



Write at the intersection of craft and creativity

The Triskelion

Winter 2022

Welcome Letter from Diane Glancy Noah's Story

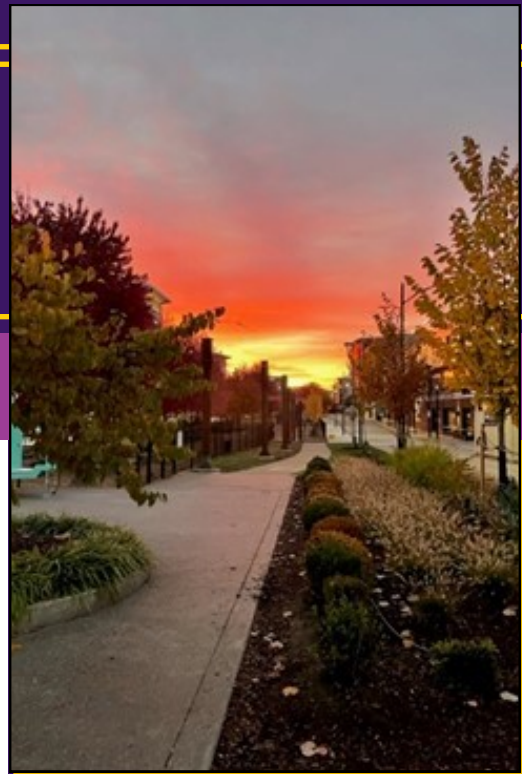
Diane Glancy

I know many people who can live without faith, but I am not one of them. I've always liked the Bible stories—since Sunday-school flannel graphs when Jesus went looking for a lost lamb. I've always needed the stories. Whatever flood I pass through, I think of Noah and his family on the flood waters. Noah was shut in the ark seven days before it rained. It had not rained on the earth before that. Think of sitting in your ark with the animals complaining in their stalls, not knowing if it would rain, not knowing what rain was. Or flood. Not knowing how long you would be closed up with this story before it ends. Or how it ends. Imagine. His family questioning him about his decision to build the ark. The townspeople probably laughing at Noah as he built the ark in his yard. Once in the ark, I imagine Noah and his family could hear the people still mocking them. Probably throwing pebbles at the ark.

When the flood in my experience is passed, I think of Noah and his family stepping off the ark into a new world. Maybe the mud-puddles not yet dry. Much like the world we face after Covid—or after whatever disaster befalls us—personal, climate, national. There has been one new world after another. I see that also in my writing projects. I've always had a need to write. It's what holds me to this world. There's a flood of ideas when I think about what I want to write. The animals gather into their stalls. How long will I be with them? How many drafts will this essay have to go through? How many pivotal points before I can see the end?

I am moving from a house I've lived in 20 years. I have to get rid of books and mementoes. I am opening file cabinets and getting rid of papers and drafts of old stories and poems and essays. I remember the flood-waters that each project passed through. I remember thinking something was finished when it was just beginning. I remember the effort that each project took.

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I know people who talk away the whole Bible. The Red Sea was a shallow lake of reeds. A whale can't swallow a man. Jesus was a teacher. Not the Savior of the world. But for me the Bible remains.

The long journey of writing for me has been the discovery of my beliefs. How to approach them with words. How to tell the story of who I am and what I want to say. Attending writing classes—talking about the reading materials from which I can draw ideas. Partaking in writing exercises to get started—and to continue to develop what I've started. Workshopping my own work and commenting on the work of others. Rewriting and rewriting. Working on a journey in the heart of the flood.

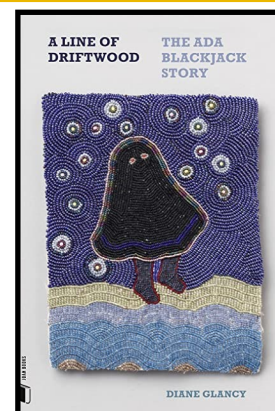


DIANE GLANCY was a mentor in Carlow's MFA program for the past five years. Her latest book, *Home Is the Road, Wandering the Wilderness, Shaping the Spirit*, was published by Broadleaf in 2022. Her books and awards are on her website, www.dianeglancy.com

“The shifting of ice. Written letters become elk, an orange is a moon, an owl is a blank page, and the stunning survival in this Arctic landscape redefines the question, “What is rescue?” Diane Glancy hears the spirits, the words beneath the words. She knows the language of scars as she honors the life of Ada Blackjack in this visionary telling of the moving world.”

—Jan Beatty

Click [HERE](#) to purchase a copy!





On Translation AKaiser

AKaiser, PhD, is a translator, scholar and Pushcart Prize-nominated poet of <glint>, co-winner of the Milk & Cake Press Book Prize. Recent poems, prose, translations & photos are found or forthcoming in *Amsterdam Quarterly*, *Hyperion*, *Harvard Review*, *Ginosko*, *New Square*, *Poetry International* and *Pen + Brush's In Print* (No 5), guest edited by Novella Ford. Current translations include <Unnamable>, by Catalan poet, Anna Gual, for which AK~ has been awarded an NEA Fellowship. Some of this work was recently featured in the Omniglots Series at the *Harvard Review* and is upcoming in *Hyperion's Catalan & Aranese* literature issue.

What languages do you translate?

I translate from Catalan, French & Spanish.

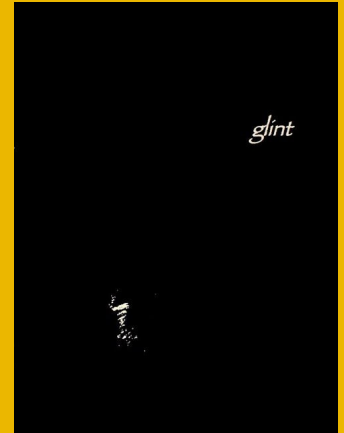
How and where did you learn Catalan?

Snapshot:

Working as an *au pair* in France, but one morning at La Boqueria on Las Ramblas in Barcelona, on vacation. A *cortado*, served in its signature short glass, and the waiter who informs me that if I so love Barcelona and so want to come to live here, Spanish is only half the story. I finish my *tallat*, and return to France.

A Short:

Years later, ABD (all but dissertation) in the European system, I leave the UN and embark on a five-year plan: an MFA in poetry (enter Carlow) and completion of my PhD (enter Catalunya). I know I want to give myself the gift of poetry, and, at the same time, not ignore my translation experience. Delving into my research on the first translations of Whitman's *Leaves of Grass* into French and Spanish, I'm tipped off to Cebrià Montoliu and his 1909 translation of poems into Catalan, from the same. Perfect: a way to honor my host nation. Not so perfect: my three-word Catalan repertoire.



AKaiser's richly lyrical *glint* is a book of refractions and fracturing: a collection that cracks the interior cleanly open, allowing for light and insight to bend and enter through myriad angles. These are poems constantly in motion... [poems of] a self transmuted and made strange through desire, illness, motherhood, revolution, and the distances the body can cover. Kaiser...reckons arrestingly with loss and regeneration—historical, familial, personal—and casts a keen eye toward “boundaries between / mutable and imperishable.” These poems startle by the glint of their own making— a remarkable debut.

