OUR 2010-2011 SEASON WAS ONE OF the most extraordinary in our history, and I’d like to thank you for all that each of you has done to make it so. Despite the continued uncertainty of our economy, your support of Inprint has remained steadfast, and your commitment to the written word has made Houston a beacon for writers throughout the U.S. and the world.

As many of you know, we had an amazing year of readings, with the kind of crowds that demonstrate to the writing world the astonishing interest in the literary arts that is alive and at play in Houston. Not only did we bring out the largest crowd in Inprint history for Salman Rushdie — and the largest crowd (by almost 800 people) of his entire book tour — but we packed the house for Amy Tan, Carlos Fuentes, Peter Carey, and Kay Ryan as well. Our continued ability to turn out large, thoughtful, and enthusiastic crowds for these writers has affirmed Houston’s reputation as a community deeply committed to the written word.

This commitment is further exemplified by the level of stability and quality of the faculty at the University of Houston Creative Writing Program [UH CWP]. With a solid core of respected literary veterans and an exciting group of up and coming talents, it is gratifying to see not only how well this group works together, but how enthusiastically they have integrated themselves into our community.

Here are some of the other high points of our remarkable year:

- Mayor Annise Parker proclaimed April 11th “Inprint Margaret Root Brown Reading Series Day,” in recognition of the 30th anniversary season of the reading series.
- Cool Brains! Inprint Readings for Young People presented Newbery Medal winner Rebecca Stead and bestselling fantasy writer T.A. Barron at Pershing Middle School, free of charge as always.
- We awarded more than $140,000 in fellowships and prizes to UH CWP graduate students, totaling more than $2.3 million in Inprint support since 1983 for emerging writers.
The Inprint Writers Workshops were full for every session, and we added additional workshops to accommodate demand, providing an invaluable service to aspiring writers.

We continued to offer specialized writing workshops for Houston’s senior citizens, at-risk children, and K-12 teachers, providing the tools to both memorialize our past and to inspire the writers of the future.

Finally, it was not entirely a year of unmitigated triumph, as we suffered several great losses to our Inprint family with the deaths of Marion Barthelme, Bill Coats, Colin Kennedy, and Barry Simon — each of whom contributed so much to our organization.

As those who attended the 2011 Inprint Poets & Writers Ball were so beautifully reminded by the film shown that evening, Marion (along with Glenn Cambor and Karl Kilian) was one of the visionaries who shaped this organization. Her passion for aspiring writers was a guiding force during the early days of Inprint and for all of her 21 years of continuous service on our Board of Directors. Inprint would not have become Inprint without her influence. And so, with great affection and a still-aching heart, we dedicate this 2010-2011 Inprint Annual Report to Marion and the light she provided for good writers and good writing. Let’s keep it shining bright.

Matt Henneman
President, Board of Directors
Marion Barthelme

Inprint and the entire Houston community suffered a great loss with the death of Marion Barthelme in March 2011. Marion was a past Board President and member of the Inprint Board of Directors for 21 years. In addition to her warmth and kindness, Marion was a model Board member, a gracious leader, a kind and generous host, and a friend to so many throughout the city. She and her husband Jeff Fort were passionate supporters of Inprint, the UH Creative Writing Program (CWP), *Gulf Coast*, and young writers in general.

Marion joined the Inprint Board of Directors in 1990, shortly after the death of her first husband, Donald Barthelme, an internationally acclaimed novelist and UH Creative Writing Program faculty member. She served as Board President in 1995-1996 and Chairman in 1996-1997. She was instrumental in the development of the first and second Inprint Long-Range Plans, and helped Inprint to mature from a local to a nationally reputed literary arts organization.

Marion served as chair of Inprint’s UH Creative Writing Program Liaison Committee for many years. This committee, which maintains close ties to the CWP graduate students, faculty, and UH administrators, oversees Inprint’s support of the students and of *Gulf Coast: A Journal of Literature and Fine Arts*, and advocates within the university on behalf of the CWP. She also served as President of the *Gulf Coast* Board of Directors for several years and worked hard to professionalize the board and raise the journal’s visibility and level of community support. Under her leadership, *Gulf Coast*, which is run by CWP students, was transformed into a nationally renowned literary publication and a well-run nonprofit organization.

