Greenlaw Hall (Fall, ’98)-
In an unprecedented tribute to writer and teacher
Doris Betts and the curriculum she loves and has come to
embody, the University of North Carolina at Chapel Hill
has created the Doris Betts Distinguished Professorship in
Creative Writing, a faculty position for a senior fiction
writer with outstanding publishing and teaching
credentials.

After hearing Prof. Betts read and speak at the N.C.
Literary Festival here last April, UNC alumnus Ben M. Jones III
(Class of ’50), of Naples, Florida, committed a lead gift of
$334,000 to initiate the professorship and challenged
others to participate.

The Betts Professorship Committee, a group of friends
and admirers led by Bill Moore (Class of ’67), of Raleigh, has
formed to raise an additional minimum of $332,000 for it.

When private pledges reach a total of $666,000, the
State of North Carolina will provide a $334,000 grant from
the State Distinguished Professorship Trust Fund to
complete the funding for the $1 million chair.

The committee is also seeking a minimum of $200,000
in additional funds to establish the Doris Betts Fund for the
Development of Creative Writers, to supplement the
professorship and give the Creative Writing Program
opportunities for such activities as: bringing important writers
to campus for short-term residencies; underwriting faculty
and student travel to national writers’ conferences; and
funding student internships.

Contributions may be sent to the Doris Betts Professorship,
Arts & Sciences Foundation,
UNC-CH, CB# 6115, Chapel Hill, NC 27599-6115.

* * *

"JUST GLAD TO KNOW HER"

By Michael Chitwood

Textile mill employees call working their eight hours
"pulling a shift." And you often
hear the women sigh as they
collect the strings of yarn from
their dresses at the end of the
day and say, "I've got another
shift to pull when I get home."

I think that's the explanation for the
extraordinary career of Doris
Betts, daughter of mill workers
in Statesville. She learned
about pulling double shifts even
as she was learning to walk.
And what strides she has made.
Celebrated writer, teacher and academician, Doris
Betts is a literary triple-threat
and has had the kind of success
in each field that would have
satisfied most people to have in
only one. Pull almost any year
from the vita of her
distinguished career and you'll be
floored by what the woman
was accomplishing. Take 1973
for instance: She is director of
freshman-sophomore
composition at UNC-Chapel
Hill; her collection Beasts of the
Southern Wild and Other
Stories is a finalist for the
National Book Award; she wins
the Tanner Award for
distinguished teaching and the
Sir Walter Raleigh Award for
her fiction. And, let's see, that
year her children would have
been 20, 19 and 13.
It kind of makes you want to pull out a chair for her and say, “Doris, ease up. Rest your feet a minute.” And that, much to their credit, is exactly what UNC is doing. Betts has announced her gradual retirement, and the university has declared the creation of the Doris Betts Distinguished Professorship in Creative Writing, the first endowed professorship in that area at the University.

Betts, in the style that she is renowned for, tells me that she is happy about the professorship because of what it will mean for the department. “It will mean more money for creative writing and can help make what is already a good program even better.” The students, her colleagues, the university. Those are her first thoughts. Then she has some ideas about other work. “Well, I’ve got a novel that I need to finish soon, and I’d like to get back to a long historical book about the healing springs in North Carolina.”

That selfless, even moral, dimension has made her not just a good teacher for many but a real model of being. “I studied with her for five days at the Duke Writers’ Workshop and she became the basis for my teaching for the next 13 years,” says Georgann Eubanks, assistant director of Duke Continuing Education and now the director of the Duke Writers’ Workshop. “Other teachers talk about craft and Doris talks about things like sin. She is concerned with the potential ethical content of fiction and the moral dimension of the writer.”

Eubanks, one of the founders of the NC Writers Network, credits Betts for a lot of the “generosity of spirit” that exists in the state’s writing and reading community. “You can talk about Doris’ star students, and she certainly has those, but what you don’t see is the vast number of people who are out there reading with a new sensibility because they encountered Doris Betts in a class or at a conference.”

English Department colleague Michael McFee agrees: “I’ve often heard Doris describe the North Carolina literary community as ‘cooperative rather than competitive.’ I think that’s accurate, and I think that’s a major reason for the current North Carolina literary renaissance. I think Doris herself has played a huge role in fostering that atmosphere for nearly half a century now—as writer, as teacher, as colleague, as friend, as advisor, as supporter of writers old and young alike. There has never been and will never be anyone quite like this dynamic, vigorous woman.”

