Daphne Athas lives in an old wooden cabin two miles from campus, on some of the last remaining undeveloped acreage in Carrboro. It’s not the easiest place to find: the driveway is unmarked and unpaved, almost hidden between two of the newer neighborhoods that have sprung up around her. She’s lived on this same land for a very long time, even since before she started teaching at the University of North Carolina, in 1968. So, while some things seem as though they never change, at least one momentous thing has: after 40 years of teaching and mentoring at the University of North Carolina at Chapel Hill, as of Fall semester 2009, Daphne Athas has officially retired.

That being said, Daphne Athas has never had much use for anything strictly official. “I’m still a player,” she says. “I’m keeping my hand in.” She continues to be in touch with a range of students, who, over the years, have become her friends. And she would much rather talk to them, she says, than most people her own age. “They have so much more to say,” she says. “They are so much more alive.” Smiling now because, while she rebels; she teaches as much by how she lives as what she pontificates; she originates and sticks to it, she may be the most slyly truthful person I’ve ever known. —Marianne Gingher.

I could never capture the full voltage of her exquisite literary luminescence. A weak abridgment of all I could say: she is broad-minded to the point that you can sail around the globe on what she knows, and it all floats, she is funny, curious, outrageous, surprising, zigzaggersis amazing as the Great Wall of China in her thinking, she inspires; she argues, she flatters, she rebels; she teaches as much by how she lives as what she pontificates, she originates and gap between classic grammar and cyber sound-byte-language through hearing, word-play, and performance art (see article on page 5).

Daphne, of course, continues to write. A book of her collected essays, Chapel Hill in Plain Sight: Years From The Other Side of the Tracks, is scheduled to appear later this year. It’s a collection of essays about Chapel Hill and Carrboro, from the Depression, World War II, and the McCarthy years, to the present. Daphne observes people and place through the decades, giving the reader an understanding of everything from race and class to the creative and idiosyncratic characters she knew and loved. She writes about Betty Smith, Junius Scales, Horace Williams, Miss Crook (of Crook’s Corner), Abe Abernathy (original owner of the Intimate Bookshop), Paul Green, Max Steele, Hal Prince, and Gamgoul Castle, with cameos of Gertrude Stein, Alice B. Toklas, and Faulkner. Woven throughout are threads of Daphne’s own life as a writer, a daughter, a friend.

It is difficult to imagine our creative writing program without Daphne Athas. She did not contribute to it, so much as she helped create it, and for that all of us will be forever grateful.
In my second year as director of Creative Writing, I continue to be amazed by the range and depth of this expensive undergraduate program, and inspired by the energy and ability demonstrated by our hard-working faculty, students, and staff. It’s a privilege to be part of such a wonderful community of writers. In 2009-2010, Creative Writing at Carolina offered a total of 51 classes, 31 of prose (fiction, non-fiction, creative non-fiction, children’s literature, stylistics, and playwriting) and 20 of poetry. We served 791 UNC undergraduates—a record number. By far, I mark the teachers of course, but also our diligent administrative assistant, Anita Braxton, who deftly coordinates the registration of hundreds of Creative Writing minors every semester, an exhaustive and exhausting task. Several dozen different courses, from the freshman to the senior level, were available to students, including a number of new classes—Pat Durban’s ‘Living Writers,’ Bland Simpson’s ‘Lyrics and Lyricists,’ Randall Kenan’s ‘Food Writing,’ and Marianne Gingher’s ‘Short-Short Fiction.’

