

JEN CHO is a fifth-year Ph.D. candidate currently writing her dissertation on representations of colonial memory in the Asia Pacific. This particular story comes from a working collection of short fiction.



THEODORA DANYLEVICH is a first-year student in the Ph.D. program in English at George Washington University (20th-century concentration), and is particularly interested in the vicissitudes of the body and objects in culture. She also writes short-form poetry and homophonic translations. She has an M.A. in Communication, Culture, and Technology from Georgetown University, and a B.A. in Comparative Literature from Columbia University.

LOWELL DUCKERT is a third-year doctoral student at George Washington University specializing in early modern studies. His larger research interests include material culture, drama, and the transnational. His current project explores the multivalency of “prospect/ing” across early modern mining manuals, epistemologies of metals, travel literature, and the stage. In his spare time he enjoys camping, playing guitar, and eating fruit.



CONNIE KIBLER was born in the middle of the last century in Luray, Virginia. She has degrees in Psychology and French Language and Literatures from George Washington University. Her “claim to fame” is that she attended the original Woodstock Festival.

She is pictured here with “EneMan,” the super hero from Fleet Company that she received as a Christmas present from Wendy “Jeffrey’s Wife” Cohen. Connie encourages everyone to stop by her office to meet him.



JULIA MCCROSSIN, a Ph.D. candidate in the English Department at The George Washington University, thinks she has something relevant to say in this obesogenic society. When her fat behind isn't causing global warming, or her voracious appetite isn't single-handedly plucking food out of the mouths of starving Haitian children, she is working on a dissertation with the working title of "Fat Semiotics in Contemporary American Culture." In addition to presenting her research at numerous academic conferences, her first journal publication, in the *Journal of Popular Culture*, and her first anthology publication, in *The Fat Studies Reader*, were published in 2009. When she's not using the third person to talk about herself, she is reassuring skeptics that indeed her scholarly pursuits are an excellent preparation for teaching traditional American literature courses.



DUC NGUYEN (1977 - ) was born and raised in Saigon, Vietnam. Nowadays, whenever he visits his birthplace, he doesn't recognize much of anything, except the brick cathedral in the middle of the former colonial city. He sees his name on shop signs, but he can't eat the street food, not without getting terribly sick. In his ninth year, Duc immigrated to the United States, touching down in Columbus, GA. He was well ahead of his class in math, although he had to catch up in language; could the efforts at mastery explain why, by his thirty-first year, he would hold a Ph.D. in English from The George Washington University? He was diminutive, smart, and bespectacled, and his mother sent him to school in rainbow suspenders; today, he uses those facts to explain the admittedly arbitrary accomplishment of bench-pressing twice his weight, and to excuse the chip on his shoulder. Graffiti-scrawled, trash-filled, iron-barred New York City initially shocked Duc when he moved there in his fourteenth year. He got over it. He enrolled in I.S. 77, the local public school. One day on the concrete playground, a thug stomped on his glasses for the fun of it, and this was, he decided, the epitome of brutal human nature. Fortunately, he tested well enough to attend the top magnet high-school, doing nothing to change the public sentiment that there were too many Asians and not enough of others. He bought a guitar to play in a punk band that never took off. He wasn't a particularly great high-school wrestler. Then, Duc matriculated at Cornell, where he majored in Biochemistry and English, played some intramural hockey and basketball, sang in the chorale, swam in the gorges, ate good food, and made great friends. He can probably clone you. He also fell in love with the play of language, whiled the hours in contemplation of beautiful things, and thought that the professorial life would suit him. It does not. In his thirty-second year, he is considering becoming a corporate lawyer.



ELIZABETH PITTMAN is a third-year Ph.D. student in the English department at George Washington University. She earned her M.A. from the University of Virginia in May 2007. Her areas of specialization are nineteenth- and twentieth-century African American literature and history. Her current research is focused on representations of the Middle Passage and memory in African American literature, particularly in the twentieth century, through the works of Amiri Baraka and Toni Morrison. She is also currently studying African American print history and culture in order to demonstrate the ways that black writers engage multiple literary genres and audiences in their work. Her submission is a slightly longer version of a paper she delivered at the Northeast Modern Language Association conference in February of 2009.



When Marilena Zackheos is not composing obscure tunes and verse in primarily black ensembles, she is in polychromatic pajamas working on her Ph.D. dissertation about the makeover of island subjectivities following national trauma.