— **Jenny Xie**
Eye Level, winner, Walt Whitman Award, Graywolf Press

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AKaiser, Continued

A poem from those beginnings:

In this place

-after Cenotaph by Fanny Howe

I want to stay in this place
keep the palm-littered terrace
that looks up to the mountain
and its cathedral we call a

chateau, lit up at night, wish
on stars before bed and in
the day, hang laundry there,
watching the pools of others.

The walk to school overload
of snails after any rain and
counting the cats in the park
eyes peering out at us from

the bush. On the streets Catalan
never sounds like Catalan until
it's too late.

Colors pump and jump and I
think of denuded elsewhere
and breathe a sigh of relief.

Does life ever begin or end?
I think it just keeps glowing.

What is your background as a translator?

Following my decade-long odyssey abroad, I had few professional contacts in the US. What to do? While temping and searching long-term, I volunteered at a UN women's rights organization, transforming their website bibliography into a trilingual resource. Eventually appointed Director, my language skills continued to prove useful. During this time, I moonlighted as the translator of *A Wall in Palestine* by Renée Backmann, which ended up as finalist for the French-American Translation Award. I then went onto a position where hires must be proficient in three of the six UN languages. My last post, as part of the EU presidency team, was as Translator for the Spanish Mission to the UN.

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**Check out more of
AKaiser's work!**

Glint
Milk & Cake Press

AKaiser's Website
AKExperiments

What draws you to the work of Catalan poet Anna Gual?

Like Anne Carson, I discovered Anna Gual one day in a bookstore, facing a wall of books and pulling down the one, who knows why, calling to me. With both, I was smitten. In the case of Gual, I thought, hmm, maybe one day - once the PhD is completed, once I improve my Catalan, once I take on literary translation...this will be the poet whose work I will translate. I find Gual's oeuvre muscular, dense, endlessly challenging language itself. Like Seamus Heaney, she uses her pen to dig, to excavate—the micro to the macro, distant exteriors to speleological interiors. Like Vieve Francis, she interrogates herself, as well as the ars, ceaselessly.

Tell us about your process translating another poet's work. How do you live into another poet's words and stay true to her work in another language?

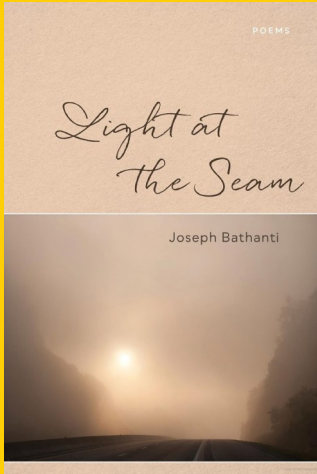
My translation process, before translating a single word, mind you, includes reading, and rereading, letting Gual's rhythms, keywords and images sink into me. The first approach to the actual translation work is a quick skim before circling back, each time, to search deeper: noting in the margins questions, confusions, variations of verb tenses, the multi meanings of words (side effect: expanding my English); reading the poems aloud; putting them aside for a time. In the end, I feel my versions are just that: versions, interpretations, dwellings in possibilities, to adapt a phrase...

How does your work as a translator feed into your work as a poet?

I suspect I won't be able to gauge the effect of living so close with Gual's work on my own until I go back to regularly composing poems myself, and even then, it may take a backward glance to see how this project will have changed my writing. This NEA award year—such a gift!—has been one devoted to Gual's work, and I have now set about turning towards better ways to live within her poetry as well as within mine, concurrently.



A Few Words about *Light at the Seam* Joseph Bathanti



“Light at the Seam, a new collection from North Carolina poet Joseph Bathanti, is an exploration of mountaintop removal in southern Appalachian coal country. The volume illuminates and champions often invisible people residing, in a precarious moment in time, on the glorious, yet besieged, Appalachian earth.”

- LSU Press



JOSEPH BATHANTI, former Poet Laureate of North Carolina (2012-14) and recipient of the North Carolina Award in Literature, is author of nineteen books, most recently, a volume of poems, *Light at the Seam*, from LSU Press in 2022. Bathanti is McFarlane Family Distinguished Professor of Interdisciplinary Education at Appalachian State University in Boone, North Carolina. He served as the 2016 Charles George VA Medical Center Writer-in-Residence in Asheville, NC, and is the co-founder of the Medical Center’s Creative Writing Program. *The Act of Contrition & Other Stories*, winner of the EastOver Prize for Fiction, is forthcoming from EastOver Press in winter of 2023.

In December of 2012, the then Director and Chief Curator of the Turchin Center for the Visual Arts, on the campus of Appalachian State University, where I teach, suggested I collaborate with a visual artist slated to exhibit at the Turchin the following semester. Essentially, my task would be to write (ekphrastic) poems in response to that artist’s vision. I was eager to take a crack at it.

In January of 2013, I reviewed the work of two visual artists and, without knowing a blessed thing about my future collaborator, I chose the award-winning photographs of Carl Galie, an environmental activist, from his exhibition, *Lost on the Road to Oblivion: The Vanishing Beauty of Coal Country*, a project he embarked upon in order to reclaim his sense of home and the truth embodied in that yearning. His photographs journey through the Southern Appalachians while documenting the practice of mountaintop removal, as well as its collateral fallout, in a series of haunting, exquisite images of an endangered natural environment.

The story of our friendship and collaboration defies summary; suffice to say, however, that it turned on a series of uncanny – mystical, by my lights – convergences. Carl grew up Catholic in Uniontown, Pennsylvania, forty miles from Pittsburgh, where I grew up Catholic. His dad was a coal miner, mine a steel worker. We had hauntingly similar imperious mothers. We are roughly the same age, love and had played baseball, and had grown up heavily influenced by our Italian American ancestry. We instantly became solid friends because we shared a common language and ethos and, even more importantly, were able to communicate without saying a word. It’s crucial to mention that Carl is a Vietnam combat veteran, and while in-country began taking his first photographs.

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At any rate, once I saw Carl's breathtaking photographs, I seemed to have no choice but to write about them. Without him, and his photographs, I would have never written *Light at the Seam*, though I never dreamt that the string of poems I began to write in 2013, in response to Carl's photographs would metamorphose into a book that would be published almost exactly nine years later. Back then, I knew what most conscionable citizens know about mountaintop removal, and that wasn't vaguely enough to do justice to Carl's photographs. Thus I embarked upon months of research in order to authenticate my poems. As Carl testified in his very first email to me in February of 2013: "This project has not been about me or my photography, but about my search for truth. Torn between my coal mining family roots and saving the mountains I love, I found myself in a constant struggle to present the tragedy of mountaintop removal of coal as honestly as I could in this exhibit."