Everyone I talked to about Betts expressed nearly identical sentiments. “I love Doris’ straightforward approach, her wit, her saltiness,” says writer and Betts’ student Randall Kenan. He also notes that she makes a good shield, which he discovered the day Tim McLaurin brought some snakes to class and Kenan wound up “hiding behind Doris.”

“I’m a big fan and admirer,” says Bill Moore, investment banker and chair of the committee raising money for the Betts professorship. “She is one great lady, and I’d have been offended if they had asked anyone else to chair this committee.”

So while the “official” honor that will bear her name will be at the university she has served since 1966, Betts obviously has earned an honored place in the hearts and minds of writers and readers across the nation.

Not bad for a daughter of the mills who never got a college degree. Not bad, but not surprising. You work those double and triple shifts long enough and people start to notice. I venture to say here that Betts deserves far more than just a professorship, though that’s a good start. I think Carolina could use a Doris Dome. This is one remarkable person, and there’s a whole lot of us who are just glad to know her.

[Reprinted, with author’s permission, from the Independent Weekly]
From the Director

I keep a file folder in my office labeled *Creative Writing Year in Review*, in which I stash all sorts of notices and memos that document our program’s highlights and its faculty’s activities during the course of the academic year. This year I practically needed a hand-truck to transport it.

We have enjoyed a near-embarrassment of riches this year: the energizing effect of new adjunct faculty, the addition of two new permanent courses to our curriculum (39, Writing and Reading Literature for Children, and 35N, Creative Non-Fiction), an award of $15,000 in scholarship money by the Truman Capote Literary Trust, a visit by noted translator and poet David Ferry (this year’s speaker for our Blanche Armfield Poetry Series Program), the initial donation by Dr. Charles B. Collins of Rockingham of a needs-based scholarship fund for students interested in Creative Writing, visits to campus by novelists Richard Bausch and Elizabeth Cox, a stellar line-up of authors who read for the Second Sunday series sponsored by our Program and the North Carolina Collection in Wilson Library, and the first North Carolina Literary Festival (April 3-5, 1998), a mega-celebration held on the UNC campus in honor of readers and writers nationwide. Rest assured that when the occasion arises, I now have learned to say that the Creative Writing Program here at UNC-Chapel Hill directs me, not the other way around.

This year, because of our expanding curriculum, we were able to hire novelist Sarah Dessen (*That Summer* and *Someone Like You*) and poet Michael Chitwood (*The Weave Room*) to teach extra courses. Their enthusiasm was refreshment to students and faculty alike. Our regular faculty contributed in various inspired and devoted ways to uphold our reputation as the finest writing program for undergraduates in the country, with 10 full- and part-time teachers and around 250 students any given semester.

As part of our commitment to community outreach, this summer (’98) our Program renewed sponsorship (and helped to expand) the NC Writers’ Network writing workshops for high school students, *Hot Ink*, held on the UNC campus. This March and April, Sarah Dessen, Daphne Athas, Ruth Moose, and I led writing workshops for the UNC General Alumni Association. Most of our faculty was also involved with presentations for the “Raising Writers” Program, held in the fall, and sponsored by Friends of the Library, the North Carolina Collection, and the Bull’s Head Bookshop. The focus of the program was mentoring.

Poet Laureate of the United States Robert Pinsky and former Laureate Rita Dove were guests on campus this past year, thanks to funding by the Morgan Writer-in-Residence Program. In past years, the Morgan Program has funded residencies for Richard Ford, Beth Henley, Annie Dillard, and Shelby Foote. Our Morgan Writer for spring ’99 is poet Richard Wilbur, who will be on campus April 12-16, 1999. Presentations by the Morgan Writers are free and open to the public, as are Second Sunday readings.

Perhaps our largest outreach success this year was our involvement with the spectacular North Carolina Literary Festival which brought to campus over 100 authors including Clyde Edgerton, Alan Gurganus, Reynolds Price, Ellen Douglas, Elizabeth Spencer, Randall Kenan, Elizabeth Forsythe Hailey, and John Grisham. All readings were free and open to the public, and the campus was aswarm with book-lovers. Many of our students served as volunteers, directing the crowds to various events and introducing speakers.

