

# SOARING

Newsletter of Spalding University's MFA Alumni

<p><b>Countdown to Homecoming 2011</b> <i>Mark your calendar!</i></p> <p><b>Page 2&amp;7</b></p>	<p><b>Published Alumni</b> <i>Catch up on the latest books by Katrina Kittle and Kelly Creagh</i></p> <p><b>Pages 3, 6</b></p>	<p><b>How to Land an Agent</b> <i>Tips from Corrine Jackson</i></p> <p><b>Page 8</b></p>	<p><b>Alumni Gang Up to Start an Online Lit Journal</b> <b>Page 10</b> <i>AND SO MUCH MORE...</i></p>
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Wednesday evening, I watched a documentary on PBS entitled "Paris: The Luminous Years," which I would commend to you. It dealt with the convergence of artists from all over the world in the early twentieth century, the city's impact upon them and their impact upon one another.



They were free to find themselves as artists and to be among artists. Writers such as Hemingway, Hughes, Scott Fitzgerald, Joyce; painters Gauguin, Cezanne, Chagall, Braque and Picasso; dancer Josephine Baker; composers Copland and Stravinsky all came to Paris to form pockets of communities based on an artistic understanding of what each other was doing and a sense of being together, of being "comrades in art." A poet could visit a painter, and each understood what the other was trying to do, without explanation.

It struck a chord as I remembered the days of my first Spalding residency. Certainly I had not sailed the Atlantic to find comrades, but the discovery was no less significant to me as a writer. Bonds were formed in workshops, through small-group discussions, in the Brown Hotel lobby at nights, in the sharing of words and works and ideas, of hearts and minds. It was quickly clear that students, faculty and staff understood what each other was trying to do.

{continued page 11}

# COUNTDOWN TO HOMECOMING 2011

January 1 is a popular time for making resolutions. So why not resolve to join fellow alums to for Homecoming 2011? One hundred forty days into the New Year is Homecoming weekend, May 20-22. Spalding students, faculty, and fellow alumni invite you to share in the planned festivities. Each year, the highest-rated event at Homecoming is the Celebration of Recently Published Works by Alumni. As more and more graduates from the MFA in Writing program publish works, the Celebration grows.

Those who have books released after May 2010 are eligible to read at Celebration. If you plan to attend Homecoming, respond to Aimee Zaring, chairwoman of Celebration, at:

**[zaringa@bellsouth.net](mailto:zaringa@bellsouth.net)**

to make sure you are on the list for consideration.

*[Please note that anthologies edited by alumni will be handled separately from the Celebration.]*

Read the criteria and send off an e-mail right away to make sure the Homecoming committee knows about your work and to tell them you're interested in coming to Homecoming to be part of the Celebration.

A new feature this year at Homecoming held in conjunction with Celebration is the SPLove Fest Book Fair. Students and alumni with published books may reserve a table where they will sign books and offer books for sale. You are invited to bring multiple titles for the SPLove Fest (more details on page 7).

Resolve to attend Homecoming.  
Reserve a room at The Brown at the 'Friends of Spalding' rates.

Let us all Celebrate.



## Criteria for inclusion in Celebration

- Any alumni who had a book released or a play produced or movie based on their script released between May 2010 and May 2011 (books must be available for sale at the time of the Celebration).
- Alumni with their *first* book/play/screenplay will be given consideration before alumni with their second (or subsequent) works.
- If there are any remaining slots, alumni who were unable to attend the previous Homecoming, but qualified for that time will be considered.
- Once a writer has participated in a Celebration, they will *not* be considered for the Celebration again unless there are open slots after the above criteria have been exhausted.

