

The Minnie Torrance Award (4 total prizes in poetry)

*Judged by Abigail Chabitnoy*

The Torrance Award will have first- and second-place designations in poetry for both spring and fall.

Spring: First place of \$1450 (\$1250, as well as the \$200 Academy of American Poets Prize)

Second place will receive \$1000

Fall: First place of \$1200 (\$1000, as well as the \$200 Academy of American Poets Prize)

Second place will receive \$1000

Spring First Place (Torrance Award and the Academy of American Poets Prize): Logan Phillips, "Reckon&": These poems challenge the very constructs of reality through that of which they are constructed: language, both as uttered and arranged, shaped, given weight on the page--and therefore off of it as well.

Spring Second Place (Torrance Award): Marianna ColesCurtis, "A plain with sleeping halves of humans": I heard someone say Jorie Graham doesn't write a poem to share what she knows, but to discover what she is thinking. Likewise, these poems engage in such a gesture, a call outward, to the universe, to the ancestors, and a response echoes in the poem.

Fall First Place (Torrance Award and the Academy of American Poets Prize): Geramee Hensley, poems from "Halo-Halo (Mix-Mix)": There is in these poems a quality of searching out, of feeling for a thread or string capable of securing the weight of the past even as the insistence is to move forward. But direction itself is challenged by how the poems demand the reader orient themselves in order to read--one literally can't help but face the self.

Fall Second Place (Torrance Award): Jaclyn Sipovic, "Sister Brother Mother Water": These poems draw out the absurd through the everyday, or rather, the underbelly of the everyday. That is, they are unflinching in their examination of the interior and exterior--and still find there too a "joy welling."

The Bill Waller Award (4 total prizes in nonfiction)

*Judged by Aimee Nezhumatathil*

The Waller Award will have two prizes of \$1000 in both spring and fall. (One additional Waller Award for spring will be designated for fiction—see info in the Weston section.)

Spring:

Matthew Morris, "The No Longer": Written as an exploration of the *apologia*, this essay pastes together a life lived in interactions while beneath the surface expectations of race linger. At

once an elegant interrogation of the self, and also a wise assessment of history's cold hand on the present, this essay shines a bright and fresh light on what it means to be of mixed race.

Kimberly Alidio, "My Native Language Is Noise": This essay carefully explores the author's monolingualism and what bubbles to the surface is the importance of the relationship language and communication have to one another. "Do we belong to one another when languages are at work and at play without understanding or interpretation?" The author's varied experiences with Tagalog and Pangasinan, poetry, family, and the body make the answer elusive but vital--I can't wait to see this turn into a book, which I fully expect will happen one day!

Fall:

Juliana Lunde, "A Small Self-Contained Payload": Speculative nonfiction is a tricky road to walk, but this essay lifts us up up up into the stratosphere chronicling the feeling after a breakup. But there is the unexpected and surprising representations of quarantine in this "log," intended or not, that give this lyric romp through the universe even more depth.

Moises R. Delgado, "Keep This Silent, It's Not Real": Taking forms concrete and classical, this essay tells us so many things in so many different ways about illness and recovery. What is heartbreaking is what goes unsaid, the fresh silence that the narrator adopts to help others cope with mental illness--a most memorable read!

The John Weston Award, the Bill Waller Award, and the LaVerne Harrell Clark Fiction Award  
(4 total prizes in fiction)

*Judged by Sarah Shun-Lien Bynum*

The Weston Award will have a prize of \$1000 in both spring and fall.

For the spring cycle, the judge will select a fiction submission for a Waller Award of \$1000.

For the fall cycle, the judge will select a fiction submission for the LaVerne Harrell Clark Fiction Award of \$1000, which is offered every other academic year.

Spring:

Weston Award: Katerina Ivanov, "Headfirst into the Salt": I was moved by the tender portrayal of the mother/daughter relationship; it was poignant and recognizable yet not at all sentimental. I also appreciated the space and attention that the story gives to the narrator's work—the geographic specificity of it, the physical and emotional costs, the way it reveals the lie of a private liberal arts education.

Waller Award, Brian Randall, "No Man": From the very first paragraph, I found myself mesmerized by the confidence and control of the narrative voice. I loved the unexpected pairing of a pioneer/frontier world with fairytale magic/menace, and how artfully the writer mingled these two traditions. I was also excited by the story's moral ambiguity: Which is the

greater threat to the narrator, the brutal world of boys becoming men or the lulling ministrations of a maternal witch?

Fall:

Weston Award, Hannah Rego, "Meat Cute" and "Fashionably Late": I loved the jagged, irreverent, cockeyed quality of these two stories. I never quite knew what was going to happen from one sentence to the next.

Clark Fiction Award, Tyler Sowa, "Uncle Jack's Boys": I was struck by this story's powerful evocation of place, the freshness of its figurative language, and its sharp ear for dialogue. I constantly felt the threat of violence and danger brewing just beneath the surface.