We receive, from time to time, donations and contributions from private sources that permit us to expand the virtues of our program. We are ever grateful. Not only do such gifts imply the
by the general public. We owe profound thanks to the festival’s director, Rachel Davies, and her most able assistant Brooke Calton, a Rubin Award alumna of this program.

—Michael McFee

** Randall Kenan in Faulkner Country **

* * *

Prix de Rome winner and UNC Creative Writing alumus Randall Kenan spent last fall as a member of the University of Mississippi’s Southern Writer in Residence Program, established by author John Grisham and his wife Renee.

In an interview with The Southern Register, Kenan spoke about his time here:

“I was very fortunate to have a master teacher at Chapel Hill when I studied there. His name was Max Steele. He was arrogant, funny, mean, and a genius, all of which I found irresistible. Everything I use in my writing classes, essentially, stems from his instruction with me. He believed, and I believe, that certain things can be taught to a beginning writer, things which will save a writer time—short cuts, so to speak. I am referring to things such as point of view, building scenes, character development, how to write good dialogue. These elements are simply craft, and yes, craft can be taught. But

there is another element to writing, something that separates the competent from the tremendous, and that cannot be taught. Max always said that talent has to do with being able to tell the truth. It sounds simple, but the more you contemplate it, the more you realize how difficult it can be to tell the truth about the things that are most important to you. This element, I believe, cannot be taught. That leap is up to the individual, and we are generally less willing to take that leap than not.”

* * *

Michael Piller

** Makes It So **

Michael Piller, producer of the television and film phenomenon Star Trek, has made a substantial gift to help develop and expand the screenwriting curriculum in the Department of Communication Studies. Mr. Piller’s wish is for Creative Writing Program faculty within the English department to team-teach courses with Communications faculty and for the Creative Writing Program to assist and augment the development of a nationally recognized program in screenwriting at UNC.

* * *

Please wire us news of alumni activities, and be added to the mailing list, including your name and the year you graduated. [Coombs@email.unc.edu]
Student Literary Awards for '98

Senior Poetry:
Robert B. House
Memorial Prize in Poetry:
Grace Marie Consacro
Doris Smith Williams
Prize in Poetry: Gregory John
Kaliss and Claire Elizabeth
Jarvis;

Senior Fiction:
Louis D. Rubin Prize in Creative Writing: Claire
Elisabeth Smith;
Max Steele Award in Creative Writing: Jennifer Maria
Young;

Junior Fiction:
George B. Wynne Award for Creative Writing: Catherine Tift Merritt.
Also:
The first Truman Capote Scholarship Awards, given for the academic year 1998-99:
Mary Bryson and Joy Greico.

* * *

Innocents Abroad
(London, Summer '98)—Robert Kirkpatrick's 5-week summer school honors course in London included a weekend excursion to Paris via the Chunnel, to explore some differences between the inwardly focused material culture of the British capital and the more visually organized public surfaces of the French. The seven students working for credit in the Creative Writing Program, like most of the other members of the course pursuing work in English, History, and General College perspectives, seemed to prefer the glitter of Paris, more, Robert said, than he intended they should, and as a result he is redesigning the course for next summer, adding: "It is too early to tell whether or not the first one will have inspired a new Hemingway or a Stein, a Joyce or a Beckett, but the writing, in prose and verse, that both cities provoked in the students has been exceptionally gratifying."

* * *

2d Sunday,
7th Year!

Now in its 7th year, the Second Sunday program of readings in Wilson Library's Pleasants Family Assembly Room continues, with Michael McFee as director. Second Sunday is a monthly presentation of North Carolina poets and fiction writers, jointly sponsored by the Creative Writing Program, the North Caroliniana Society, and the University's North Carolina Collection.