**Join the Spalding MFA  
in Writing Alumni As-  
sociation on Facebook**



# KATRINA KITTLE GOES CLUBBING

By Loreen Niewenhuis



**Katrina Kittle** (fall, 2008, in photo to left) goes clubbing a lot. **BOOK clubbing, that is. One of the**

**keys to connecting readers with her writing has been through book clubs, and she routinely meets with groups reading her books in person, by conference call, or even via skype.**

“The best thing any writer these days can do is to befriend book clubs,” she says. “If you go and you’re fun and gracious, every member of that club will talk about you to their friends (who may also be in book clubs), and they’re likely to buy anything you ever write in the future. Most of writing is so solitary, so this is actually a nice change—to hear how readers react to your work.”

Kittle mentioned that she believes that “...book clubs are responsible for keeping new fiction alive and thriving in our culture.”

She tells everyone that she will interact with book clubs including bookstore owners, club members she meets with, and she mentions it anytime she guest posts on a blog.

Kittle has learned a lot with the publication of four novels. The most important thing? “I think it’s so, so important to really pay attention to your haunts and obsessions

and make sure you’re writing work about which you’re deeply passionate,” she advises. “If you’re not in love with your story, it will show. If you’re not in love with your story, no one else will be.

And Katrina Kittle seems to be in love with the stories she tells. Each one seems to begin with a social issue -- like divorce or abuse -- and her characters work through difficult circumstances, usually with the friendship of a few delightful animal characters along the way. And she works incredibly hard at both writing and promoting her work. Just check out her website, [KatrinaKittle.com](http://KatrinaKittle.com), for a sense of how she advocates for her work.

“I think a lot of people have this idea that they’ll write a book and once someone wants to publish it then they can just sit back and work on the next book,” Kittle says. “But in reality, even if you’re with a large publishing house, there is a lot of marketing and promotion that authors must do on their own. No one is ever going to love your book, or understand your book, the way you do.”

This advocacy actually got her a publisher *before* she got an agent. While attending the Antioch Writers’ Workshop in Ohio, she volunteered to help and ended up driving a guest editor to the airport. The editor had heard Kittle read from her finished novel during the conference and she asked to see it. Kittle had worked for years on the manuscript, had rewritten, workshopped, and rewritten it again. It was in good shape to show. The editor was interested, and that led to Kittle getting an agent.



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# KATRINA KITTLE GOES CLUBBING

By Loreen Niewenhuis

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When someone flippantly commented that Kittle was ‘in the right place at the right time,’ her publisher corrected her saying, “she was in the right place at the right time *with a finished manuscript.*”

The thing she wishes she knew before she got published relates to this. “I wish I’d known how much an author needs to be involved in promotion,” Kittle said. “No one in publishing really tells you this--although it would be to their advantage to do so. I feel like I learned a lot by recognizing--too late--*Oh! I should've done this!* or *I wish I'd done that a month ago.*”

Now, with each book, she meets with the publicist assigned to her to get to know them, share ideas, and to show that she will be involved.

“It’s important that you’re never the pest, but that they realize you’re sane and fun and friendly--you have to make them WANT to work with you as a team,” Kittle advises. “Share ideas right away--it’s important for them to learn you have intelligent, practical ideas....I try to share some ideas I have right away to prove to them I’m SERIOUS about it—that I’ll write handwritten thank you cards to the 50 independent book stores who lead in sales of my title, or that I have an idea about pairing with an organization for an event.”

Since each of Kittle’s published novels has some social issue at its heart, this has allowed her to pair with institutions in places that deal with each issue.

“For *The Kindness of Strangers*, I paired up with a fabulous child advocacy center called CARE House for my local events,” Kittle explained. “Each event was not just a signing for me, but a fundraiser for them. I bought raffle tickets, enlisted friends to help sell them at events, then asked for donations to raffle (I went for food that was mentioned in the

book, finding bakeries willing to donate cheesecakes, pies, etc, and restaurants willing to donate gift certificates. I’d always raffle copies of the book and previous books as well).”

The press was also more interested in covering the event since it had evolved into much more than just a book signing. It was a gathering that would also benefit the community.