It was a great honor and joy to work with Marion for more than two decades. We miss her terribly.

We were grateful for the privilege of honoring Marion, Glenn Cambor, and Karl Kilian at the 2011 Inprint Poets & Writers Ball. The brief film that was created as a tribute to them is posted on the Inprint web site, www.inprinthouston.org.
**Bill Coats**

was one of the founding members of the Inprint Board of Directors and served continuously on the Board and Advisory Board for 27 years. Known for his extraordinary library and his fine cooking and wines (dinner played a major role in the early Inprint Board meetings, a tradition which has been carried on to this day), Bill was tremendously devoted to the UH Creative Writing Program and served as a tireless advocate for the Program. He and his wife, Nancy Manderson, hosted many wonderful Inprint receptions and functions over the years. We are grateful for their generous hospitality and support and will cherish the memory of Bill’s passion and dedication to the literary arts.

**Colin Kennedy**

was an active friend and supporter of Inprint. Married to long-time Inprint Board member Bettie Cartwright, Colin was a perennial bright and shining presence at the Inprint gala. He served as gala decorations chair one year, and over time decorated many memorable tables on such themes as *Moby Dick*, featuring a fine white whale (formerly part of a weather vane) and Larry McMurtry’s book of essays *Walter Benjamin at the Dairy Queen*, which used authentic DQ signage and accoutrements (napkins, cups, etc.). Colin also enrolled in several Inprint Writers Workshops and was always a cherished class member. His warmth and joyful spirit are irreplaceable.

**Barry Simon**

joined the Inprint Board and served for several years when his wife, Hinda, a founding Board member, stepped down for professional reasons in the mid-1990s. Barry was instrumental in securing and maintaining Continental Airlines’ support of Inprint, which continues to be, as United Airlines, Inprint’s official airline sponsor. A brilliant and devoted reader, Barry always remained deeply engaged in Inprint’s activities, even after Hinda’s return to the Board. He and Hinda hosted many Inprint receptions, meetings, and events in their home. We will miss Barry’s warm hospitality and his thoughtful insights.

*In the last year, we lost three other cherished members of the Inprint community—**Bill Coats, Colin Kennedy, and Barry Simon.***
A Look Back at the 2010-2011 Season

Thanks to the generosity of our donors, Inprint is thriving with quality programming that fosters the art and appreciation of creative writing. Readings, writing workshops, and other programs served more than 8,000 people last year.

THE INPRINT MARGARETT ROOT BROWN READING SERIES in 2010-2011 celebrated its 30th anniversary season. The Series has made going to a reading an exciting and enlightening cultural activity in Houston. Nationally renowned and considered the best of its kind in the Southwest, the Inprint Margarett Root Brown Reading Series (IBRS) has featured since 1980 more than 300 of the world’s great writers, including winners of 55 Pulitzer Prizes, 49 National Book Awards, and six Nobel Prizes. Houston Chronicle Book Editor Maggie Galehouse wrote of the Series, “These authors — these books — are the equivalent of a rock star line-up.” Each author gives an on-stage reading, followed by an interview with a local writer/scholar, and a book sale and signing, at which audience members have a chance to meet the author. The admission price remains the best cultural bargain in town at $5, with free tickets for students and senior citizens. The total attendance for this 30th anniversary season was more than 5,000 — a 17% increase over last season. Some of the visiting writers also gave craft talks at the University of Houston, Texas Southern University, and Houston Community College, which were free and open to the public.