Like Carl's photographs, the poems in *Light at the Seam* – 18 of which are directly inspired by Carl's images and form the emotional core of the volume – look deeply at mountaintop removal in Appalachia, a thoroughly obscene, and profoundly violent practice that subverts the environment and the citizens and stewards of those Appalachian mountain lands in wholly unimaginable ways. Corporations blow the tops off mountains, gouge out coal, then leave people sick and angry, in devastating emotional precarity, their beloved ancestral homelands occupied, blown to bits, and poisoned – and this is a vastly oversimplified precis of the irreversible environmental and human cost associated with mountaintop removal.

From a craft standpoint, writing in this ekphrastic vein also allowed me to get the heck out of the way, to move away from narrative, in the strictest sense, away from perhaps my usual discursive style, into a more impressionistic vein where the story is the moment and, to quote Cesare Pavese, "the image is the poem."

What's more, in *Light at the Seam*, I am decidedly preoccupied with a line that is dramatically compressed, often truncated. I am equally preoccupied with detonation, the line's explosive burst, whether end-stopped or enjambed, that propels forth the poem with the same irrevocability, violence and magnificence as a flash-flood tide, or the obscene, yet awe-inspiring, explosion of ordnance deployed in a mountain peak, that erases millennia at the push of a button. I wanted each line to act as a charge, in the explosive sense. I hope this works.

Light at the Seam was a very happy experiment for me. My great gratitude forever to Carl Galie. He handed me another world.

ACKNOWLEDGEMENT & GRATITUDE: Very small portions of this piece are quoted/paraphrased from Joshua Kulseth's interview with Joseph Bathanti, published in *Cold Mountain Review*.



**Keep up with
Joseph Bathanti!**

***Crossing the Rift*
Press 53**

**Find your copy of
Light at the Seam
LSU Press**



2022-24 City of Asylum Poet Laureate, Allegheny County

Carlow MFA Alumna Doralee Brooks

DORALEE BROOKS, professor emerita at the Community College of Allegheny County in Developmental Studies, is a Madwoman in the Attic instructor. She is a fellow of the Western Pennsylvania Writing Project (95) and Cave Canem (97 and 99). She holds an MEd from the University of Pittsburgh and an MFA from Carlow University. Her poems have appeared in *Voices from the Attic*, *Paterson Literary Review*, *Pittsburgh Poetry Review*, and *Dos Passos Review* among others. Doralee's chapbook, *When I Hold You Up to the Light*, won the 2019 Cathy Smith Bowers Chapbook Contest published by Main Street Rag. She is City of Asylum's Poet Laureate of Allegheny County 2022-2024.

I'm, of course, thrilled to have been awarded the City of Asylum's Poet Laureate post for 2022-2024. All of us are in awe of what City of Asylum (COA) as an organization means to the region and to the world, the promotion of culture and free expression, the support for endangered writers, the commitment to diversity and inclusion, and the development of neighborhood in a way that honors tradition and people. We are so fortunate to have COA here in Pittsburgh. As a Pittsburgh native, I recall the first Poet's House on Sampsonia Way, the street facing my childhood church, Metropolitan Baptist Church, where my paternal grandfather was a deacon having come from Ufallah, Alabama in 1920. I played in West Park across from Alphabet City with my maternal grandfather. So, I feel something akin to family pride in COA, in the Northside and in Pittsburgh.

The laureate role will provide me an opportunity to promote regional poets and the many resources that we find in our city for poetry. I admire the Madwomen, the Pittsburgh Poetry Society, the Squirrel Hill poets, and Sub-Verses Social Collective to name a few of our established and vibrant poetry workshops. I would like to work with these poets to showcase our work and our city. I will no doubt be calling on poets to help me in planning and advancing this work. In addition to my experience as a writer and teacher, I'll bring to this new role my experience as a faculty member at the Community College, where I was able to work with faculty and students to sponsor readings. Some of the poets who read for us included Jan Beatty, Wanda Coleman, Toi Derricotte, Celeste Gainey, Sheila Carter Jones, and Judith Vollmer.



Doralee Brooks's *When I Hold You Up to the Light* is steeped in decades of witness—from a childhood edged by segregation; to a coming-of-age animated by consciousness, direct action, and change; to an adulthood alive with language, culture, and complicated heritage patiently teased out.

Wisdom and joy inhabit these poems of precision and restraint, where what is left unsaid thrums underneath each sparsely constructed line, proving that a “library of doubt” makes faith possible.

—Ellen McGrath Smith,
author of *Nobody's Jackknife*

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Doralee Brooks, Continued



In addition to promoting regional poets, I am very interested in poetry that takes inspiration from other arts such as music, drama, and the visual arts. Three poets that come to mind are Yona Harvey, especially in her collection, *Hemming the Water*, that explores the music of Pittsburgh composer, Mary Lou Williams; Kwame Dawes who edited a collection of poems, *Bearden's Odyssey: Poets Respond to the Art of Romare Bearden*, and Tyehimba Jess's collections, *Leadbelly* and *Olio*.

It's great that the developers of the laureate program established a two-year tenure which will go quickly, I know, but still, it is enough time for planning and for leaving another foundation for the next laureate. How fortunate I am to have Celeste Gainey, the inaugural laureate as a very important resource and to have the example of her project that she was able to execute even during the pandemic! Having the time and having the community, (I should say communities) is what I value most about this experience and it is what most reassures me in the work ahead.



Get your own copy!

When I Hold You Up to the Light

Mainstreet Rag

Listen to her Laureate reading!

City of Asylum

New Program Director of Madwomen in the Attic Sarah Shotland



Junkette



Abolition is Everything

www.sarahshotland.com

SARAH SHOTLAND is the author of the novel *Junkette* and the nonfiction work *Abolition is Everything*. She is the newest member of the Carlow English faculty, and is currently working on a second novel.

I'm thrilled to be joining Carlow University this year as a new Assistant Professor of English, and Program Director of Madwomen in the Attic. I've already had the opportunity to meet fantastic MFA candidates because I was able to attend the residency in Ireland this summer. I'm looking forward to working more with the MFA program and collaborating whenever we can to build bridges between all of our creative writing programs at Carlow.

I'm grateful to be inheriting an incredible legacy with Madwomen in the Attic. The program has existed since 1979 and has achieved tremendous success, not just in the significant accomplishments of individual Madwomen, but as a collective. I see my first job as Program Director as honoring and protecting that legacy. I've been warmly welcomed into the program by many Madwomen. Through dozens of listening sessions this semester, I've also been able to hear about what writers cherish about the program.

As we move forward as a program, I'm hoping to continue the powerful work Madwomen already does, and to potentially expand that work to writers who haven't had exposure to Carlow or our community yet. There's potential to *take our show on the road*, so to speak, and bring Madwomen workshops to neighborhoods, institutions, or organizations off campus. Venturing off campus would give us the opportunity to reach writers who might not know about Carlow, have access to our campus, or feel particularly welcome in our spaces. There's also the potential to start offering a wider variety of workshops, including courses that address specific themes or focus on aspects of a writer's process, like submissions, publication, or manuscript development.

These are just two ideas that make sense to me, but my most important priority is to keep connecting with our participants so that we co-create a future for Madwomen in the Attic that reflects the legacy of what's been built while also imagining wild possibilities for what's to come.