Kittle’s next novel will be published by Sourcebooks Jabberwocky next fall. It’s a young adult novel, a first for her.

“Like my adult novels,” Kittle explains, “it centers around a social issue I care about—this time, eating disorders and body image. I know, I know, that’s been done many times before, but this has a different twist in plunking a bulimic from LA down in a tiny village in Ghana for four months...where she has no idea what’s even considered beautiful.”

When asked about the biggest marketing idea that she could share Kittle invoked the golden rule: *do unto others as you would have others do unto you.*

“You’d be amazed at how [this] applies to book publicity as well as to every other aspect of life,” Kittle advises. “If you read a book that knocks your socks off, TELL PEOPLE. This is good karma AND good promotion.”



# FINDING MY VOICE: HOW I OVERCAME MY FEAR OF PODIUMS!

by **FOUST**

When I was accepted into the MFA program at Spalding, I realized I'd be forced to face one of my greatest fears. Not meeting deadlines and page requirements. Not constructing critical essays, or sitting quietly while being workshopped. Not even deciphering correct MLA formatting. No, I was afraid of having to get up in front of a group and read my work.

I was not alone. Public speaking is a popular fear. In the Book of Lists, it comes in at number one—ahead of both death and spiders. It even has an official name: “glossophobia.” Before my first reading, I worried that I might throw up on the way to the podium. Fortunately, I managed to make it through without soiling myself or anyone else. Afterward, I tried to figure out what I was afraid of and how I could survive the next reading. For me, it all came down to not being in control. I couldn't make the audience like what I was presenting. I couldn't will the room to be quiet and distraction-free. I couldn't guarantee I wouldn't make mistakes.

When I realized what was bothering me, I decided to flip it over—to think of readings as a chance to get more control. After all, when you give a reading, you have complete control of how your piece will sound. You choose what you want to emphasize. You even have an extra set of tools—your voice and body language—to use to get your story across. That's a lot more control than you have

when your words sit alone on the printed page.

To feel in control, I make things as easy as possible for myself. I choose a piece that takes less time than I've been allotted. That way, I won't feel rushed and read too fast. Having extra time also leaves space for delays that may occur due to audience reaction—for instance, if I'm reading something humorous and people are laughing, there's extra time to let them finish. I print my piece up in extra-large type, usually 18 point. Eye contact can help hold an audience's interest, and big print makes it easier to look up without losing your place on the page. Next, I read aloud the large-print version of my piece with pencil in hand. I circle words and phrases that trip my tongue. That way, I'll remember to take extra care with them. I make marks to indicate when a sentence should end sharply, and when it would be better to glide from one sentence to the next. I underline words that need extra emphasis. My papers look like they're covered in hieroglyphs when I'm finished. But that's okay. I think of all the marks as helpful reminders from the me who is calmly reading in the comfort of my room to the me who will be nervously standing up in front of an audience.

And of course, I practice, practice, practice. I don't try to memorize my piece, but I want it to feel like a road I've traveled before. Familiarity with what I'm reading makes it easier for me to use voice and body language to help get my story across. Being behind a podium means there's extra space between me

and my audience, so I speak louder and gesture more emphatically that I would in casual conversation. What might seem exaggerated and overdone seems normal when it's filtered through the distance between me and everyone else. I try to make my reading flow steadily. If I skip an incidental word or phrase, I don't backtrack in order to be word-perfect. Instead, I let it go. Moving backward and forward to correct small errors might make the words more accurate, but my listeners could get lost along the way.

All this thought and preparation work in my favor when it's time to get up there and read. Now, when I give a reading, I don't feel so anxious. I walk to the podium. I take deep, calm breaths. I take a moment to look out at the audience before I begin, pick out some friendly faces to use as markers for the times when I will look up. I greet everyone, thank them for coming, thank my host for inviting me. I look at the pages I'll be reading and mentally remind myself that I've taken time to prepare for this moment, that the folks in the room are there to hear my piece, that I am in control. I take another deep breath.