Readers for '98-'99 are:

Sept. 13th: Melissa Malouf, fiction; Christine Garren, poetry;
Oct. 11th: G.D. Gearino, fiction; Rebecca McClanahan, poetry;

Nov. 8th: Tony Earley, fiction; Tony Abbott, poetry;
Jan. 10th: Maudy Benz, fiction; Jaki Shelton Green, poetry;
Feb. 14th: Heather Ross Miller, fiction; Shelby Stephenson, poetry;
Apr. 11th: Nancy Peacock, fiction; Ronald Bayes, poetry;

Readers for '97-'98 were:

Sept. 8th: Gerald Barra, poetry; Lee Zacharias, fiction;
Oct. 13th: Janet Lembke, essays; Donald Secrest, fiction;
Nov. 10th: Lynn Doyle, poetry; Luke Whisnant, fiction;
Dec. 8th: Robert Watson, poetry; David Guy, fiction;
Jan. 12th: Robert Kirkpatrick, poetry; Ellyn Bache, fiction;
Feb. 9th: Allan Gurganus, fiction;
Mar. 9th: Catherine Petroski, fiction; Henry Petroski, nonfiction;
Apr. 13th: R.S. Gwynn, poetry; Laura Argiri, fiction.

* * *

Creative Writing at Carolina
Still available, this 16-page booklet looks at the past and present of our extraordinary undergraduate tradition. For a copy, please send SASE (6x9) with 55 cents postage to:

BOOKLET/Creative Writing
Dept. of English, CB # 3520
UNC-Chapel Hill
Chapel Hill, NC 27599-3520
Nonfiction Prize Goes to CWP Alumna
Margaret Hundley Parker

Creative Writing Program alumna Margaret Hundley Parker won the 1998 Creative Nonfiction Competition, administered by the NC Writers’ Network and co-sponsored by Duke Power Company and The Independent Weekly of Durham.

Parker’s winning entry, *BANJO*, is a depiction of a short, zany visit with older kin in Salisbury, centered on her grandmother, Mema. An excerpt:

Mema grabs my hand and asks, “How’s that baby?”
May, used to this, yells out, “MARGARET DOESN’T HAVE A BABY, MEMA, AMY HAS A DAUGHTER BUT SHE’S EIGHT YEARS OLD!” She sounds exasperated.
Mema looks surprised for a moment and says, “Ohhh.”
May says to me, “Last week she thought she just had a baby.”
Mema goes on talking about staying up all night with someone named Suzel. My cousin Jack comes in with a Xerox of the Cook family tree. He sits next to me and we find ourselves on the tree, near the bottom. He also thinks I’m Amy, but I’m tired of correcting everybody. Hell, sometimes I think I’m Amy, too. When I was little, I signed my name A-m-y, because it was easier to spell than Margaret.

“Lord, well you know when Suzel had her baby, it was hard, hard, and we had to stay up all night and get the towels....”

“Hey! That’s a real person! That was one of Mema’s aunts,” Jack says, pointing to someone up above Mema on the tree.
Princess barks outside. Jack runs to the window. “Aunt Piney and Narvel are hear.”

I can’t believe my luck. Aunt Piney is Mema’s sister and Narvel is Aunt Piney’s son. Aunt Piney is crazy—as in hearing-voices-in-the-pipes crazy. One time my mom called over to Aunt Piney’s house and Narvel and Aunt Piney were sleeping in a tent in the yard because the voices in the bathroom pipes were mouthing off. Next time I went to the bathroom in Aunt Piney’s house, I stared under the sink, waiting for instructions.

My sister is going to be so jealous.

Aunt Piney brings her banjo in. She sits on the couch next to Mema and strums and howls away. “*You gotta see your mama every night, or you can’t see mama at all. PERCY, YOU KNOW THIS SONG!*” Aunt Piney croons away, inviting Mema to join in.

Mema cups her ear with her hand and says, “All I hear is a roar!”

[Excerpted, with author’s permission, from the Independent Weekly]
The Poet's Inner Ear

By Maria Henson

It was 9 a.m. Saturday, not high time for celebrity watching at the first NC Literary Festival at UNC. The Lee Smiths, Jill McCorkles and John Grishams of the publishing world would read later and draw crowds at a more reasonable hour.

I made my way to Greenlaw 302, a modest classroom with a streaked chalkboard, to listen to an honors student who is not famous. I had been told, however, that she is astonishing, a real talent. Doris Betts calls her “a wonder.”