2010/2011 INPRINT MARGARETT ROOT BROWN READING SERIES FEATURED:

Amy Tan
Carlos Fuentes
Salman Rushdie
Peter Carey
Major Jackson
Alicia Ostriker
Chitra Divakaruni
Gish Jen
Kay Ryan
AMY TAN kicked off the 30th anniversary season on September 20th, 2010, filling every one of the 1,100 seats in Cullen Theater at Wortham Center. Tan read from her memoir *The Opposite of Fate* and was interviewed afterwards by Houston author and UH Creative Writing Program faculty member Chitra Divakaruni.

On October 11th, iconic Mexican writer CARLOS FUENTES read from his work in both English and Spanish to a sold-out audience of 850 at the Alley Theatre, followed by an on-stage interview with Houston scholar Lois Zamora and a reception hosted by the Mexico Tourism Board.

On December 3rd, SALMAN RUSHDIE read from his novel *Luka and the Fire of Life* to an audience of more than 1,800 at Jones Hall, Inprint’s biggest audience, and, according to Rushdie, twice the size of the next biggest crowd on his 14-city book tour. The reading was followed by an interview with Houston novelist and UH Creative Writing Program faculty member Alexander Parsons.

The season finale on April 11th featured former U.S. Poet Laureate KAY RYAN reading a selection of her poems, followed by an on-stage interview with Houston poet and UH Creative Writing Program faculty member Ange Mlinko. At the reading, Mayor Annise Parker’s Office honored the Series’ 30th anniversary with a proclamation declaring April 11, 2011, as “Inprint Margarett Root Brown Reading Series Day.”

**30th Anniversary Season Highlights:**

From audience members:

“Thank you for bringing our favorite authors to Houston. Meeting them up close is a blast!”

“This is the best deal in Houston and certainly one of the most enjoyable. Thank you for all your efforts in making these writers available to us.”

“Living in southern Texas and being a lover of literature, it can be quite difficult to actually attend readings by major literary figures. I’m usually forced to travel to such places as New York or Chicago in order to do so. I look forward to attending as many of the readings as possible and would like to thank you and the other sponsors for making such a wonderful opportunity available.”
COOL BRAINS! INPRINT READINGS FOR YOUNG PEOPLE continues to generate excitement about reading and writing among children and families. Voted “Best Reading Series in 2010” by the Houston Press, Cool Brains! features the country’s top children’s and young adult writers. Since 2007, Cool Brains! readings have been conducted annually, with each author making a presentation and reading from his/her work, followed by questions from the audience and a book sale and signing where kids can meet the author. The 2010-2011 Cool Brains! readings were held in the auditorium at HISD’s Pershing Middle School. The series is presented in association with the Houston Independent School District Library Services, Houston Public Library, and Harris County Public Library.


2010 Newbery Medal winner REBECCA STEAD appeared in the Cool Brains! series on March 27, 2011, reading from her books First Light and When You Reach Me and taking questions from eager fans.
COLLABORATIONS with other Houston arts, cultural and educational organizations — including readings, literary discussions, workshops, poetry buskers, cross promotions, and much more — help bring the literary arts to a broader cross-section of the Houston community.

THE INPRINT BOOK CLUB, presented in association with the Inprint Margarett Root Brown Reading Series, also continues to thrive. The group, led by writer Victoria Ludwin, meets one Sunday afternoon a month to discuss books by authors in the Series, such as Amy Tan’s *Saving Fish From Drowning*, Peter Carey’s *Parrot and Olivier in America*, and Chitra Divakaruni’s *One Amazing Thing*.

INPRINT ON DEMAND
To make the literary arts even more accessible and convenient, Inprint is now providing programming through its website, www.inprinthouston.org.

- The Inprint Blog was launched in 2009 and, for the past two seasons, has focused on the work of authors appearing in the Inprint Margarett Root Brown Reading Series, providing a forum to discuss contemporary literature. The blog will soon expand to cover Houston’s diverse literary community.

- The Inprint Archives feature video and audio recordings from selected Inprint Margarett Root Brown and *Cool Brains!* readings, viewable on desktops, laptops, and smartphones.

- The Inprint Online Reading Series presents short readings by local writers, many of whom are the nationally renowned poets and fiction writers who teach at the UH Creative Writing Program — also viewable on desktops, laptops, and smartphones.