And I begin to read.



## Chief Editor's Note:

Here's a [LINK](#) to some warm-up exercises (both vocal and physical) that will help loosen you up for your reading.

BY ERIN KEANE

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## GOTH-GIVEN TALENT: READERS GET A CREEPY THRILL IN KELLY CREAGH'S 'NEVERMORE'

Living on St. James Court, that pocket of Victorian mansions tucked into a corner of Old Louisville and lit by the haunting glow of old-fashioned gas lamps, is not for the faint of heart.



A certain amount of mystery must be relished in a neighborhood that boasts a cottage industry of ghost tours, as St. James resident and first-time author Kelly Creagh (in photo above), whose spooky young adult novel is set partially on her street, has found.

"I've always been into the weird stuff. The mystery and psychology behind ghosts and things in another dimension is what gets my creative juices flowing," said Creagh, who wears a small black raven pendant around her neck. "I am a believer in the paranormal. You kind of have to be if you're going to write like this."

Creagh's new novel *Nevermore*, a three-way supernatural romance among a moody goth boy, a spunky cheerleader and the macabre literary works of Edgar Allan Poe, owes as much to her surroundings as it does to its Victorian literary antecedent. Creagh set her story in a quasi-fictionalized Louisville, and St. James Court (renamed for Saint Francis in the book) plays a pivotal role in the book.

Published in August by Simon & Schuster's Atheneum imprint, "Nevermore" is not just another darkly romantic teen horror/love story. It's a meticulously researched intertextual experience, in which Creagh side-steps the saturated "monster falls in love with human" genre by turning Poe's mournful words into a nightmare shadow world that threatens to swallow both of her very human subjects alive. It's "Bring It On" as directed by

Tim Burton, and there's no guarantee Creagh's cheerleader and goth are going to make it to the prom alive.

"In young-adult fiction, there's a lot of emphasis on romance," Creagh said. "But there's also

an element of death and horror, as teenagers are becoming aware of their mortality during these years. Death is a looming entity to them and they're very curious about it."

Creagh, 28, grew up in Louisville's East End and studied drama at the Youth Performing Arts School. She moved to St. James Court in 2004, shortly before graduating with a theater degree from the University of Louisville. The following year she took her first serious step toward becoming an author by enrolling in Spalding University's graduate program in creative writing, where she wrote the bulk of *Nevermore*.

"Somebody once told me that writers are frustrated actors, and I think it can go the other way as well," she said. "When you're a writer you can play all the parts."

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And so far, those parts have all been teenagers for Creagh, who says she finds herself drawn to writing for young adults because she feels like a perpetual teenager herself. She worked in teen services for the Louisville Free Public Library for four years and recently took a job as a reading consultant at Noe Middle School, giving her a front-row seat to the pageantry of adolescent drama.

“The teenage audience is so much fun to write for, because everything is so new for them,” Creagh said. “It’s their first kiss, their first dance, their first year of high school. Everything’s so heightened, so everything feels so much bigger.”

In order to channel Poe’s literary spirit to fuel Varen’s obsession, Creagh listened to audio recordings of Poe’s stories and poems while cleaning her house. She fell in love with the musical qualities of his words. What began as a small detail in the story — Varen and Isobel are paired for a class project on Poe — soon became the focus of the book as Creagh found herself intrigued with the mystery surrounding Poe’s 1849 death.








The more Creagh researched Poe’s work and his life, the more she found his spirit infusing her story in ways she had not planned. According to legend, in the days before he died, Poe disappeared en route from Richmond, Va., to New York, only to be found in a Baltimore gutter, delirious and unable to explain where he had gone. He died in a hospital after remaining incoherent for four days, crying out for someone named “Reynolds,” a name that did not register with his family or friends.

“Poe started moving up from the back seat and taking over. He started to seep into every scene,” Creagh said. “Poe’s writing started to appear like riddles to me, as if he had left clues in his writing about what had happened to him. I had all of these pieces of a Poe puzzle, and I started to fit them together and it got to the point that I couldn’t write fast enough.”