I came to hear Grace Consacro, 22, an English major from Nashville, with a head full of red ringlets that fall to her shoulders and clunky pilgrim shoes on her feet. She is a poet. She has never heard a lyrical phrase. She has never heard a symphony. She has never heard a bird’s song. She has never heard the music of her mother’s laughter. She has never heard a word in her life... Here is what she read:

Autobiographical

In this picture
I have been jacketed, hatted,
with thick gloves put on my hands,
a wool scarf wrapped around my neck
I can only imagine how hot I must have been
like a little baked potato in foil,
all the steam sealed inside.
I am standing on the doorstep
of a stone house that I don't remember
but that I once lived in. I think I dream
of it sometimes; I know the slippery
oil-slick feel of a bedspread
I haven't seen in twenty years,
yellow walls, a chipped white crib.
My mouth is wide open. I've never
seen snow before. My mother is bending,
holding my arms, trussed up like a goose.
What you don't know is that
seconds after the shutter snapped
I lurched forward, plunged down
six stone steps toward a heady drift
of snow, and a broken front tooth.
The doctor said jocularly "Good thing
it was only a baby tooth," and ignored
my mother's first-child fears. I have been
told all this, you understand. The story
has been passed from person to person,
growing dull as an old coin. However,
I am almost positive that I remember this—
like a shadow under the surface of water
this memory occurs to me:
the spurt of salt blood in my mouth,
the bright snow burning my hands.

Grace has written 60, maybe 70 poems, while at UNC. In the fall, she will go home to Vanderbilt University for graduate school in early childhood special education and hopes to keep creating. She writes poetry and fiction, but there's something about poetry that moves her; she said it allows her to express something missing in her life. "You read it to get a sense of life." Being deaf has not posed a problem, because she's read and written so much. Her secrets: she thinks about the poem a long time before writing. "When it seems ready, I write it." She reads her poems aloud to herself, she said, "and I can kind of feel the way it sounds."

[Excerpted, with author's permission, from the Charlotte Observer]

<table>
<thead>
<tr>
<th>Alums All Over</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Kenneth Allen '95 continues at Harvard.</td>
<td>Mary Bryson '99 had a story from Daphne Athas' class last fall appear in the O. Henry Festival 1998 Collection of Short Stories.</td>
</tr>
<tr>
<td>Ray Allen '97 is living in Los Angeles and working in film and television at Paramount.</td>
<td>Brooke Calton '97 served all last academic year as assistant to NC Literary Festival director Rachel Davies here on campus.</td>
</tr>
<tr>
<td>Suzanna Bolch '88 has been the lead writer for a season's worth of children's programs, just completed for Nickelodeon.</td>
<td>Peter Cashwell '85 teaches English and coaches debate at Woodberry Forest.</td>
</tr>
<tr>
<td>Pope Brock lives in upstate NY, married with twin baby girls. His first book, a nonfiction novel about the murder of his great-grandfather in Indiana, 1908, is being published by Doubleday, a Nan Talese Book.</td>
<td>Hyonmyong Paul Cho '94 lives in Baltimore, where he continues to write while working in the investment business.</td>
</tr>
<tr>
<td>Drew Davidson '92 is working for a Ph.D. in speech communication at the University of Texas in Austin.</td>
<td>Andrew France '96, whose wife is in medical school, is teaching math in Chatham County.</td>
</tr>
<tr>
<td>Andrea Dixon '96 is working on her MFA at Johns Hopkins.</td>
<td>Wade Downey '98 married Heather Wilson in Salisbury this past summer; they have moved to Cambridge, MA, where he'll pursue a Ph.D. in chemistry at Harvard.</td>
</tr>
<tr>
<td>Farleigh Earhart '88 is an attorney with Morgan, Lewis &amp; Bockius in Washington, DC.</td>
<td>John Foley '71, a co-creator of Pump Boys &amp; Dinettes, is working toward a Masters in Secondary Education in English and Drama at SUNY-New Paltz.</td>
</tr>
<tr>
<td>Jack Herrick '70 leads the Red Clay Ramblers this fall in Fool Moon, at ACT (San Francisco), Seattle Rep, and to Broadway for the holidays.</td>
<td>Sam Ganley Hicks '92 has 2 young...</td>
</tr>
</tbody>
</table>
children; lives in Gilbert, AZ; and is “gearing up to get back to writing.”

Culley Holderfield ’96 and his wife Jodi worked as teaching parents in a group home in North Wilkesboro, NC, last year. Culley is shopping his novel *The Storm from Afar.*

Allison Ince ’97 is teaching English in Japan.