(Top) UH Creative Writing Program graduate student Ryan O’Malley served as an Inprint poetry busker at the Alley Theatre, writing poems on demand as part of the annual Theatre District Open House in August 2010. (Below) Houston writer Gwendolyn Zepeda was featured at the Houston Indie Book Festival and Inprint Readings, presented as part of the Menil Community Arts Festival in March 2011.
Casa del Verano

by THAD LOGAN
participant in the Inprint Advanced Poetry Workshop, Spring 2011

Along the river, past the vineyards, deep in shadow, the road to Robert’s house. Stair after stair ascending, I find my way through the white gate, walk up into the light this summer afternoon.

An arm’s length from the porch, redwood trunks, with fissured bark, big as long years can make them—

Forest litter, needles, feathers, small things calm as stones find their way under the door, into rooms full of writing, painting, tribute, bells and glass and bronze: cobwebs at the corners, and faces I’d forgotten on the walls. Ordered perfectly, blue and white porcelain seems to give off light.

At five or six the sun moves west, slips behind the hills. Leaves move in the understory. Now he places me just so, on the fading deck, and goes. Music lifts on the small breeze, lush, and yearning. I wait, with the trees, and Robert comes back, bearing luminous martinis pooling in amethyst lit by little lemon moons.
SENIOR MEMOIR WORKSHOPS are among Inprint’s most cherished programs. Led by skilled local writers (many of whom are UH Creative Writing Program students and alumni), these workshops revive memories, preserve community and family histories, and give seniors a vital sense of accomplishment and self-worth. Workshops ran from September to May on a weekly basis at Finnigan Park Community Center in Houston’s Fifth Ward and Lincoln Park Community Center, as well as at the Jewish Community Center, where workshops served both the general population and seniors suffering from stroke, early Alzheimer’s, and other disabilities. In the fall, a senior workshop was conducted in both Spanish and English at Talento Bilingüe de Houston in the East End. Each workshop ends with a public celebration for family, friends, and community members, and the publication of an anthology.

In the midst of summer in 1917, mis abuelos and family reached the US border on the outskirts of the pueblo of Palomas which was just across the border from Columbus, New Mexico. The Campos family was very fortunate to have arrived at a border that was literally open to everyone. The United States border patrol was not funded until 1923 so there was almost no enforcement of immigration laws in 1917 when this humble family dared to traverse the border in the still of the night. After entering Columbus by wagon, they decided to continue on to Lordsburg, because there would be less possibility of them being detected by county sheriffs or other New Mexican state officials. They traveled the dusty gravel road that connected the two small towns. It was an exhausting trip with mi abuela embarazada and my three tias huddled in the tired wagon and mi abuelo leading the mule that pulled them. Rattlesnakes were common in the area and pumas and mountain lions were on the prowl looking for easy prey.

There was little or no water along the way so they depended on the few bottles they had filled up at a well on the Mexican side of the border. As they approached town, the sun was coming up and they could sadly see that Lordsburg was not a very hospitable environment. The town itself consisted of a handful of red adobe buildings and small houses. There were few trees and a lot of yucca and prickly pears. Nevertheless, they felt relieved to be out of the line of fire and no longer threatened by revolutionary violence.

In fact, while Lordsburg was not the Statue of Liberty and Ellis Island, it did represent freedom and a new way of life.
INPRINT LIFE WRITING WORKSHOPS, held at Methodist Hospital and led by published local writers, are similar in style to other Inprint Writing Workshops, and provide employees from across the hospital with an opportunity to explore creative writing as part of Methodist’s wellness program.

Dr. Gulchin Ergun, a physician at Methodist Hospital, and an enthusiastic member of many Inprint Life Writing Workshops, had an essay accepted for publication in a new collection titled Twelve Breaths a Minute: End of Life Essays, edited by Lee Gutkind, with an introduction by Francine Prose. Ergun’s submission, which provides the title story for the book, is a piece she began writing in an Inprint workshop.