Irish CNF Mentor Brian Leyden to Join Us for January 2023 Residency

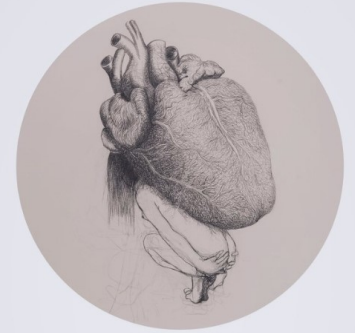
BRIAN LEYDEN is a novelist, short story writer, memoirist, playwright, editor and publisher with Lepus Print. His works include *The Home Place*, *Sweet Old World*, *Summer of '63*, *The Famine Attic*, and the feature film, *Black Ice*.

EARLY DAYS By Brian Leyden

To one degree or another we are all living somewhere between the lives we have and the lives we would like to have. And the reason we put up with our needs unmet and desires sacrificed, for now, is that we would like to think we are on a journey to a wished-for better place and a fuller life. This was nowhere more apparent than the last days of my last year in what Americans call kindergarten.

Our headmaster was a handsome, energetic man who often looked quite pleased with himself for his progressive attitude, not least for creating the school lending library. Essentially a single tall glass-fronted bookcase with untouched history books and a competitively sought-after stock of Famous Five, Secret Seven and Nancy Drew adventures. Best of all, where I was concerned, were the Hardy Boys mystery stories by Franklyn W. Dixon, with brothers Frank and Joe and their perennially absent Dad on account of his top-secret caseload in Washington.

In later life I would discover there was no such author as Franklyn W. Dixon. It was a pen name for a team of pulp mystery writers who churned out stories for a book-packaging syndicate. As was Carolyn Keene the supposed author of the Nancy Drew stories and Victor Appleton II, of the Tom Swift Jr. science fiction series. A whole team of hack writers was not prolific enough to satisfy my appetite for reading. But by the time I reached my final year I realised the trouble with being a well-behaved bookworm was that it made me feel less alive. Transgression had its advantages. So, while my best friends and I agreeably exchanged dubious mystery stories, an older boy, Kevin Kane, was to be found up on the schoolhouse roof when the headmaster arrived in the morning, supposedly to get down a ball stuck in a valley.



My Name
Suspended
in the Air
Leland Bardwell at 100

Edited by Libby Hart

Lepus Print, a press Founded by Brian Leyden has had their second title: *My Name Suspended in the Air: Leland Bardwell at 100* chosen by *The Irish Times* as one of their best Poetry Books of 2022. The poetry books of the year where chosen by Martina Evans and Sean Hewitt -- both guests to our Ireland residency in June 2022.

<https://www.irishtimes.com/culture/books/review/2022/11/26/the-best-new-poetry-of-2022-chosen-by-martina-evans-and-sean-hewitt/>

<https://www.lepusprint.com/founder>

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Even though I feared and dreaded the sight of him, another part of me was fascinated by Kevin Kane's rebelliousness. A boy so wild and cunning our teachers said he must have been 'reared on foxes' milk'. His willingness to challenge everything made me suspect Kevin knew better than I did that his present life was a mismatch for him.

With only a couple of weeks to go before the summer holidays, Kevin proposed that a bunch of older boys and girls duck out of sight of our teachers along with him in the flowering meadow at the lower end of the school grounds to make love-nests. Daunted but determined, I crouched down with the others and followed. Ticklishly tall dog-daisies brushed my face, and I caught the stirring fragrance of meadowsweet grass and the pink and white clover crushed under the hands and bare knees of the girl ahead of me. We paired off to make a nest together by the school boundary fence.

For Kevin it was not enough that couples rest timidly alongside each other, brushing shoulders. We had to learn how to kiss. As with my dogpaddle in the freezing cold outdoor community swimming pool, I was completely out of my depth. But what was I to do when the girl beside me quietly said, 'You can hold me now.' My lips nervously lighted on her soft cool lips and kindly and tenderly my pretend sweetheart shared a first awkward chaste kiss with me in the long grass of the school meadow.

Tittle-tattle about the kissing lessons got back to the headmaster. Kevin was expelled. And the last time our entire class caught sight of him he was walking behind a truck with a road repair crew that passed by our school, a shovel rested on his shoulder, taking what our headmaster called, 'The road less gravelled.'

Kevin's fate made me realise I wasn't cut out to go delinquent or to labour on the roads. Money was the inducement to take my head out of the books I loved and pick up casual summer work. But if I lacked the confidence (or courage) yet to grasp what I wanted, I'd learned that the future I craved would have to be willed before it could be found.



***Read more of Brian
Leyden's brilliant
work!***

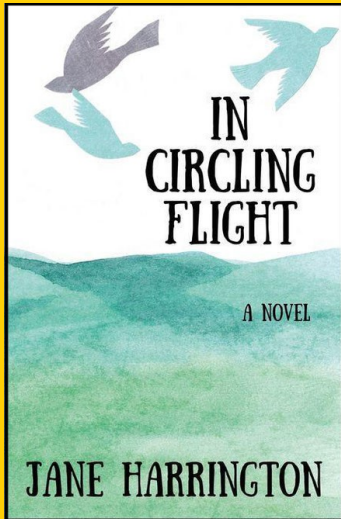
Summer of '63

Bookshop.org

Sweet Old New World

Bookshop.org

Nudging a Novel from its Nest: What I've Learned Jane Harrington



Winner of the 2019 Brighthorse Books Prize!

"Jane Harrington's *In Circling Flight* is a sensitive and soaring portrayal of people and place, connected by love, friendship, and the alchemy of storytelling. Harrington is a masterful novelist who deserves to be noted as one of the premier voices in Appalachian Literature. I would like to put this book into as many hands as possible, and say, 'Look, this is how it's done!'"
- Charles Dodd White,
author of *A Year Without Months* and *How Fire Runs*

JANE HARRINGTON (MFA, Fiction 2015) is a visiting assistant professor of English at Washington & Lee University and a fellow at the Virginia Center for the Creative Arts (VCCA). Her short fiction has appeared in an array of journals and anthologies, including *Chautauqua*, *Feminine Collective*, *Big Fiction*, *Anthology of Appalachian Writers*, and *Mountains Piled Upon Mountains: Appalachian Nature Writing in the Anthropocene* (West Virginia UP 2019). Her book *In Circling Flight* won the 2019 Brighthorse Prize for the Novel and was published this year. Jane has also authored best-selling books for the youth market (Scholastic, Lerner).
www.janeharrington.com

In June, my novel *In Circling Flight* was released by Brighthorse Books, a small independent publisher that had selected it as the 2019 winner of the Brighthorse Prize. The original plan was for a spring 2020 debut, but, well...that plan caught Covid, you could say.