## SAVE THE DATE: HOMECOMING 2011 MAY 20-22

*The Alumni Association is already planning for next Homecoming. Here’s what’s in the works:*

-  A lecture from a NYC agent
-  A set-up for alumni to get professional head shots for use in their work
-  An opportunity for alumni to ‘practice their pitching skills’
-  A lecture from Kenny Cook about life after the MFA
-  A dance at the Brown Hotel!
-  The Celebration of Recently Published Alumni!
-  Something new called:



## SPLove Fest

*(‘SPLove’ is short for ‘Spalding Love,’ that affection we all feel for the program and associated people.)* This event will be a combination of a **Book Fair** (where **all** alumni can bring and sell their books), along with an **Expo** where alumni can bring information about all of their artistic endeavors (podcasts, literary journals, chapbook publishing, presses, theatre groups, film production companies, editing services, etc.). Since many alumni are also visual artists, there may be room for artists to bring their work to sell. Details still developing!

# HOW TO LAND AN AGENT

By Corrine Jackson

{Chief Editor's Note: This article is reprinted from Corrine Jackson's [BLOG](#). Corrine (in photo below) is a third-semester student and she has some great advice for writers. A big THANKS to Corrine for letting us reprint this blog post here.}

**So you wrote your novel, and you want to get published. So you send your manuscript to editors at all the major publishing houses and BAM! Done deal. You've got a contract and your book will be on the NY Times Bestseller list and you're bragging to your friends. NOT!**



**Most publishing houses won't even open the envelope with your manuscript: they only talk to agents of writers.**

Okay, you regroup and research agents and send a bunch of them your manuscript and they decide to rep you and they get you a contract with a publishing house. Back up a minute... Did I hear you right? Agents want a one-page query letter before they even decide to look at my work? Seriously, the whole publishing business is a mystery.

For the last few months I've been in query letter hell.

I sent a bunch of letters out following the standards I'd found online from culling information from various writer/agent websites. When the rejections came pouring in, I wrote to an agent who had a reputation for being helpful and asked why she rejected me – was it my idea or was it the query letter? She extended some invaluable advice. I promptly sent out my revised letter to new agents. Within two weeks, I had **seven** agents asking for full or partial requests.

I can only believe it's the letter, so I offer this up to you in hopes that it helps. This is also posted in the Absolute Write Water Cooler SYW Query Letter forum where you can have your query letter critiqued by other writers.

*My ORIGINAL query letter is in box to the right>>>*

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## ORIGINAL QUERY

**Dear Agent,**

I would like you to consider *Touched*, my YA novel. The manuscript is complete at 102,000 words.

Seventeen-year-old Remy O'Malley knows nothing of Healers or their formal allies, the immortal Protectors, who have hunted them for over a century. All she knows is that her secret ability to heal others has kept her and her mother alive despite her alcoholic stepfather's cruelty. When the abuse goes too far, Remy's absent father finds out and insists she come to live with him in the small town of Port Townsend, Washington.

To Remy's surprise, she loves her new home, family and friends. But the true transformation comes when she meets eighteen-year-old Asher Blackwell, who has powers like hers. Sparks literally fly the first time they meet, as Asher has a secret, too; he's a Protector who has sacrificed his ability to touch, taste, or smell to become immortal. Befriending Remy goes against everything he's believed for the last century. Enemies at first, Remy and Asher learn to trust and love one another as their powers begin to change; he soon discovers he can read her mind and that Remy has the power to make him feel human again.

For the first time in years, Remy isn't looking over her shoulder, but she's far from safe. She is the first Healer with the power to hurt others, and she must learn to control her powers before she kills someone she loves. Remy must find the strength to fight the stepfather who wants revenge for using her powers on him and the Protectors who are hunting her because she is the key to what they fear most: the power to take away their immortality.

