (2013)
Compos(t)mentis (BlazeVox, 2012)

Amy Shearn (2005)
The Mermaid of Brooklyn (Touchstone, 2015)

Liana Liu (2011)
The Memory Key (Harper Collins, 2015)

Francine Marie Tolf (2006)
Eighteen Poems to God and a Poem to Satan (Red Bird Chapbooks, 2012)

Meryl Depasquale (2010)
Dreams of a Perfect Interface (Dancing Girl Press, 2013)

Kevin Fenton (2005)
Leaving Rollingstone (Minnesota Historical Society Press, 2013)

Alex Grant (2012)
Collected Alex (Caketrain, 2012)

Carrie Lorig (2014)
nods. (Magic Helicopter Press, 2013)

Patrick Hueller (2010)
Foul (as Paul Hoblin; Lerner Books, 2011)

Shana Youngdahl (2005)
History, Advice, and Other Half-Truths (Stephen F. Austin University Press, 2012)

Rachel Moritz (2008)
Borrowed Wave (Kore Press, 2013)

Amanda Coplin (2002)
The Orchardist (HarperCollins, 2012)

Anna Reckin (1999)
Three Reds (Shearsman Books, 2012)

Chinoiserie (Ahsahta Press, 2012)

Joshua Ostergaard (2011)
The Devil’s Curve (Coffee House Press)

Eireann Lorsung (2006)
Her Book: Poems (Milkweed Editions 2013)

Elisabeth Workman (2014)
Ultermegaprairieland (Bloof, 2014)

Kate Hopper (2005)
Ready for Air (University of Minnesota Press, 2013)

Norah Labiner (1996)
Let the Dark Flower Blossom (Coffee House Press, 2012)
Fall 2013 EVENTS

September 7
46 pm Annual MFA Launch Party

Sept. 20-22
Annual MFA Retreat

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Edelstein-Keller Readings

Thursday, October 3
7 pm Bonnie Jo Campbell (fiction)

Saturday, October 12
7 pm David Wojahn (poetry)

Thursday, November 7
7 pm Daisy Fried and Joshua Weiner (poetry)

Tuesday, November 19
7 pm Thomas Mallon (nonfiction)

An Issue 9 Launch Event
ATLAS OF THE MIDWEST
Thursday, May 9th, 7pm

THE THIRD PLACE
Wing Young Huie Photography Gallery
3730 Chicago Avenue S, Studio B
Minneapolis, MN 55407

with
Ed Bok Lee
John Colburn
Jolene Brink
Patrick Nathan
John Flynn
and friends

free issues available!

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Faculty

Charles Baxter
Gryphon: New and Selected Stories
(Random House, 2011)

Patricia Hampl
Editor, Ploughshares (Ploughshares 2012)

Ray Gonzalez
Cool Auditor: Prose Poems
(BOA Editions, 2009)

Peter Campion
The Lions (University of Chicago Press, 2009)

Julie Schumacher
The Unbearable Book Club for Unsinkable Girls
(Delacorte, 2012)
Alumni Update

Sarah Fox, a graduate of the University of Wisconsin-Milwaukee and the University of Minnesota’s MFA program, grew up in Milwaukee. Coffee House Press published Because Why in 2006, and The First Flag in 2013. She’s currently working on a docupoetry project called Mother Substance, a multivalent examination of the synthetic estrogen Diethylstilbestrol (DES)—heavily prescribed to pregnant women from 1941 through the mid-1970s—and its devastating effects on the bodies of women. She lives in NE Minneapolis where, with her husband John Colburn (MFA, Poetry, 1999), they co-imagine the Center for Visionary Poetics. She works as a program consultant for the Friends of the Hennepin County Library, and also serves as a doula. While in the MFA program, Sarah received the Academy of American Poets’ James Wright Poetry Award, a Gesell Fellowship artist’s residency at the Anderson Center in Red Wing, MN, and a Graduate Research Partnership Program Fellowship.