I didn't mind a delay. I had attended friends' cyberspace launches, and the atmosphere just didn't feel right for my book. Born of a short story during a Carlow semester in 2012, it had been at the center of my writing life ever since. It grew into a manuscript that would get me through an MFA defense and filled out even more in the subsequent years. Let's just say I was very attached to these characters and wanted them to have a "real" fledge. But when the wait was nearing two years and the publisher had started ghosting me, I began to lose hope for *any* kind of launch. It was only due to my prodding, which became constant, that the book eventually did appear on my doorstep. So, maybe the most fundamental thing I've learned so far about book promotion is to KEEP THE FAITH. And BE PUSHY.

Brighthorse Books did produce a pretty paperback with a relatively low retail price (\$12.99), which makes it easier to ask potential readers to take a chance on it. They also set up distribution with Ingram and enabled the gamut of online booksellers to stock it. But beyond that, Brighthorse hasn't come through on any other marketing plans they promised at the start, and the ghosting hasn't gotten much better. (Call it Long Covid.) The result is that I've had to set my own promotional course. It's a learn-as-I-go project, but here's a maxim for survival: MAKE A PLAN FOR BOOK PROMOTION THAT IS ENJOYABLE AND MANAGEABLE.

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Some specific things I've been doing:

Website update: I put the news on a splash page with links to booksellers, plus reviews and blurbs from my pre-readers, including generous pieces by Joseph Bathanti and Evelyn Conlon. (Advice: take Carlow folk along on your book journey in any ways you can. They're the best!)

Social media blitz: I keep a steady thrum of book news out there, which has resulted in positive feedback from readers. Since I like to promote indie bookstores, I encourage friends to order from local bookstores and take pictures of storefronts, which I then post. If you scroll through my Facebook feed, you'll see these, including one of Karen Bryant in front of White Whale. :)

Book reviews: I submitted the book for indie reviews at *IndieReader* and *Kirkus*. Though paid, these companies write honest reviews, so you can't be sure how the winds will blow. But I did get good reviews, which I am able to tout, and the book is being promoted via the review houses. This also led to the *New York Review of Books* reaching out to me for inclusion in their Independent Press Listings this holiday season.

Local bookstore and library outreach: Washington & Lee, where I work, was happy to order the book for their library and bookstore, both of which created displays. And the indie bookstores and public libraries in my little town did the same.

Regional bookstore outreach: I wrote old-school letters (with reviews attached) to every brick-and-mortar bookstore I could find within striking distance of me, asking that they consider keeping the book in stock, and also offering to do a reading. I'm not far enough past that mailing to assess the success of that effort.

Award submissions: Because my book is set in the Appalachians, I've focused mainly on awards in this region, which are mostly sponsored by universities.

And...a PARTY: Working with a local cidery, I have plans for a November book celebration. I sent a press release to our newspaper, and they did a very nice piece on it. I made up some small posters and cards to pass around. As I write this, the buzz is good!

Much more to peck away at, but there's the start. If anyone out there has a good idea to share, you can find me on social media or my website: www.janeharrington.com.



*Read more of Jane
Harrington's Work!*

In Circling Flight

[White Whale Bookstore](#)

! "To Lady Wilde (Amongst the
! Trial Men of Reading Gaol"

: [Sancho Panza Literary Society](#)
:



Welcome from New Department Chair, *Aimee Zellers*

AIMEE ZELLERS is an Associate Professor of Philosophy at Carlow University, where she has taught since 2013. She is presently serving as the Department Chair for Art, Communication, and English, Program Director for Communication, Co-Chair of the University Faculty Assembly, and participating in a number of committees and taskforces. She is active in Carlow's Center for Global Engagement, supporting and participating in study abroad activities in Uganda and Italy. From 2013 – 2016 she served as the Michele R. Atkins Endowed Chair for Ethics Across the Curriculum. She resides with her husband and their dogs Madison and Rocky in Utica, NY. When she is not in the classroom or clinical setting, she can be found paddle boarding on the nearest body of water or hiking the trails at a local park.

I am delighted to serve as Department Chair of Art, Communication, and English. I have been graciously welcomed by both the department and our extended communities. It is truly an honor to be serving in this capacity. In my few short months as Chair, I have had the opportunity to collaborate with the MFA program Director, Tess Berry, and faculty around the January residency and other upcoming events. It has been a rewarding experience, and I look forward to participating in the January and June residencies.

Ensuring the success of the MFA program as we expand and enhance the student experience is one of my key roles. Outside of supporting the incredible work of my colleagues, our students, alums, and community partners, I aim to expand the program's reach through increased visibility and targeted marketing and outreach. The Carlow MFA program is a unique powerhouse that will benefit from increased national recognition.

Additionally, it is essential to increase collaboration and strengthen partnerships between the MFA program and other academic programs at Carlow and our community partners. We have a diverse community of learners and untapped potential to provide transformative experiences for our writing community. I look forward to working with our MFA Director and continuing to build on this strong foundation.

Again, thank you for the warm welcome, and I look forward to engaging with you all.

Continued next page



To reveal more facets of Aimee Zellers, we share with you her answers to a few questions we asked.

What were your favorite books growing up?

- Richard Bach *Johnathan Livingston Seagull*
- Voltaire *Candide*

I have and will always consider myself a student and learner. These two works resonated with me as a high schooler and continue to do so. Curiosity, pushing limits, and questioning the status quo are foundational to a growth mindset.

What is on your nightstand now?

- Libba Bray *The Diviners*
- Carl Zimmer *She has her Mother's Laugh*

Like many of you, I have a stack of 7 or 8 books on my nightstand, these are two on the top of the stack at the moment.

Do you have a favorite artist: writer, painter, musician?

- Writers: too many to list
- Painters: Diego Lukezic and George Rodrigue
- Musician: most recently Glass Animals, Matt Maeson, Weezer, Halsey, and the like... my go-to genres are emerging alt rock, rock, and grunge

What is one of your favorite words?

Shenanigans – I enjoy this word because of its meaning and reminder that life is too short not to have a bit of mischievous fun. ☺





A Word from our Teaching Assistant and Graduate Assistants

We asked our current graduate assistants, Karen Bryant and Beth Casteel, and teaching assistant, Donna Dzurilla, to share one word that brought them to Carlow's MFA Program and then explain.



Karen Bryant – “Trust”

Graduate Assistant for Communications and Recruitment

I knew in the 9th grade I was, in my heart and soul, a writer. I discovered this by accident when my English teacher accused me of cheating on my first creative writing assignment—a short story about a Jewish family facing antisemitism in the suburbs of Pittsburgh. From my lackluster academic performance up to that point, I had not instilled in her the trust that I could write a story that didn't end with someone waking up from a dream, a device most of my fellow students used to put an end to what was for them a distasteful experience.

You might think I was devastated hearing my teacher say she didn't believe I had written a story so well-constructed with such believable characters. But all I heard was *well-constructed* and *believable*. And by my reaction, this teacher realized her error immediately and became my muse, my door-opener, the one and only who saw this weird ability in me and lifted it up.

Unfortunately, this teacher could not follow me through high school, an early marriage and motherhood, divorce, and mind-numbing office work. Survival was my watchword, not creativity. I received a coveted BA after attending college at night for years, working full time and taking care of my children, and that helped me advance in my marketing career. But all the while I wrote in solitude, not trusting my ability.