I have a Master's in English Literature. I received a scholarship to and am working on my MFA in Fiction at Spalding University. My work has been published in *Dash Literary Journal*. I've included the first five pages and synopsis of *Touched* per your submission guidelines. I'd be glad to send my complete manuscript for your review. Thank you for your time and consideration, and I look forward to hearing from you soon.

# HOW TO LAND AN AGENT

By Corrine Jackson

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## TIPS FROM AGENT:

**Refocus query on what's unique in my story, like the part about sacrificing senses**

- 1. Protag and their problem**
- 2. What they're going to do about problem**
- 3. Conflicts that keep them from achieving goal**
- 4. Stakes: what happens if they don't succeed. Why the reader should care.**

**Limit to 150-200 words and only include essentials. Don't talk about the plot, but the characters and the struggles they must overcome.**

*My **REVISED** query letter is in box to the right>>>*

[PS. I'd love to give the agent credit, but I worry she would be inundated with requests for help, so I withhold her name to protect her since she did me a kind favor.]

## REVISED QUERY

**Dear Agent,**

I would like you to consider *Touched*, my YA suspense novel. The manuscript is complete at 102,000 words.

Seventeen-year-old Remy O'Malley heals people with touch, but her power comes at a steep cost. Every illness or injury she cures becomes her own. The pain she can handle, but she worries a day will come when she won't recover from healing some terrible disease. Then she meets eighteen-year-old Asher Blackwell. Scarred and dangerous, he knows more about her abilities than she does, and she can't resist wanting to know everything about him.

Once a Protector of Healers, Asher sacrificed his ability to touch, taste, and smell to become immortal. Only by killing a Healer can a Protector feel a shadowy echo of their human senses, and Remy's kind have been hunted into near extinction to feed their enemy's hunger for sensation. After a century of living a half-life, Asher yearns for mortality. Remy is more powerful than any Healer he's known, and the intense pain he feels each time he touches her shocks him, almost more than his inexplicable desire to be near her.

Falling in love is against the rules between these two enemies and could destroy them both. Because Remy has the power to make Protectors human again, and when they find out, they'll be coming for her, if Asher doesn't kill her first.

I have a Master's in English Literature and am working on my MFA in Fiction at Spalding University. My work has been published in Dash Literary Journal. I'd be glad to send my complete manuscript for your review.

Thank you for your time and consideration, and I look forward to hearing from you soon.



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# ONTOLOGICA, THE MAKING OF

BY ROD DIXON AND DREW LACKOVIC

Currently Rod Dixon (Fiction, Fall 2007) and Drew Lackovic (Fiction, Spring 2008), along with the help of Susane Andracki, Grace Farag (Fiction, Fall 2008), and most recently, Colleen Harris (Poetry, Fall 2009) run *Ontologica*, an online journal of art and thought. Back in 2008 Rod came up for the inspiration for the journal while writing a paper that utilized a number of Nietzsche references and quotations. It occurred to him that it would be difficult, if not impossible, to find a home for the essay because it was too specialized for general reading, and not technical enough—and, quite frankly, too weird—for a journal like *Philosophy and Phenomenological Research*.

of its forebears and contemporaries. At the end of the day, *Ontologica* is a journal dedicated to presenting work that is purposeful, philosophical, and accessible; an “everyman’s” journal of art and thought. Though the meat of the journal is non-fiction—traditional non-fiction, that is; the kind meant to be more persuasive and informative than autobiographical—fiction, poetry, and visual art were also included in the makeup to help flesh out the journal’s eclectic aims.