John Justice, member of the Dramatists Guild and past recipient of the NC Arts Council’s Playwriting Fellowship, is a development officer with the Rural Advancement Foundation-USA in Pittsboro. His play *Savages* had its world premiere at Washington, DC’s源 Theatre, and he wrote an original, commissioned work staged by UNC’s Paul Ferguson for the NC Center for Nonprofits.

Leslie Kendrick ’89, a student of Latin and poetry here, won a Rhodes Scholarship to Oxford University, where she will earn a second bachelor’s degree in classics and English. “Eventually, I want to earn a Ph.D. in English and be a professor at a public university,” she told the News & Observer.

Dan Kois ’96 is a literary agent in Washington, DC, while also doing graduate work in English and writing at George Mason University in Fairfax, Virginia.

Rachel Knowles ’98, who interned at Algonquin, now works for Riverhead Books, NYC.

Robert and Amy Lee are missionaries to Belarus.

Jean Lutes ’89 began this fall teaching writing and American literature at Manhattan College.

Alane Mason ’86, an editor at W.W. Norton, will be a fellow of the American Academy of Art in Rome for a month; she is also a UNC-Chapel Hill Institute for the Arts and Humanities fellow this year.

Tiff Merritt ’99 has been doing concert work, performing at Lilith Fair and opening for LeAnne Rimes.

Lydia Millet ’90 has a new novel, *George Bush, Dark Prince of Love,* scheduled to come out as a Scribner’s paperback next year, and will be published in the U.K. next spring by Virago.

Marlowe Moore ’96 is the website editor for the John F. Kennedy Center for the Performing Arts in Washington, DC.

David Morse ’97 is living in Iwa Kuni City, Japan, and teaching English there.


Elizabeth Oliver ’95 had her story “Wings” win a ’98 Intro Award in fiction.

Margaret Hundley Parker is working toward an MFA at Sarah Lawrence College. Her entry __BANJO__ won the 1998 Creative Nonfiction Competition [See p. 6]

David Patterson is working for the *Washington Times* in DC.

Tony Peacock ‘84 had his story “Temporary Balance” (a revised version of an English 35 story) appear in *Southern Exposure.* He is a writer-in-residence in the public schools and has been working with Bertie County students this year.

Tara Powell ’97 is a McColl Fellow in the graduate English program here at UNC; she was student volunteer coordinator for the NC Literary Festival last April.

Eileen Rohan JD ’85, now living in Brooklyn, won a Transatlantic Review Award in Fiction from the Herfield Foundation last year.

David Rowell ’89 is a managing editor of *Doubletake* magazine in Durham.

David Rosen ’97 is now studying gross anatomy at UNC; has been an EMT at a medical clinic in Asheville; and, earlier, worked with Orange County Social Services.

Jennifer “Jaig” Rourke ’93 is at UNC-Chapel Hill.

Jane Rothrock Shippen ’94, now finishing her MFA at UVA, won an honorable mention (poetry) in the *Atlantic Monthly*’s first nationwide Student Writer’s Competition.

Claire Smith ’98, who interned at the Kennedy Center, is now working for The Advisory Board in Washington, DC.
Emily Smith ’97 is pursuing a Master of Fine Arts degree in writing for children at Vermont College of Norwich University, Montpelier, VT.

Julia Ridley Smith ‘94 and Glenn Perkins ‘93 are in New Haven, CT, where she is at work on a novel.

Ben Storey ’97 worked for the Chesapeake Bay Foundation, then taught English at an international school in Australia.

David Stott ’95 has finished his MFA and lives in Richmond.

Mark Sutton ’96 sold to the anthology Monsters from Memphis a story originally written for a Bland Simpson class.

Jessie Tucker ’02, from Sandy Ridge, NC, has volunteered her services to help administer the Creative Writing Program. Jessie plans to minor in Creative Writing and is currently enrolled in Daphne Athas’ Freshman Honors Class.

Jim Wann ’70 has written a show about the Grand Canyon with Tony-winner Bill Hauptman (Big River), to be produced this fall at the University of Oklahoma.

Richard Whisnant is on the UNC Institute of Govt. faculty.

Dawn Wilson ’93, working as a journalist in Rocky Mount, NC, has had her young adult novel St. Jude accepted for publication this year.