“This is the most effective antidote to burnout in the hospital and medical workplace. I take a little bit more time to process my relationships with patients and their families. This reinforces the ‘C’—compassion—in ICARE values.”

From a participant in Inprint’s Life Writing Workshop

TEACHERS-AS-WRITERS WORKSHOPS fill a gap in teacher training by providing tuition-free poetry, fiction, and nonfiction workshops that sharpen the writing and teaching skills of K–12 teachers in schools throughout the greater Houston area. Five workshops are conducted each year, similar in design to the Inprint Writers Workshops, serving 75 teachers, and impacting the instruction of thousands of young readers and writers.

“Thank you for honoring teachers by offering these workshops for free.”

From a participant in a Teachers As Writers Personal Essay Workshop

“Please keep offering affordable writing classes for teachers! This has been an incredibly enriching experience for me.”

From a participant in a Teachers As Writers Fiction Workshop

“This workshop helps me maintain my clarity of mind and peacefulness through writing creatively, and my students have benefitted from that aspect!”

From a participant in a Teachers as Writers Poetry Workshop

“It has allowed me to take on the role of a student for which I am always grateful—it allows me empathy and perspective.”

From a participant in a Teachers as Writers Personal Essay Workshop
INPRINT’S YOUTH WRITING WORKSHOP AT PROJECT ROW HOUSES in Houston’s Third Ward once again provided year-round after-school creative writing workshops and activities for children from the surrounding community. The program was led by UH Creative Writing Program graduate student Kent Shaw. Inprint initiated the Youth Writing Workshop to serve at-risk children in 1995, at the behest of then-UH CWP student, now-UH CWP faculty member Martha Serpas.

In June 2011, students in the Youth Writing Workshop shared their writing with family and friends at a celebration held at Project Row Houses. Above, Workshop students appear with instructor Kent Shaw.

I Walk Through My Community
By AMAYA COOPER, a 4th grade participant in Inprint’s Youth Writing Workshop at Project Row Houses

When I walk through my community, I sense the good side and bad. I hear people cheering, and I hear gun shots. The dogs barking, trees swishing, and laughter of joy. I feel the bites on my legs and the friendships that never end.

I taste the loving care and nasty smack talk. I sense the gorgeous air and, on the other hand, houses on fire.

I hear the hissing and the joy of love. I feel the smoke from people’s cigars, and hearts of other people’s love.

I taste the kindness and slapping, kicking, hitting and crying. I hear music and the bullets coming out of the guns.

I feel blood from other people’s bodies and the beating hearts of kindness.

I taste beautiful hurting children. I can sense the love, kissing, hugs and marriages. I can sense the devouring fighting, accidents and people in jail.

I can feel the dancing and singing. I can also feel girls showing off and dressing inappropriately.

I can taste the boys in their houses protecting their sisters and mothers.

I can taste the other boys abusing their sisters and mothers.

When I walk through my community, it’s like I can see.

I’m blind.
Support For Emerging Writers

FELLOWSHIPS AND PRIZES
Since 1983, Inprint has awarded more than $2.3 million in fellowships and prizes for graduate students at the University of Houston Creative Writing Program. UH CWP students and alumni play an integral part in local and national literary life, publishing more than 150 books since the program began. Many serve as instructors for Inprint workshops, teach in area schools and colleges, and participate in a wide range of community activities, providing Houston with a wellspring of writing and teaching talent. Inprint also helped to establish a $1.5 million endowed chair in creative writing at UH, jointly held by husband and wife Robert Boswell and Antonya Nelson, who, along with other faculty members, attract the highest caliber of emerging writers to Houston.

During fiscal year 2011, Inprint provided a total of $140,000 in graduate student fellowships, prizes, and other support for the UH CWP. The Verlaine, Alexander, Sussman, and Joy Prizes and the Barthelme Fellowships are juried prizes for students beyond their first year; the other fellowships are recruiting awards and various forms of support.