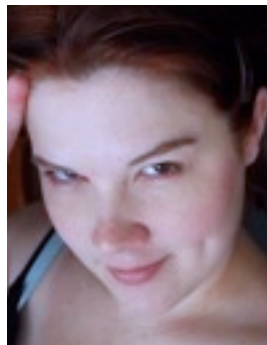
**[Descending Photos: Drew, Rod, Sue and Colleen]**

At the time, Rod and Drew, along with Dave Harrity (Poetry, Fall 2007) were participating in an online book discussion group entitled—tongue in cheek—The Warrior Poet Group. During our conversations, Rod brought up the apparent hole in the world of online publishing he was feeling while researching the Nietzsche paper. We felt that the appropriate response was to forge out on our own and create *Ontologica*. The name *Ontologica* is a reference to both the ontic weirdness of the books The Warrior Poet Group was reading at the time—Vladimir Nabokov’s *Pale Fire*, Chuck Palahniuk’s *Rant*, Ben Marcus’ *The Age of Wire and String*—and to Friedrich Nietzsche’s perspectivism, which insists that as individuals we each have a perspective on truth, but are incapable of fully grasping its full spectrum. Nietzsche writes in the preface to *Beyond Good and Evil*:

*Supposing that Truth is a woman—what then? Is there not ground for suspecting that all philosophers... have failed to understand women—that the terrible seriousness and clumsy importunity with which they have usually paid their addresses to Truth, have been unskilled and unseemly methods for winning a woman?*

As audacious as it may sound, that’s the end goal of *Ontologica*—to woo truth a little less clumsily than some

We’ve cast our net far and wide over the first two issues in terms of what we publish. Accessibility is probably our truest credential. But we also seek to publish altering viewpoints, things that you wouldn’t necessarily expect. With our Poetry, Fiction and Art, we look for pieces that have purpose beyond simple entertainment. As we move forward, towards issue three, we’re anticipating a shift from a single longish (90-120 page) annual publication to a biannual Summer/Winter setup starting with August 2011’s release. We’ve also experienced some changes in our editorial lineup. Colleen came on after Dave stepped down as Poetry Editor, and will make her editorial debut in the next issue. We also added artist Susane Andracki (featured in issue 1) as the art editor, and Grace Farag, starting with issue 2, has offered her wonderful proofreading skills to ensure that everything in the journal is up to grammatical snuff. Despite these changes and additions, the dedication to *Ontologica*’s original vision, and commitment to publishing a plurality of views both complimentary and antagonistic to that of the editors, is as strong as ever. Our current issue is a diverse one: with essays on memory and ecology, tattoo art, an interview with an aspiring author/Iraq war veteran/publishing renegade, and much more. To read both 2009 and 2010 issues, visit us at <http://www.warriorpoetgroup.com/Ontologica>.



# SOARING

*(continued from page 1)*

I thought about the Life After, the MFA panel of which I was a part during the recent November residency to talk about the alumni association. And the opportunity caused me to think, to ask: What is our raison d'être? What is the significance of our venture, and why should anyone care? And the one word that kept bubbling up to the surface, that would not go away, was community. That is why we are here and why we work. There are over three hundred graduates of the MFA in Writing program and counting--entering and graduating at different times--and yet all a part of this wonderful community of writers, of artists, of people who see that spark in each other that others fail to notice, to understand.

Comrades in art.

Whether on the banks of the Seine or the Ohio, we are here for the artists who have traveled to find communities that nurture, encourage and fuel their passions and their works.

May the New Year find us faithful to the page and to our callings.

Best,

*Terry* [Terry Price, Spring '06]



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From now until December 24 it is only \$7 at:  
[www.fundsforwriters.com/halfspecial.htm](http://www.fundsforwriters.com/halfspecial.htm)

## COMING ATTRACTIONS

\* Articles about more alumni venturing into the publishing field.

\* More interviews with published alums!

\* Maybe YOU'D like to report on that film festival you just attended??

Shoot your idea to:

[LNiewenhuis@comcast.net](mailto:LNiewenhuis@comcast.net)

**This is YOUR newsletter.**

**Contribute at:**

[SOARING@SpaldingMFAAlum.com](mailto:SOARING@SpaldingMFAAlum.com)

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