When I came to the U’s MFA Program, I had been living in the Twin Cities for 15 years and was active in the literary community here. My daughter had just moved to New York to attend college, and I had only recently completed my Bachelor’s degree in English (I kept putting off the Math requirement!). I was feeling stuck in my own writing after the publication of my first book, and the options available to me for teaching—which I loved and wanted to pursue—were limited. It was an incredible fortune to have been accepted into the program, and in every way the timing could not have been more perfect. Although I was, let’s say, a rather unconventional student (e.g. considerably older than most of my cohort and already occupying an empty nest), I landed a spot in arguably the most marvelous MFA class of all time. The stars really aligned to bring us together; as a group, we could not have been more supportive, or fond, of each other. It felt, and still feels, like my classmates are family. With two poets in my cohort—A.T. Grant and Lucas de Lima—we formed a “salon” where we constantly generated new work through a variety of collaborative projects, and refined/redefined our aesthetic and social poetic missions by sharing in the discovery of poets, writers, performers, artists, theorists, and skools we were mutually and intensely drawn to. This salon, along with the many resources available to me at the University, in the faculty (especially Julie Schumacher, Maria Damon, Ray Gonzalez, and Michael Dennis Browne—who we had the good luck of apprenticing with just before his retirement), classes and visiting lecturers in other departments, travel opportunities, and general camaraderie, truly reawakened my creative daemons. My students, too, were so inspiring, and taught me so much. It was a dream gig and it absolutely changed my life.

MFA K. Petersen Scores a Stegner

Unique among writing programs, Stanford University offers ten two-year Wallace Stegner fellowships each year, five in fiction and five in poetry. Fellows are regarded as working artists, intent upon practicing and perfecting their craft. There are no curricular requirements other than workshop attendance and writing. Fellowships include a living stipend of $26,000 per year. In addition, fellows’ tuition and health insurance are paid for by the Creative Writing Program. Third-year fiction writer Kate Petersen received the fall 2013 fellowship, and gave us a few words on how it feels.

“Wallace Stegner wrote this letter to a young writer, a former student, which ran in the Atlantic years ago. In it, he offers her both artistic and practical advice about the writer’s life. The letter contains a lot of good advice—I’ve been carrying a copy around for years—but at one point Stegner admits that making a living as a writer is no easy task, and tells this young woman she may have to do something else to pay the bills. Maybe cat-sitting, he says. So receiving the Stegner fellowship feels like I’ve deferred cat-sitting for at least few years.

But mostly, it’s just a huge gift. Of time, to keep my head down and write. Of apprenticeship. And I’m so grateful, as I’ve been for the time and instruction I’ve received here at Minnesota. While at Stanford, I plan to continue working on my novel, Songs of Travel, and perhaps more stories.”

Of her work and character, writing faculty Charles Baxter has said, “Kate Petersen’s stories dramatize, beautifully and incisively, the lives of women in transition, between worlds that are sometimes inaccessible to them. They tell us what it’s like to find that one part of your life is over, but the next part, for some reason, has not yet started. They are also, remarkably, often wryly comic, as is Kate Petersen herself, who, during her time at Minnesota, has been diligent and hard-working, especially considering that she is on a double-track as a writer, and a musician.”

Way to go, Kate. Do you need a cat sitter while you’re there?
James Wright Reading Recap

The Academy of American Poets James Wright Prize for Poetry, awarded annually by our creative writing program, was judged this year by author and radio personality Garrison Keillor. He selected four winners: MFA'ers Scott Parker, Katherine Lee, and Nicky Tiso, as well as an undergraduate, Michael Chernin. The award was $100 each and a live reading of the work, hosted at Coffman Union bookstore on January 23rd, and MC’ed by Keillor himself. The event drew a large crowd; Garrison opened with jokes and by reciting love verse, before segueing into the readers themselves, who were subjected to a brief Q&A before they read. Afterwards, the winners were treated to a fancy dinner with Garrison, where they had a lovely time schmoozing with the Prairie Home Companion himself. Thank for judging, Garrison!

from left: Scott Parker, Nicky Tiso, Katherine Lee, Garrison Keillor

Dislocate: Issue 9

This year’s dislocate editors, J. Fossenbell and Nasir Sakandar, decided to organize this issue around a local mentality with the theme “Atlas of the Midwest.” In their words,

“In an age of digital anonymity and everywhere-is-anywhere, it’s important to be reminded sometimes that place matters. That where a body lives matters. So the pieces we’ve selected for this issue--Atlas of the Midwest--show all shapes of relationships between subject and situation. And it’s not just a question of geography, of weather, of ecology: it’s our environmentally-determined perception of distances, the relationships we have with those around us and with the land, the way we view ourselves and each other across and between planes/plains. There are too many excellent contributions to name half of them here, but just keeping it local, we’re thrilled to have a new poem from Ed Bok Lee, a selection of flash-fiction pieces from John Colburn, a photo series from Wing Young Huie, a short story from Patrick Nathan, and poems from Sarah Fox, Jolene Brink and John Flynn. We’re also excited about our fabulous cover design for issue 9, with original art by (MFA candidate) Bridget Mendel.”

Full text of all interviews can be found on our blog @ http://blog.lib.umn.edu/creawrit/main/

Please send news & announcements for our next newsletter! creawrit@umn.edu

Edited and produced by Nicky Tiso