M. D. Anderson Foundation Fellowship ($5,000)
Kimberly Bruss
Poetry MFA student
BA, University of Wisconsin

C. Glenn Cambor/Brown Foundation Fellowships ($5,000 each)
Rhianna Brandt
Poetry MFA student
BA, Salem College

Michelle Mariano
Fiction PhD student
BA, Bryn Mawr College
MFA, New Mexico State University

C. Glenn Cambor Fellowships ($5,000 each)
Zachary Martin
Fiction PhD student
BA, University of Chicago
MA, Florida State University

Whitney Mower
Fiction MFA student
BA, Utah Valley University

Justine Post
Poetry PhD student
BA, Hampshire College
MFA, Columbia University

Celeste Prince
Fiction MFA student
BA, Macalester College

Steve Sanders
Fiction PhD student
BA, University of Oklahoma
MFA, Boston University

John Shere
Poetry MFA student
BA, University of Chicago

Elizabeth Tapia
Poetry PhD student
BA, College of Charleston
MFA, Purdue University

Austin Tremblay
Fiction PhD student
BA, University of North Carolina
MA, New Mexico State University
Kevin Tynan
Fiction MFA student
BA, Massachusetts College of Liberal Arts

C. Glenn Cambor/J. A. and Isabel Elkins Foundation Fellowship ($5,000)

Justin Chrestman
Fiction PhD student
BA and MFA, New Mexico State University

C. Glenn Cambor/Fondren Foundation Fellowship ($5,000)

Aja Gabel
Fiction PhD student
BA, Wesleyan University
MFA, University of Virginia

Mary Gibbs and Jesse H. Jones Fellowships ($5,000 each)

Sophie Klahr
Poetry MFA student
BA, Emerson College

Jameelah Lang
Nonfiction PhD student
BA and MFA, University of Kansas

Michael and Nina Zilkha Fellowship ($5,000)

Karyna McGlynn
Poetry PhD student
BA, Seattle University
MFA, University of Michigan

Inprint/Joan and Stanford Alexander Prize in Fiction in honor of Andrea White ($10,000)

Edward Porter
Fiction PhD student
BA, Tufts University
MFA, Warren Wilson College

Inprint/Paul Verlaine Prize in Poetry ($10,000)

Ryler Dustin
Poetry MFA student
BFA, Western Washington University

Inprint/Donald Barthelme Fellowship in Fiction ($5,000)

Adam Peterson
Fiction PhD student
BA, Eckerd College
MFA, New York University

Inprint/Donald Barthelme Fellowship in Non-Fiction ($2,500 each)

Kelly Moore
Poetry PhD student
BA, University of Chattanooga
MFA, University of Houston

Inprint/Donald Barthelme Fellowship in Poetry ($2,500)

Rebecca Wadlinger
Poetry PhD student
BA, Bucknell University
MFA, University of Texas, Austin

Inprint/Lucille Joy Prize in Poetry ($5,000)

Samuel Amadon
Poetry PhD student
BA, Columbia University
MFA, Boston University

Inprint/Robert J. Sussman Prize in Fiction ($2,500)

Eddie Gonzalez
Fiction MFA student
BA, University of Oklahoma

Progression Fellowships ($1,000)

Sruthi Thekkiam
Fiction PhD student
BA, Bangalore University

International Fellowships ($1,500)

Polina Slavcheva
Poetry MFA student
BA, American University of Bulgaria
On April 17, 2011, Kenny Griffith Baldwin, wife of late Inprint Board Member Bob Sussman, hosted the annual Inprint Prize Winners Reading at her home. UH Creative Writing Program students who were recipients of 2011 Inprint fellowships and prizes read excerpts from their work. More than 70 students, faculty, and community members attended. Top row, pictured from left to right: Inprint/Robert J. Sussman Prize in Fiction winner Eddie Gonzalez; Inprint/Donald Barthelme Fellowship in Non-Fiction winner Kelly Moore. Bottom row, pictured from left to right: David Lombardi (2010 Inprint/Joan and Stanford Alexander Prize in Fiction winner), Stanford and Joan Alexander, and Edward Porter (2011 Inprint/Joan and Stanford Alexander Prize in Fiction winner).