Until, that is, a character and a story grabbed hold of me and would not let go. The setting—a declining coal mining town in Appalachia. I didn't trust myself with this story so foreign to me, so I completed the first half of my MFA at West Virginia Wesleyan College to have Appalachian eyes on my creation. Faculty and students gave me the confidence to trust that I was the one to bring this story to life.

I stepped backed from Wesleyan to finish the manuscript, a rambling 525 pages. It was a *well-constructed* story with *believable* characters, real and raw, reflecting this deep history I was immersing myself in. I trusted the story. But it needed work.

I was born and raised in Pittsburgh and want to become part of my city's vibrant writing community, so I selected Carlow's low-residency program to complete my MFA. The many writers associated with Carlow had always impressed me, so I trusted this would be a good home for me and my manuscript. I am happy to report, that is exactly what I have found. Thank you, Tess Barry, Joseph Bathanti, Niall Williams and all my fellow students. When I reflect on Carlow's MFA Program, I see the many layers of trust that allow us all to thrive.

KAREN BRYANT is in her manuscript semester(s) at Carlow MFA in Creative Writing Program finalizing her manuscript, *Reclaiming Grace*. Her research for this debut novel, conducted over the past five years, has been a journey of a lifetime. For a sneak preview of this story, visit: www.kjbryant.com.

Continued next page



Beth Casteel – “Gift”

Graduate Assistant for Residency Planning

A fellow writer once told me that her decision to get an MFA in creative nonfiction was the best gift she had ever given herself. She was an engineer and had little time, but the MFA program gave her permission to write. Her story propelled me to consider my own MFA, to allow myself to burrow into the introverted warmth of reading and writing for two-and-a-half years.

As you age, you realize the clichés are true – the greatest gifts do not come in fancy packages, you do not need more things, and if you need them you will buy them for yourself. Spending two years writing was an indulgent desire and I struggled to make the decision to get the MFA. I was about to turn 55. The last of our four children was a junior in high school. We were new grandparents and were involved in the daily care of our granddaughter. I was anxious to get back to writing – it had been more than 20 years since I had worked as a newspaper reporter and editor - but I didn’t want to return to a newsroom. Gifting myself time to explore a different type of nonfiction writing seemed like a last chance.

I was accepted at three low-residency programs and I interviewed the directors at each program to help make my decision. The encouragement Carlow MFA program director Tess Barry provided was the strongest. Other words that come to mind when I think of that conversation are: acceptance, home, nurturing, inspiration, encouragement, embrace. I developed a perception of Carlow as a place where all voices could be heard, where social justice is valued and where writing mentors would provide generous feedback and constant support. Most of all, I saw a place where I could belong.

In the last two years, Tess and my mentors, Diane Glancy, Carlo Gébler and Brian Leyden, have continued to gift me with their support. There have been times of self-doubt, times when I thought I should return the gift. They have just said “push forward,” “use your own voice,” “keep writing.” Diane once said to me, “How can you be afraid of such a big project when you’ve handled a much bigger life?”

It is because of people like this that the Carlow MFA is a powerhouse of creativity. It is a place where floundering writers are pulled out of their paralysis so that they can get words on the page that matter. Shakespeare said, “To thine own self be true,” and I suppose that is at the crux of this self-indulgence, but Toni Morrison said, “A writer’s life and work are not a gift to mankind; they are its necessity.”

BETH CASTEEL is currently the GA in Residency Planning at Carlow University and a candidate for the MFA. She is a wife, mother and grandmother who loves books, music, cooking, her Catholic faith and the outdoors.

Continued next page



**Donna Dzurilla – “Community”
Teaching Assistant**

When I think of the Carlow MFA program, the first word that comes to mind (after IRELAND!) is community. On a small scale, I saw what it is to be part of the vibrant literary community in Dublin. The intensity of Carlow’s residencies and residency workshops creates a sense of community among students. I feel a kinship with alums that I meet in spite of never having shared a residency. A shared love of reading, writing and appreciation of craft sits at the center of the relationships and communities that I’ve found through the program.

The idea of community that I attribute to the program doesn’t rest solely within the program. My thesis mentor, Joseph Bathanti, introduced me to the work of Appalachian writers, whose expertise in craft and writing has come to define my own writing. That introduction in turn led me to seek out journals and publications, workshops, and to participate in conferences, like the Appalachian Studies Association Conference, that celebrate scholarly work throughout the region.

I’ve participated in a unique workshop program which partnered me with an undergraduate creative writing student to facilitate workshops for single mothers served by a local nonprofit. I’ve remained friends with my undergrad co-facilitator and hear from the women from the workshop. The teaching assistantship gives me an opportunity to work alongside Carlow University faculty, with traditional-age freshman as well as adult students.

I wouldn’t have found these communities that have shaped and defined me as a writer without the Carlow MFA program.

DONNA DZURILLA is a founding member of the Writers Association of Northern Appalachia. Dzurilla’s fiction, poetry, and creative nonfiction have appeared in the *Backbone Mountain Review*, *Northern Appalachia Review*, *Voices from the Attic* anthology series, *Rune*, *Pittsburgh Post-Gazette*, *Presence*, and other publications. In 2020, she was awarded a scholarship to attend the Appalachian Writers Workshop in Hindman, Kentucky.



Are you a current MFA student? You could be a Teaching Assistant or Graduate Assistant for Carlow University’s MFA Program!

Contact Tess Barry for more information! tbarry@carlow.edu



Carlow's MFA Program Embarks on a Strategic Marketing Plan

By Karen Bryant

We all know this . . .

Carlow's low-residency MFA program is one of the best programs in the country. We attract acclaimed faculty and visiting writers. Our transatlantic dual residency is unique in that we not only travel abroad, but we work with acclaimed Irish writers. And our faculty and alums publish and present with astonishing success.

It's one thing that "we" know it. It's another thing to make sure "they" know it, they being other writers and students surveying the MFA landscape looking for a good home.

What are we doing about it? We've decided to create a plan to tell our story and expand our reach far and wide. We'd like to give you a sneak preview of a very big step our program has taken to develop a strategic communications and recruitment plan.

- In October 2022 some hearty folks representing alums, students, English Department administrative staff, and Carlow's Marketing and Admissions Departments, came together under one Zoom roof to participate in a brainstorming session led by me, Carlow MFA student and current Graduate Assistant for Communications and Recruitment. I bring 30+ years leading both corporate and nonprofit organizations in strategic planning.
- This brainstorming will flow into what is called a *creative brief*, a tool that gathers the best ideas to achieve our goal from people within Carlow and creates consensus *before* we move forward.
- This process will result in: 1) a clearly defined program identity; 2) a consistent message to run through all of our program's various platforms (print, web, social media, etc.); 3) target audience profiles to determine which messages will resonate with each group; and, 4) a realistic communications plan with timeline, budget and assigned roles. 5) A roadmap to take us into the future and create continuity of effort.

Upcoming opportunities.