Abiding support for the Creative Writing Program comes from across all campus—from Department of English and Comparative Literature Chair Beverly Taylor and her administrative board, from our many friends and counselors in South Building, particularly Chancellor Holden Thorp, College of Arts & Sciences Dean Frank Ginsberg, and Distinguished Professor of English Edward P. Jones—a MacArthur Fellow best-known for his novel The Known World, which won the National Book Critics Circle Award as well as the Pulitzer. His presence—Pulitzer Prize-winning novelist Alda Shapiio, (‘01 MA), Tara Powell (‘04 PhD), and Courtneyna (‘01 BA), and its four board of advisors members were poet Alan Shapiro, prizewinning novelist David Payne (‘77), and Scholarship co-director Bland Simpson (‘79) and Marianne Gingher. We appreciate the ongoing counsel and help we receive from Morehead Foundation officers Charles Lovelace (‘77) and Megan Mazucco (‘82). As we say congratulations and farewell to our fifth Wolfe Scholar Nate Lumpkin (‘10), we announce with pleasure that our ninth Thomas Wolfe Scholar—Sarah Conrad Tasto of Asheville, N.C.—will enter Carolina’s Class of 2014 this coming fall, joining current Scholars Maria Devlin (‘11) and Denice Rickman (‘11), Jenna Hall (‘12), and Maria Carlos (‘13).

The support of James Kenan III (‘68) has, during the past decade, made possible the Kenan Visiting Writer Program. For the 2009-2010 academic year, Willmer Mills, a poet from Tennessee, served his second term as Kenan Visiting Writer, which proved beneficial both to the program and the writer Lori Ostlund—whose story collection The Burgos of the World won the Flannery O’Connor Award for Short Fiction—will be our tenth Kenan Writer, beginning this coming fall.

Other private funds supporting Creative Writing activities include the Rankin Faculty Support Fund, established by Alex Rankin (‘77), the Burrell Fund, established by Ann Williams Buruss (‘52); the Fosshie Family Fund, established to help increase our lecturer’s stipends by Henry (‘91) and Molly Frolich of Charlotte, and our Gift Fund. The Walker Percy (‘37) Fund, an endowment helping underwrite our lecturers, was set in motion several years ago by Frank Borden Hanes, Sr. (‘42). The Robert Ruark Award, for student non-fiction writing about North Carolina’s natural world, receives support from the Ruark Society of Chapel Hill, led by retired attorney and author James T. Cheatham III (‘37, 61 LLB). The Thomas Wolfe Scholarship, founded in 2001 by author and philanthropist Frank Borden Hanes, Sr., of Winston-Salem) held its ninth national competition this school year. Its reading committee members again were Rebecca Morphis (‘01 MA), Tara Powell (‘04 PhD), and Courtneyna (‘01 BA), and its four board of advisors members were poet Alan Shapiro, prizewinning novelist David Payne (‘77), and Scholarship co-director Bland Simpson (‘79) and Marianne Gingher. We appreciate the ongoing counsel and help we receive from Morehead Foundation officers Charles Lovelace (‘77) and Megan Mazucco (‘82). As we say congratulations and farewell to our fifth Wolfe Scholar Nate Lumpkin (‘10), we announce with pleasure that our ninth Thomas Wolfe Scholar—Sarah Conrad Tasto of Asheville, N.C.—will enter Carolina’s Class of 2014 this coming fall, joining current Scholars Maria Devlin (‘11) and Denice Rickman (‘11), Jenna Hall (‘12), and Maria Carlos (‘13).

One of the pleasures of the Creative Writing community here at Carolina is the abundance of literary activity outside the classroom, spread throughout the year. On October 6, Roy Blount, Jr.—popular humorist, novelist, biographer, journalist, and memoirist—was presented the Thomas Wolfe (‘20) Award and Medal, made possible by University friend and benefactor Ben Jones III (‘30) as part of the annual lecture series established by the Thomas Wolfe Society. Mr. Blount delivered the Wolfe Lecture at an overflow house in Carroll Hall auditorium, reading from his work and answering audience questions with thoughtful wit.

As usual, we enjoyed two Armfield Poetry Readings this year, sponsored by the Armfield Fund for Poetry, a bequest to us from the late poet Blanche Britt Armfield (‘28 MA). Our excellent readers were several private funds supporting Creative Writing programs at Carolina, including a number of new classes—Pat Durban’s ‘Living Writers,’ Bland Simpson’s ‘Lyrics and Lyricists,’ Randall Kenan’s ‘Food Writing,’ and Marianne Gingher’s ‘Short-Short Fiction.’