THE CHANGING STATION
An excerpt from a short story by EDWARD PORTER, winner of the 2011 Joan and Stanford Alexander Prize in Fiction in honor of Andrea White

Caitlin is asleep on the sofa. Maria smells her to check on her diaper situation: just a whiff of soap, and faintly, milk. For the moment her tiny face is as peaceful as a blank round of cookie dough, and Maria is grateful. Caitlin is awake and complaining more and more every week. Maria can work with the baby on the floor, or in a sling on her chest, jogging the child even as she sews, but it is exhausting, and slows her down badly.

She sits at her desk, the baby on the sofa next to her, and pulls out a handful of eyehooks. The eyehooks, the hem, and then this one will be done. She is finishing a cotton summer dress in aqua, beige and orange, with a wide tie at the waist. Summer dresses are just coming into the stores, and her best client — Margery, the one with the boutique on Smith Street — has asked for six pieces by tomorrow for the weekend shoppers. The dresses sell for $150 each, of which Maria will get half, and then she must subtract for material, although not for taxes — everything happens in cash. The margins are slim, but this way she can work at home, this way everything works out, almost. She is lucky. Things would be different if Margery and a few other shop owners were not so in love with her designs, which they call naïve, charming, original. “It’s like they come from some Mayan Riviera,” Margery gushes. In fact, her designs are shrewdly simple, driven by the need to make many pieces quickly and cheaply.

There is time today to make one more dress, if the baby isn’t fussy, if Nina doesn’t have a meltdown. It has been forever since Maria has worn anything but a housecoat, forever since she has put on makeup, eaten a meal in a restaurant, or taken a walk. For the moment, the house is at peace. As she works, Maria indulges her secret gringo vice: show tunes on her small boom box, the volume turned down low so as not to wake the baby.

She picks Brigadoon, hoping it will take her on a familiar trip. She’d like to disappear into the mists herself for a hundred year vacation. She’d like to go roaming through the heather on the hill, though she’s never seen heather, let alone Scotland. But who would she go roaming with? That kind of dream used to be easy for her — someone beautiful would always come to mind. Hector had been like that at the beginning, with almond eyes and black curls. When was the last time she’d been with someone beautiful? She can’t even remember. Of course, there was Teddy. She could go with him and watch his big feet trample all the heather in Scotland. It was incredible how much space he took up — like having a horse in the living room. Teddy Figliolia was anything but beautiful. That had been wisdom at first: a plain man wouldn’t leave or betray, or if he did, he couldn’t hurt you so much. She’d wanted a lover without the grief and worry of falling in love. But these days he was just more clutter — in the house and in her head. Maybe it’s Teddy now that’s getting between her and the music. Gene Kelly on the tape hits his sweetest notes, about how the clouds are standin’ still. She reaches for her old fantasy of romance, but it’s no good. All she can feel is how she misses feeling, and she wonders if she’s arrived at a point in life where those emotions dry up and there’s no more Brigadoon, only Brooklyn.
INPRINT AWARDS FIRST ROBERT J. SUSSMAN PRIZE

Inprint would like to thank the following people for their generous donations in memory of beloved Inprint Board member Bob Sussman, who died in 2009. In consultation with Bob’s widow, Kenny Griffith Baldwin, the Inprint Robert J. Sussman Prize in Fiction was established and will be awarded annually to a graduate student at the UH Creative Writing Program through a competitive process. The 2011 winner was EDDIE GONZALEZ.