And if that isn't exciting enough, we have two incredible upcoming opportunities to serve as megaphones for the program:

- The Power of Poetry event on January 7, 2023, honoring the legacy of the International Poetry Forum (details included elsewhere in this newsletter).
- The MFA Program's 20th anniversary in 2024.

Stay tuned!

Our ultimate goals with this strategic planning process are to be recognized as one of the most respected low-residency MFA programs in the country, attract a steady stream of new students, and increase our ability to raise funds to provide scholarships. We're excited about the process and look forward to sharing the results with all of you. If you have any questions or comments, please contact me at: kjbryant@live.carlow.edu.



POINTS of PRIDE

Student and Alumni News



Join us in sending a warm congratulations to our newest MFA Graduate, **Samantha Backstrom, MFA**. Sam defended and gave her defense reading on December 15, 2022. Congratulations Samantha!

For more Student and Alumni Announcements, Follow us on Social Media!



@CarlowUMFA

- ☆ **Valerie Bacharach's** poem, "Summer," appeared in *ONE ART: a journal of poetry*, September, 2022. Her poems, "Bridge," and "Photo of my Parents," were published in *Verse-Virtual, An online Community Journal of Poetry*, August, 2022. <https://www.verse-virtual.org/2022/august/bacharach-valerie-2022-august.html>. Valerie's poem "Birthday Portrait Son" was published in *The ilanot Review*: <http://www.ilanotreview.com/want/birthday-portrait-son/>; and her poem "Night Descending" was published in *Vox Populi*, <http://voxpathulisphere.com/2022/11/09/valerie-bacharach-night-descending/>
- ☆ **Sam Barrett** is the new Communications Manager at the Pittsburgh Zoo & PPG Aquarium. Sam will be responsible for the Zoo's branding and written communications, like signage, press releases, crisis communications, newsletters, mailers, signing off on social media copy and in charge of editing and writing articles for zoo members' magazine, *ZooInsider*.
- ☆ **Phillip Border's** review of Madeleine Barnes' book, *You Do Not Have To Be Good*, was published in *Coal Hill Review*, Issue 29, Spring 2022. <https://coalhillreview.com/border-phillip-poetry-review-madeleine-barnes-you-do-not-have-to-be-good/>. His poem "The Fist," was published in *The Amistad*, Spring, 2022. <https://www.theamistad.com/2022>. His poem "Burial, First Grade," was published in *Rigorous*, Volume Six, Issue 1. <https://www.rigorous-mag.com/v6i1/phillip-border.html>
- ☆ **Doralee Brooks** has been named City of Asylum's Poet Laureate for Allegheny County for 2022-2024.
- ☆ **Lois Conway's** short story, "Moonglow Road," was published in the September issue of *Mensa Bulletin*.
- ☆ **Lisa Costa's** nonfiction essay "One Catholic's Tale" was published in *Lifespan Volume 6: Marriage* by Pure Slush Books.
- ☆ **Jane Harrington's** novel *In Circling Flight*, winner of the 2019 Brighthorse Book Prize is now available. For more info on Jane's work visit www.janeharrington.com.
- ☆ **AKaiser** attended the OSTI (Oregon Society of Translators and Interpreters) conference and hosted a translation workshop and separately presented on Catalan translations of Whitman from Cebrià Montoliu to Jaume C. Pons Alorda. AKaiser participated the annual *Song of Myself*

Continued next page

POINTS of PRIDE

Student and Alumni News



Two MFA Students will defend in Pittsburgh at the January 2023 residency at Carlow University in Pittsburgh!

Fiction students **Berend Metz** and **Julia Glencer** will defend January 9 and 12, 2023.

Both will give their defense readings in person following their defenses!



@CarlowUMFA

marathon reading. <https://waltwhitmaninitiative.org/> She also read at The Governors Island Poetry Festival and at Elizabeth Street Gardens, a botanical treasure in the middle of SOHO. She read with colleagues from the Sweet Action Poetry Collective.

- ☆ **Michael Lockett** published his story, "A Son Without Compassion," in *Hive Avenue*, Volume 5, May 2022. <https://hiveavenue.wixsite.com/journal/issue-v>

His story, "Under the Table" was published in *Twisted Vine Literary Arts Journal*, Spring, 2022. <https://twistedvine.wnmu.edu/?lang=en> His story, "Lisa Frank Cosmos," was published in *Taint, Taint, Taint*. <https://www.taintaintaintmagazine.com/michael-lockett>

Michael also did a "What I Know Now" interview piece for the Matthew Shepard Foundation. Matthew Shepard Foundation, Matthew's Place <https://medium.com/matthews-place/what-i-know-now-writer-and-mental-health-professional-michael-lockett-c67d79ee73b8>

- ☆ **Kim Nall's** essay "Wrecks" was included in the anthology *Music Gigs Gone Wrong*. <https://gargoylemagazine.com/music-gigs-gone-wrong/>
- ☆ **Jaclyn Reed's** short story, "I Think I'll Miss Us," was published in *The Sunlight Press*, September 2020.
- ☆ **Dana Reeher's** poem, "Worst Shift," was published in *Intima: A Journal of Narrative Medicine*, Fall, 2022.
- ☆ **Deborah Starling** is honored to have been selected as one of the recipients of the 2022 Women of Excellence award for the *Pittsburgh Courier*.
- ☆ **Rita Wilson's** nonfiction essay "Salsa" was published in *Lifespan Volume 6: Marriage* by Pure Slush Books.



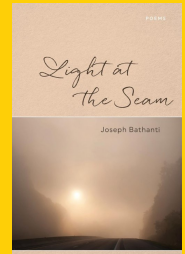
POINTS of PRIDE

Mentor News



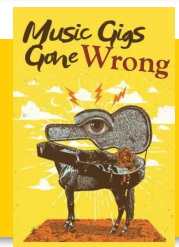
Joseph Bathanti's short film (about 9 minutes) about the creative writing program he co-founded with Bruce Kelly, his friend, and a primary care physician at the Asheville VA, and for which Joseph acted as a consultant, titled *Brothers Like These*, was recently produced by Red Light Films & The Documentary Group and directed by Academy Award-winning director, Ross Kaufman. The [Brothers Like These](#) short film webpage is now live on the TakeCare website!

Joseph's book of poetry, *Light at the Seam*, from Louisiana State University Press, was released in spring of 2022. *Light at the Seam* was awarded the 2022 Roanoke Chowan Prize, given annually by the North Carolina Literary and Historical Association for the best book of poetry published by a NC poet in a given year. A new book of Joseph's stories, *The Act of Contrition*, winner of the 2021 EastOver Prize for Fiction, is forthcoming in early 2023. A co-edited volume, *The Anthology of Black Mountain College Poetry*, will appear from UNC Press in the fall of 2023. Joseph's recording *The Strike Baby* was released in December <https://josephbathanti.bandcamp.com/album/the-strike-baby>



Evelyn Conlon won The International Rubery Prize for Short Fiction for her most recent collection of stories, *Moving About the Place*, Blackstaff Press.