Heather Wilson Downey ‘98, recently married to Wade Downey, has relocated to Cambridge, Mass., where Wade is at Harvard in grad school and Heather will begin editorial work at the Atlantic Monthly.

Jennifer Windley ’97 is editor, writer, and graphic designer for the Carolina Journal of Pharmacy in Chapel Hill.

Katie Worth lives in Durham and attends Duke Medical School.

Allan Young is in business in Chapel Hill.

Marly Youmans ’82 published “Kateri Tekakwitha” in the Carolina Quarterly.

Susan Zimmerman’s Grief Dancers received an award from Exceptional Parent Magazine “for its profound contribution to human understanding and dignity.” She has co-authored Mosaic of Thought: Teaching Comprehension in a Reader’s Workshop (Heinemann), now in a fifth printing.

Daphne Athas was presented the First Mentor Award of $5,000 given by the NC Literary Festival spring ’98. She also participated with a reading of her story “Hugh” and participated with Lillian Fuerst, Jan Wang and David Freeman in the Festival panel “Deep Within and Far Away.” In February she presented a lecture “Words as Meaning, Words as Music” at the Hickory Museum of Art, and also read from Entering Ephesus at the NC School of Science and Math.

She gave a workshop on Autobiography in March for the Alumni Association, read new poems at the Bull’s Head Poetry Reading in April, and read for the Thomas Wolfe celebration at Ackland Museum. Her latest publications have been the poems “Arks and Altars” in Solo 2, summer ’98, and “Elephants in Asheboro,” Carolina Quarterly, winter ’98. She is writing the lead commentary and review of Price’s Roxanna Slade for The World and I (Oct. ’98), and finishing memoirs of Chapel Hill.

Doris Betts: The Sharp Teeth of Love appeared in ’97 (Knopf) and will be printed by Scribner in paperback, as will Beasts of the Southern Wild, in ’98. The Gentle Insurrection was reprinted in paperback (LSU Press). Twayne Publishers brought out Doris Betts, a study of her fiction, by Elizabeth Evans (UNC Ph.D.). Violet, a musical based on her story “The Ugliest Pilgrim,” played off-Broadway in spring ’97 and received 8 major prizes, including “Best Musical” from NY Drama Critics; Violet is scheduled for a RSC production here at UNC, spring ’99. She was a speaker and panelist at Wheaton College, IL, in Sept. ’97, and at the Southern Women Writers Conference, Univ. of Arkansas in Oct. Betts was elected Chancellor of the Fellowship of Southern Writers, spoke at the inauguration of Gov. James Hunt, and was Keynote Speaker of the Southeastern Librarians Assoc. in Atlanta.

Michael Chitwood published The Weave Room last February (Univ.
of Chicago Press Phoenix Poets Series). He taught at the Duke Writers’ Workshop; published a collection of essays (many of which aired on WUNC-FM) called *Hitting Below the Bible Belt* (Down Home Press); and has work forthcoming in *Poetry, TriQuarterly, Shenandoah,* and the *NC Literary Review.*

Frances Coombs, program secretary, has earned various certificates while employed by UNC, including, most recently, the Duke University Certificate in Nonprofit Management. She continues to volunteer with the NC chapter of the National Organization for Women as web page editor and as an at-large member of the NC NOW Political Action Committee. During the past year she also served on the Executive Committee of SEANC 25, the UNC-CH chapter of the State Employees Association of NC.

Sarah Dessen’s first novel, *That Summer* (Orchard) was selected an ALA Best Book for Young Adults and a Best Book for the Teen Age by the NY Public Library. Her second novel, *Someone Like You* (Viking), came out last May. She is editing her third novel, due out summer ’99.

Marianne Gingher’s publications this year included a tribute to Daphne Athas in *Pembroke Magazine,* an essay about studying writing with Fred Chappell in *the Southern Review,* book reviews for the *Raleigh News & Observer* and *Brightleaf: A Southern Review of Books,* and an essay in *The Store of Joys,* an anthology celebrating the NC Museum of Art’s 50th anniversary, with work forthcoming in *The Carolina Quarterly.* In October, LSU Press will reissue her first novel, *Bobby Rex’s Greatest Hit,* which aired as an NBC Movie-of-the-Week in ’92. Her collection of stories, *Teen Angel,* will be reissued by Zuckerman Cannon Publishers in conjunction with John F. Blair Publishers. An original film version of her story “The Hummingbird Kimono” premiered this past year at the NC Mint Museum in Charlotte, won “Best Featurette” at the New Haven Film Festival, and will be aired on UNC Public Television this fall as part of their “Visions” series. She continues to serve as Director of the Creative Writing Program.