Alley Theatre
Mary and R. J. Bacon
Kenny Griffith Baldwin
Kristi Beer
Mary Blake and Charles Meadows
Chris Bryan and Trey Peacock
Jackie and Paul D. Clote
Betty Rae and Ralph Cohen
Janet and Richard Cohen
Heather and Shane Doucet
Harold Dubinski
Bernice R. Feld
Leslie Field
Stephen H. Field
Nanette and Jerry Finger
Olivia and Mark Fisher
Freeman Design Associates
Jennifer and Alan Hawkins
Carolyn Roch Henneman and Matt Henneman
Olive Hershey and A.C. Conrad
Sis and Hasty Johnson
Marilyn Jones and Brad Morris
Pat Lasher and Richard Jacobs
Harriet and Truett Latimer
Rich Levy
Debbie Maltz and Tonyo Athens
Betty Lynn and David McHam
Charles R. Parker
Sally Pian
Cary Reeder
Edna and Drew Robins
Regina Rogers
Marsha and Lionel Schooler
Linda R. Susman
UHY Advisors TX, LLC
Mark Wawro and Melanie Gray
Heather Westendarp
Marjorie and Doug White

GULF COAST: A JOURNAL OF LITERATURE AND FINE ARTS,
a nationally renowned literary journal run by UH Creative Writing Program graduate students, receives annual underwriting support from Inprint, which pays for the printing of one issue of Gulf Coast and a portion of the editor’s salary and benefits. The journal is based at UH and publishes the work of established and emerging national writers as well as leading visual artists from the region. Since its inception, Inprint has provided Gulf Coast with support of more than $200,000.

Written in Snowfall

By RYLER DUSTIN, winner of the 2011 Inprint/Paul Verlaine Prize in Poetry

Winter drops white blossoms, the constellations drift, and the universe, for all its size, holds only a small space in you – smaller than the country of a casual friendship, smaller than a chance encounter under a black swan that wept light, smaller than a romance that aged in reverse until it was a child who walked shyly away.

So fully we’re filled by absence. We grow long from our longings, cool and wolf-ragged at our edges like stars, horizons etched in our palms, this breath a debt we repay again and again.

Now white swells between stalks of black grass. The moon’s road wavers over the lake to its light on the snow-shocked hills.

Our breaths dissolve and ghosts of blossoms return bridally to earth.
The 2011 Poets & Writers Ball honored Inprint’s founders

THE 2011 POETS & WRITERS BALL was a very special literary celebration, honoring three Inprint founders and long-time Board members — Marion Barthelme, Glenn Cambor, and Karl Kilian. Five past Inprint presidents — Franci Crane, Patty Hubbard, Sis Johnson, Elouise A. Jones, and Hinda Simon — served as chairs of the Ball, which featured National Book Award-winning novelist Colum McCann (*Let the Great World Spin*) as the after-dinner speaker. Before dinner, gala guests enjoyed readings by novelist and UH Cullen Chair in Creative Writing Antonya Nelson (*Bound*), poet and UH Creative Writing Faculty member Martha Serpas (*The Dirty Side of the Storm*), and award-winning Austin writer S. C. Gwynne (*Empire of the Summer Moon: Quanah Parker and the Rise and Fall of the Comanches, the Most Powerful Indian Tribe in American History*). The gala raised more than $340,000 in support of Inprint programs, prizes, and fellowships. Inprint is deeply grateful to its Ball underwriters and patrons for making all of this possible.
Featured speaker Colum McCann, National Book Award winning author of *Let the Great World Spin*, Carolyn Roch Henneman, and Inprint Board President Matt Henneman

Before-dinner reader S. C. Gwynne, author of the bestselling *Empire of the Summer Moon*

Inprint Board Chairman Mark Wawro and Melanie Gray

Inprint Board Member Diana Strassmann (second from right) with Ball supporters Chinhui Allen, Marty Finger, and Eddie Allen

Ball supporter Michael Zilkha, Inprint Board Member Richard Finger, and Ken Moffet

Inprint Board Member Doreen Stoller (right) and Dan Piette
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“What Inprint has done, along with many other things, is to nurture a connection with readers and writers…. I think it’s this wonderful synergy that happens…. It makes a community of the groundswell of people who love literature and are trying to do something meaningful with their lives, meaningful in the lives of other people.”

— Marion Barthelme