Gerry LaFemina has co-edited the newly released *Music Gigs Gone Wrong*, a collection of personal essays by musicians and co-edited with Richard Peabody, Paycock Press. <https://gargoylemagazine.com/music-gigs-gone-wrong/>



Brian Leyden took part in the Arts Council of Ireland's 70th Anniversary celebration by participating in a podcast in the Curiosity Series to talk with poet Leland Bardwell's son John MacLachlan and the Lepus Print centenary selection of her poetry.

<https://m.soundcloud.com/arts-council-ireland/the-curiosity-series-with-maeve-higgins-episode-5-john-mclachlan-and-brian-leyden>

Continued next page



Lee Ann Roripaugh's short story, "O, Canada!," appeared in *Midway Journal*, Volume 16, Issue 4.

Edna Wyley had a poem about her mother published in the anthology *Vital Signs, Poems of Illness and Healing*, ed. Martin Dyar. Her short story, "Laughter," was published in *The Irish Independent*. <https://www.independent.ie/entertainment/new-irish-writing/laughter-by-enda-wyley-41874536.html>



Do you have a point of pride you'd like to share with our community?

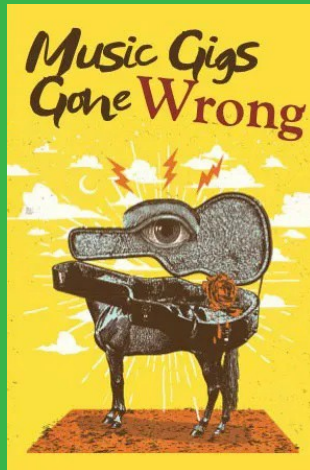
Email your news to Tess Barry at tbbarry@carlow.edu!



"This fantastic collection of micro-histories definitively answers the question : Why is rock and roll music played by younger people? Who else has the resiliency to put up with driving 500 miles to play a one hour gig and then get stiffed by the club owner? Who but the young have such a reserve of innate optimism that they keep playing even when the entire audience has left the room? Who but they, when faced with broken gear, terrible sound systems and completely wasted band members still give everything they have, playing as if a small club in a seedy part of town was Madison Square Garden? This book is a beautiful testament to the joy of playing music, idealism and the pursuit of the ineffable."

— Dick Turner, Musician and Author of *New Math and Selected Poems* from Apathy Press Poets

<https://gargoylemagazine.com/music-gigs-gone-wrong/>



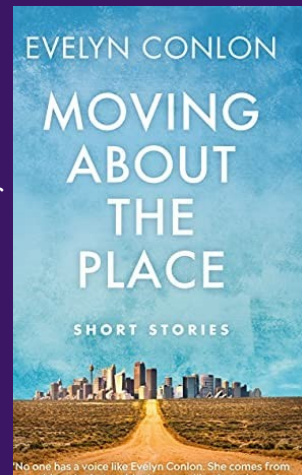
Winner of the Rubery Book Award for Short Fiction.

This superb collection covers a range of themes from cultural deracination to female transgression. The opening piece, 'The Meaning of Missing', sets the tone with a delightful story of a woman who feels abandoned when her sister leaves for Australia: the journey underscores her own dissatisfaction with life and a sadness that is explored with perfectly pitched humour. Many of Conlon's

characters struggle with the consequences of travel, although some emerge with more dignity than others. Occasionally it's a salutary experience, as with the narrator of 'Virgin Birth', who journeys to Hiroshima to meet the first woman to become pregnant after the bombing. On her return she's learned that some things cannot be expressed directly, which Conlon herself, like the best storytellers, knows very well. Her tales brim with such intriguing characters, from would-be assassins to unruly grandmothers, and all maintain their focus and tension, including the novella length piece that closes the collection. It's a stunning book from a lyrical and witty writer that deserves a huge audience.

—Rubery Book Awards

<https://blackstaffpress.com/moving-about-the-place->



CARLOW

UNIVERSITY

MFA IN CREATIVE WRITING PROGRAM

PRESENTS:

A SPECIAL MENTOR & ALUMNI READING HONORING THE INTERNATIONAL POETRY FORUM

Carlow University and Carlow's MFA in Creative Writing Program celebrate the International Poetry Forum Archives and IPF exhibit currently at Carlow. The International Poetry Forum, a series founded by Samuel Hazo, ran from 1966-2009. The IPF vision focused on the oral presentation of poetry and the enhancement of life through poetry, and the series featured many important poets from around the world.

Join us during our weekend-long celebration of the IPF for a special reading featuring some of our MFA program mentors, alumni, and guest writers.

DETAILS

WHEN

Friday, January 6, 2023
4:30pm

WHERE

Gailliot Center (Carlow University)

ALUMNI MIXER TO FOLLOW

Eliza: A Hot Metal Bistro (located at Hotel Indigo
Pittsburgh University-Oakland)

FEATURING

CARLOW MFA MENTORS, ALUMNI, & GUEST WRITERS

JOSEPH BATHANTI
BRIAN LEYDEN
MARION WINIK
AKAISER
PHILLIP BORDER
KIM NALL

**FREE AND OPEN TO THE
PUBLIC**



CELEBRATING THE LEGACY OF
THE INTERNATIONAL POETRY FORUM

HOSTED BY

CARLOW
UNIVERSITY

RENOWNED WRITERS

RICHARD BLANCO

5th Inaugural Poet of the U.S.

NAOMI SHIHAB NYE

Acclaimed Poet and Writer

TRACY K. SMITH

2-time U.S. Poet Laureate
and Pulitzer Prize Winner

Join us as we bring new visibility to Pittsburgh's creative arts and their power to elevate the human spirit. Share an unforgettable evening with acclaimed writers, Carlow MFA students and mentors, and the Pittsburgh cultural community as we honor the legacy of the International Poetry Forum and its founder, Samuel Hazo.

JANUARY 7, 2023

5:30-6:30 P.M.

VIP Meet and Greet

Gailliot Center at Carlow University



Register at
Carlow.edu/PowerofPoetry

7:00-9:00 P.M.

**The Power of Poetry:
Celebrating the Legacy of the
International Poetry Forum**

An evening of poetry and music
Rosemary Heyl Theatre
in Antonian Hall

Carlow University
3333 Fifth Avenue
Pittsburgh, PA 15213



**Carlow University MFA in
Creative Writing Low-
Residency Program**

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Phone: 412-578-6363
www.carlow.edu
No GRE or GMAT required!



TESS BARRY
Program Director

LOU BOYLE
Professor of English

AIMEE ZELLERS
Chair, Department of
Art, Communication and

**We look forward to seeing everyone at the MFA
Residency in Pittsburgh!**
Alumni are welcome, as always.
January 2-13, 2023

For more news & upcoming events, follow us!



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Newsletter Crew:

Editors of this Issue: Tess Barry, Angelica Bondy, Karen Bryant, and Rachel Walton

Contributors to this Issue (in order of appearance): Diane Glancy, AKaiser, Joseph Bathanti, Doralee Brooks, Sarah Shotland, Brian Leyden, Jane Harrington, Aimee Zellers, Karen Bryant, Beth Casteel, Donna Dzurilla

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