Abiding support for the Creative Writing Program comes from across all campus—from Department of English and Comparative Literature Chair Beverly Taylor and her administrative board, from our many friends and counselors in South Building, particularly Chancellor Holden Thorp, College of Arts & Sciences Dean Frank Ginsberg, and Distinguished Professor of English Edward P. Jones—a MacArthur Fellow best-known for his novel The Known World, which won the National Book Critics Circle Award as well as the Pulitzer. His presence—Pulitzer Prize-winning novelist Alda Shapiio, (‘01 MA), Tara Powell (‘04 PhD), and Courtneyna (‘01 BA), and its four board of advisors members were poet Alan Shapiro, prizewinning novelist David Payne (‘77), and Scholarship co-director Bland Simpson (‘79) and Marianne Gingher. We appreciate the ongoing counsel and help we receive from Morehead Foundation officers Charles Lovelace (‘77) and Megan Mazucco (‘82). As we say congratulations and farewell to our fifth Wolfe Scholar Nate Lumpkin (‘10), we announce with pleasure that our ninth Thomas Wolfe Scholar—Sarah Conrad Tasto of Asheville, N.C.—will enter Carolina’s Class of 2014 this coming fall, joining current Scholars Maria Devlin (‘11) and Denice Rickman (‘11), Jenna Hall (‘12), and Maria Carlos (‘13).
In addition to readings by our Morgan Writer and Armfield Poets, we also sponsored farewell Kenan Visiting Writer reading on April 13, as well as several readings in Donovan Lounge by faculty members, poets Rachel Richardson and Ross White on November 17 and fiction-writer Quinn Dalton on March 2.

4

Major congratulations to our 2010 seniors who wrote book-length theses, completed the year-long seminars in fiction- and poetry-writing, gave public readings in the spring, and graduated in May with honors. Taking honors or highest honors in Daniel Wallace’s senior Honors fiction class were Hannah Easley, Brock Faucette, Nate Lumpkin, John McIwee, Delaney Nolan, Britanny Price, Ariel Rudolph, and Sarah Daughtry Symons. Taking honors or highest honors in Michael McFee’s senior Honors poetry class were Hannah Bonner, Zena Cardman, Chris Castro-Rappel, Ryan Dowdy, Caroline Fisher, Michelle Hicks, Emily Hylton, Matt Poindexter, Henry Spelman, and Julia Trantham.

All of our Creative Writing faculty members are dedicated teachers who are also deeply involved in their own creative work, and they are ambassadors for literature to North Carolina and the nation. I can’t thank them enough for all they do. Here’s the roll call of our 2009-2010 faculty. 17 in all, most of whom have detailed individual entries about their activities elsewhere in this newsletter. Michael Chitwood, Quinn Dalton, Pam Durban, Marianne Gingher, Evan Gurney, Randall Kenan, Michael McFee, Wilmer Mills, Ruth Moose, Travis Mulhauser, Lawrence Naomoff, Rachel Richardson, James Seay, Alan Shapiro, Bland Simpson, Daniel Wallace, and Ross White.

As I’ve said before and as I’ll say again, I feel mighty lucky to be in this position at this place. Creative Writing at Carolina has such terrific students, such dedicated teachers, such a helpful administrative assistant, such outstanding alumni, and such loyal friends: especially in strapped times like these, we can’t thank them enough for all they do. Here’s the final word: All of our Creative Writing faculty members are dedicated teachers who are also deeply involved in their own creative work, and they are ambassadors for literature to North Carolina and the nation. I still believe—the finest undergraduate Creative Writing Program anywhere.