Robert Kirkpatrick, assisted by Graduate Student Todd Verdun, took 30 undergraduates in UNC’s Honors Program to London. Using the facilities of Florida State Univ. in Great Russell St., he conducted the first Honors Summer School course, a 5-week course on writers who lived and wrote there from the 14th century to the present. This fall, Robert received a Brandes grant to introduce his students in two sections of 29W (Freshman Honors in Poetry Composition) to the electronic class room and the resources available for poetry students on the Web. So far, he says, they have only blown one fuse and have managed to avoid electrocution, but he believes that by the middle of the semester they will be more sophisticated, in the handling of hypertext as well as blank verse.

Robert continues to sponsor the graduate poetry writing workshop, now in its 12th year, meeting once a week at his house. During his visit to campus in April, Dana Gioia gave a reading to two dozen students at the workshop and led a discussion on 20th-century poetry and music, with particular focus on British composers.

Michael McFee called his participation in the NC Literary Festival an “unusual pleasure,” and also did readings locally, as well as in Virginia and Mississippi. He published poems and essays in *Poetry, TriQuarterly,* and *Carolina Quarterly,* among other places. He continued to administer the Second Sunday Readings series, and he received a Johnston Award for Excellence in Undergraduate Teaching.

Tim Mizelle, a former student of the UNC Creative Writing Program and Morehead Scholar, lives in Chapel Hill with his wife Sara Wolf Mizelle and their daughter Cecelia Breslin Mizelle. This year, his work has appeared at SUNY Albany’s Litmag, Burning Car, 45 Houses and he has a story, “Washerbaum the Crestfallen,” forthcoming in *The Paris Review* and “The Dance of the Pavonine Leapers” forthcoming on the CD_Rom, The American Anthology of Hypertext, SUNY Albany.

Ruth Moose published stories in *Carolina Quarterly,* *Lullwater Review, Southern Exposure,* the *News & Observer,* and *Woman’s Voice.* She published *Smith Grove,* her 4th collection of poetry, and edited *12 Christmas Stories by NC*
Writers and 12 Poems Too (Down Home Press). She presented a paper at the Univ. of Arkansas Conference on Southern Women’s Literature, and taught two workshops for the Alumni Assoc.: “Beginning Poetry” and “Writing for Children.” Upcoming are stories in Crossroads, Procreation, and the new renaissance.

James Seay’s book of poems, Open Field, Understory: New and Selected Poems (LSU ‘97) was given the Roanoke-Chowan Poetry Award at the annual meeting of the NC Literary and Historical Association. His poetry appeared in the anthologies The Store of Joys (NC Museum of Art ‘97) and Stone and Steel (Godine ‘98). He was featured in “Poetry Live,” a series of interviews by Charles Kuralt that aired on UNC-TV. His tenure as a Bowman and Gordon Gray Professor will continue till 1999.

Alan Shapiro published Vigil, A Memoir (Univ. of Chicago Press), which won the New England Booksellers Discovery Designation. He gave a reading at the Library of Congress in March ’98 and won a Students’ Undergraduate Teaching Award in April ’98. This fall, the University of Chicago Press is reprinting his first book, After the Digging, and he is at work translating the Orestea.

Bland Simpson’s Into the Sound Country, with photography by Ann Cary Simpson, and The Great Dismal (paperback) were published by UNC Press, and Sound Country went into a 2nd printing last spring. The Simpsons made numerous reading and photography presentations, including events at the Museum of the Albemarle, the NC Maritime Museum, and the Cape Fear Museum. The Herrick-Marlette-Simpson musical Kudzu played at Duke and at Ford’s Theatre, Washington, DC. (Feb.-June ’98). Fool Moon, which Red Clay Rambler Simpson helped create, plays San Francisco, Seattle and Broadway this fall. He is now a Chapman Fellow at UNC’s Institute for the Arts and Humanities, at work on two books about eastern Carolina.

Max Steele is back, team-teaching advanced fiction with Tim Mizelle.