Michael McFee, Director, Creative Writing at Carolina

PS. And if you’re interested in contributing to our Doris Betts/Jessie Rehder Creative Writing Fund or to our Max Steele Fund, established to honor these great author-teachers and intended to support through innovations and enhancements the continued vitality of the program, please contact Mr. James May, The Arts & Sciences Foundation, CB# 6115, Chapel Hill, N.C. 27599.
An Interview with Dan Kois

Dan Kois has recently published his first book, Facing Future, with 33 1/3 Press. It’s about Iz Kamakwino’ole, a Hawaiian singer and songwriter best known for his rendition of “Somewhere Over the Rainbow”/”What a Wonderful World.” Chapter and Verse asked Dan about the book, about his experience at Carolina and his career as a professional writer.

**Chapter and Verse:** How did you come to write this book? What attracted you to the project?

**Dan Kois:** My wife (a fellow UNC grad, we met the first day of freshman year on the Ehringhaus beach-volleyball court) and I lived in Honolulu for a year after grad school, while she clerked for a federal judge and I finished my MFA thesis. I really fell in love with the islands and particularly with their culture—not just the laid-back aloha spirit, or the traditional hula/ukulele/luau of it all, but also the pop culture—not just the laid-back aloha spirit, or the traditional hula/ukulele/luau of it all, but also the pop culture—not just the laid-back aloha spirit, or the traditional hula/ukulele/luau of it all, but also the pop culture—not just the laid-back aloha spirit, or the traditional hula/ukulele/luau of it all, but also the pop culture.
Marianne Gingher's stylistics class, Gram-o-Rama, staged their annual performance this year in the Pleasants Family Assembly Room at Wilson Library. It was, as always, a diverting romp through the intricacies of the English language.

Pam Kelley was inspired to write an article about it, which appeared in the Raleigh News and Observer and the Charlotte Observer. The article is re-printed here, with her permission, in its entirety.

ROCKING GRAMMAR

by Pam Kelley, News & Observer / Charlotte Observer
Sunday, Dec 20, 2009

UNC-Chapel Hill's Marianne Gingher, a creative writing professor, begins her stylistics course each August with a grammar test. Most students fail it.

By now, Gingher expects this. In fact, she awards a prize for the funniest failure.

This year, the prize went to Jillian Vogel, a sophomore from New York City. "Words such as 'Holey Moley!' and 'Cowabunga!' are examples of what?" one test question asked.


Gingher, a fervent fan, revived the course.

"These days," she says, "you've got to beguile and satisfy a reader. Grammar gets in the way, but when you begin teaching stylistics in an era when you learned grammar by parsing sentences into deadly passive constructions. In this way, they learn to spot passive voice. "They learn grammar," Gingher says, "on the sly."

By mid-October, they had eased into parodies, non-sense language and malapropisms. Each class, they took turns reading their assignments.

As each student finished, Gingher critiqued. One piece sagged under the weight of excessive malapropisms. Another nonsense-language piece didn't convey enough meaning. "Nonsense should make sense, in a weird way," she explained.

About the kazooz

Now, she teaches it each fall using Athas' textbook, "Gram-o-Rama: Breaking the Rules." Cover illustrations include examples of word play—"I'll show you my diphthong," one says, "if you show me yours." Along with the book, students must have kazooz, for exploring how sentence rhythm conveys meaning.

One of Gingher's first assignments this year was Athas' no-room exercise. Create synonyms for nouns without using nouns. Cow became "black and white, unduly milked." "Baby" morphed into "tiny cranky drooling."

Soon, Gingher's 14 students were rewriting songs and famous passages, turning perfectly lovely active sentences into deadly passive constructions. In this way, they learn to spot passive voice. "They learn grammar," Gingher says, "on the sly."

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What works

So if grammar can be such a rollacking fun, why isn't it taught more?

In large part, says retired Penn State Professor Martha Kolln, because experts concluded that old-style grammar instruction was ineffective:

"It was a matter of classifying, parsing, learning groups of words," says Kolln, author of "Rhetorical Grammar." Teachers didn't relate exercises to writing, so the grammar instruction didn't help students become better writers.

Today, students learn much more about writing—crafting a thesis statement, organizing a paragraph, polishing through rewriting. But they often can't identify a predicate or misplaced modifier. Kolln argues that anti-grammar forces went too far.

"Students don't know how to talk about their language," she says. "They don't have a common vocabulary."

On stage

On a rainy evening this month, 150 people—students, faculty, family members—packed a room in UNC's Wilson Library, eager to be entertained by grammar exercises.

Students titled this year's show "Battlestar Grammatica." Athas sat in front.

For more than an hour, the class performed chants, parodies, word play. They recited the Balloon Boy saga to the tune of "The Addams Family." They delivered a noun-free commercial for the Smuggle, the blanket with sleeves. "Ultra-soft and super baggy; move around and hit's great.

In one skit, a father and his son discussed sex—entirely in passive voice:

"It is not forgotten what was done by us in the back seat when it was told to our parents that the movie had been gone to."

"You're sick!" the son replied. "This is not needed to be heard."

"Protection must always be worn," the father counseled.

The son didn't want to discuss it. Tempers flared. Then he stomped off. "It is wished that birth was never achieved by me."

In many pieces, music, and especially rhythm, were integral. In "Hyga Gorgeous," women chanted lame male pick-up lines:

"Damn girl. Ain't you free?"

"I don't have a girlfriend. You can be mine."

"I'll keep you at home so I know where you are."

"Get out of my dreams; get into my car."

Then they chanted a reply:

"Thank you, but I'd rather walk."

"No. No. No. No."

"I've got mace. I've got mace."

"I've got mace."

Reading the piece doesn't do it justice. You've got to hear it.

The same could be said of the entire stylistics course. "Battlestar Grammatica" ended to enthusiastic applause. Classmates gave Gingher a bouquet. They hugged each other.

Vogel, the student who won the funniest failure award at the start of class, says knowing grammar rules has given her the confidence to play with them, break them and develop her own writing style.

Has her writing improved? She thinks so. Certainly, her grammar knowledge has. A few days after the show, Vogel, along with the rest of the class, took Gingher's grammar test again. This time, she passed.
I could tell you about the all-nighters I’ve pulled, miraculously emerging from the library with a finished paper. I could tell you about the ridiculous number of cigarettes I smoked after my very first C on a test, trying to replace the feelings of disgust and disappointment with a nicotine buzz. I could tell you about the time my friends and I snuck onto the roof of the dorm, pointed to the water tower and laughed, as if to say “You’re next,” or the time we accidentally set off an alarm in Wilson, or my secret spot in Davis that’s perfect for naps. Or, I could tell you about the first poem I wrote in college, how I revised it throughout that whole semester, how I am revising it still. I could tell you about a professor who pushed me as a writer harder than anyone I’ve ever come across—how I’m learning to push myself even more than he did. I could tell you about the first rejection letter I got from an editor, and the sweet, perverse satisfaction of getting it over with. I could tell you about

Cellar Door meetings, or the time I skipped a recitation to see Beth Ann Fennelly give a reading, or how, despite its ugly façade, Greenlaw is like home base in a game of tag, for when I feel like putting off the papers and exams and quizzes chasing me down, and just want to wander aimlessly through its halls.

There’s another thing I could tell you. A confession, actually. I haven’t yet read any of Thomas Wolfe’s work. I know, I know, it’s kind of blasphemous, considering the fact that I wouldn’t be here if he hadn’t…existed. I mean, I know I’m going to read it eventually. That’s a given. But I’ll make a pact with you, reader: I’ll close my iTunes, shut off the television, lock my door, and read Look Homeward, Angel word for word right this second, if you can tell me the best way to reach the ladder at the base of the water tower.
Ruth Moose was honored by the North Carolina Writers Conference, an organization started 60 years ago by Inglis Fletcher and Paul Green. The organization recognizes one writer a year as an annual awards ceremony for their contributions to North Carolina literature. Moose also received a Chapman Fellowship for Fall 2009 to work on a teaching project. Her sixth collection of poetry, The Librarian and Other Poems, was published by Main Street Press in August.

Lawrence Naumoff appeared at East Carolina University as one of the two featured speakers and readers at an endowed lectureship in Spring of 2009, and has been reading from his short stories and a work-in-progress—about the man who pretends to be Walker Percy and wants to recreate his life with the wild-child-girlfriend from The Second Coming—throughout the state.

James Seay’s poems were represented in the anthology Don’t Leave Hungry: Fifty Years of Southern Poetry Review, and in the Australian Broadcasting Corporation’s program “Poetica—Where Books Fall Open.” How or why the Aussies chose his poem he hasn’t a clue. He served as judge for the annual poetry award of the Mississippi Institute of Arts and Letters. A profile of Seay is included in The New Encyclopedia of Southern Culture.

Bland Simpson published Adventures in Musicians’ Theater (N.C. Literary Review) and The Cottage Mover (Long Story Short), released songs on The Red Clay Ramblers’ Old North State, enjoyed a Chicago revival of Pump Boys & Dinettes (the Broadway hit featuring his and Jim Warn’s Catfish), a Georgia King Mackey’s two N.C. productions of Kida vs (Herrick-Marlette-Simpson), and another of Hot Sept (Simpson-Wann), lectured to UNC alumni aboard a Toronto-to-

Edward P. Jones, 2010 Morgan Writer-in-Residence. The Morgan Writer-in-Residence Program, established in 1993 by Allen and Musette Morgan of Memphis, brings writers of distinction to campus to teach courses, meet with students and faculty, and to give lectures, readings, and symposia.

Michael Chitwood has work forthcoming in or in recent issues of The Atlantic Monthly, Threepenny Review, Field, Smartish Pace, Southern Poetry Review, Crazyhorse, Oxford American, New & Now and The Sun. Tupelo Press will publish his new book, Clamer, this fall. This spring he was a Chapman Fellow at the IAH.


Marianne Gingher directed the fall Stylistics (Gram-o-Rama) Class performance, “Battlespa Grammaria,” performed in Wilson Library to a full house. During the summer she attended the National Puppeteers of America Conference in Atlanta and with her collaborator, Deborah Seaibrooke, designed and created seventeen puppets and wrote a play called Fuzzy and Ben in Africa which will premier in 2010. Her newest book is Long Story Short: Flash Fiction by 65 of North Carolina’s Finest Writers (UNC Press, 2009), an anthology which she edited.

Michael McFee continues as Director of the Creative Writing Program at Carolina. He has published poems recently in the pages of the Southern and Cincinnati Reviews, and his poems have also appeared on the Slate and Poetry Daily websites in 2009. E-publishing still doesn’t quite seem real to him, but he’s a dinosaur and he’s trying to learn lest he become extinct. His essay “Just As I Am Not,” about the Billy Graham Library in Charlotte, will appear (in print) in the Summer 2010 issue of Southern Cultures.

Wilmer Mills has had poems included in The Southern Anthology of New American Poets, edited by David Yezzi. Dick Davis has included him in an anthology of six American poets to be published by Anvil Poetry Press in England next year. His poems have been published recently by The Southern Review and Mausur, and are now forthcoming from Poetry, The Sewanee Review, and The Yale Review.

Roy Blount received the 2009 Thomas Wolfe Prize. The Thomas Wolfe Prize and Lecture honor the memory of one of The University of North Carolina at Chapel Hill’s most famous alumni, Thomas Clayton Wolfe (Class of 1920). Established in 1999 with an endowed gift to the Department of English, the program recognizes contemporary writers with distinguished bodies of work.
Duluth sail, and premiered "Elizabeth City," his 7th statewide-broadcast weather program (UNC-TV). Simpson received the N.C. Literary & Historical Association's R. Hunt Parker Memorial Award for Significant Contributions to North Carolina Literature.

Rachel Richardson's first book of poems, Gopherhead, will be published in early 2011 by Carnegie Mellon University Press. In 2009 she won the Brenda L. Smart Prize in Poetry from North Carolina State University, received a Tennessee Williams Scholarship to attend the Sewanee Writers’ Conference, and was a finalist for the Emerging Women Writers’ Prize from Finishing Line Press. Her poems have recently appeared or are forthcoming in Slate, Literary Imagination, Southern Cultures, Hunger Mountain, Memorious, Center, The Pinch, and New South, and her poetry reviews have been published in the online culture magazine, The Rumpus.

Daniel Wallace has published stories, articles and reviews in Glimmer Train, The Kenyon Review, Spirit Magazine, New York Times Book Review, and other magazines. He also writes a monthly humor column for Our State Magazine. He won the 2010 Johnston Award for Teaching Excellence, and is working on a novel called A Cure for Blindness.

Ross White's poems have appeared or are forthcoming in Cortland Review, Tar River Poetry, Gaspston Review, and The Gilligan. He received a work-study scholarship to the 2009 Bread Loaf Writers Conference. His small press, Bull City Press, recently published Katie Bowler's long poem State Stout.

From Chapel Hill in Plain Sight:
Notes from the Other Side of the Tracks
by DAPHNE ATHAS

The spirit of the chapel hill tradition was always solidly common. Folk was flaunted for the first half of the twentieth century so successfully that later generations had no idea it didn’t come from over that yon mountain. It came from the international movement sparked in Eastern Europe. Later generations believed Proff Koch invented Folk and put it on the map every Friday night of the summer in the Original Plays series. Yet the folk style sneaked into novels and music to such a degree that contemporary writers and musicians would laugh if they heard it had been an international political movement. They don’t acknowledge it, don’t think about it, don’t know what they come from, and don’t care.

Here is where Thomas Wolfe comes in. For he was the legacy Chapel Hill was claiming in 1929. He was newly dead and very famous. He had set out from Asheville, come to Chapel Hill, took classes from Proff [Professor Koch], and was determined to be a playwright. He failed at that of course, but the unabashed lyrical extravagance of his language, “A stone, a leaf, an unfound door—O Lost, and by the Wind Grieved, Ghost come back again,” formed the melody of the recognizably plebeian music of North Carolina.

The folk plays of the late Twenties and Thirties flaunted his combination of mountain idiocy and lyrical English poetry. Historically, factually they were the same thing for in the backwater of swamp and mountain the language of those centuries kept and stopped. The miracle is that the traces are there still, you find them in the language of John Ehle, Fred Chappell, Lee Smith, and others who come from and write about the Appalachian mountains.

Paul Green was the linchpin of this music. By 1929 he was sitting at the Round Table of North Carolina literature, having triumphed on Broadway, having won the Pulitzer for In Abraham’s Bosom in the late Twenties… In his latter days he allowed himself to be portrayed as the Tolstoy of Chapel Hill, his Yannaya Polypina being that stretch of land now called Greenwood. But in that era, like Faulkner, he forayed into Hollywood, returning with loot and buying up land in Chapel Hill and in Johnston County. He was in his prime—money, success, and fame—and he was on the eve of leaving what we used to think of as his serious writing. He was switching to what he called his symphonic dramas.

Now in the twenty-first century he is remembered more for The Lost Colony and the Paul Green Theatre than for his plays. Back then it was as if he had used up his personal vision and was left with the rhythm and music alone, applying it to a public, social art—paggant, dialogue, dances, and music dedicated to history.

The aesthetic judgment of the younger generation in those days was that the real writer makes a myth of himself and his experience as he is living it. Thomas Wolfe did that. He was prototypical in seeing his own legend while he was writing it. There is a relationship between the individual, the writer who sees his own experience from the inside as well as the outside, creating a reality which becomes the legend: “Seems to me it makes more sense this way: “There is a relationship between the individual, the writer who sees his own experience from the inside as well as the outside, AND creating a reality on paper which becomes the legend.”

Such thinking is still what drives people to try to write the great American novel. Thomas Wolfe was that kind of writer. Just when he died, Paul Green, sixteen years older, was consolidating what had always been his social, encompassing Christian vision, inclusive and tolerant of all races, into historical myth.

In the late Thirties when I came to Chapel Hill, Horace Williams, Howard Odum, Proff Koch, the late Thomas Wolfe, and Paul Green were the resident legends. All were Southern except Proff. Our high school generation breathed them in with little idea of what they were about. And since the death of Paul Green, they are fixed harder than ever in the firmware. But like all institutions they remain resistant to time while their meaning escapes us.
essays are forthcoming in graduate creative writing program as a and continues to teach there in the 2009 Richard Hugo Fellow at the Brian Blanchfield in the Creative Writing Program at coal miners of Andalusia. She teaches, and had a poem featured in Not Even Then anthology. Americana: New York North Carolina General Assembly. office in Raleigh during sessions of the ernment’s Legislative Reporting Service the UNC-Chapel Hill School of Gov- turer in Creative Writing at the Univer- has just been promoted to Senior Lec- ’98) first chapbook, Physical Science, will be published by Finishing Line Press in fall 2010. Laura Harris Emerson (’98) is teaching short story writing at the Pacific Grove Adult School. Shana Fulton (’98) married Tom Fingan, UNC Class of ’97, and lives in Washington, DC with Cleo, the Rottweiler. She is currently a federal prosecutor with the LSN Attorney’s Office. She is writing again and hopes to finish a novel this year. Jennifer Young (’98) finished her PhD in Creative Writing at the University of Southampton in the UK. She has just been promoted to Senior Lec- turer in Creative Writing at the University of Hertfordshire, where she taught poetry and fiction in the undergraduate Creative Writing program. She lives in London with her husband Joe. Sheryl Mebane (’98) was a postdoc- toral environmental researcher for the entire year of 2009 and helped to design, carry out and summarize a unique greenhouse gas (GHG) emis- sions inventory. Creative writing has meant penning and editing poems, starting and refining a few new blogs intended to make money, submitting nonfiction book proposals to agents and publishers and delving into song- writing—her new passion. C L A S S O F ’ 9 9 Holly Phillips Levent (’99) spent several years in publishing and educa- tion in London. She recently spent some time teaching creative writing in Hong Kong at the Kelly Yang Project, an after school writing program for children and teens. The Kelly Yang Project in Hong Kong offers a summer internship for English majors. For more information, please write to info@kellyyang.com. Luke Meisner (’99) and his wife, Tootsi, recently welcomed a baby boy into the world. Kavi Luca Meisner was born at 12:28 am on December 2, 2009. His name, Kavi, means ‘poet’ in ancient Sanskrit. C L A S S O F ’ 0 0 Skip Matheny (’00) and Timshel Matheny (’01) are in a rock and roll band called Rowan Candle. They live in Nashville, TN. Elizabeth Phillips (’01) chronicles life as a mom, her struggles with infertility, and her wrestling matches with God on her blog “Elizabethtown” at www.henryandgrace.com. Jennifer Henderson (’95) manages the UNC-Chapel Hill School of Gov- ernment’s Legislative Reporting Service office in Raleigh during sessions of the North Carolina General Assembly. Alumni News
WE WANT TO HEAR FROM YOU.

At Carolina, we realize writing is a pursuit that takes place over the course of lifetime. We want to hear about it.

If you have some news you’d like to share with your Carolina friends, family and former teachers, please send it our way, at C&V@unc.edu. Whether you’re making books, making babies, or simply making a life, we’d love to hear from you.

C L A S S  O F ‘ 0 3

Atinuke (Tinu) Akintola (’03) completed law school at UNC (2006), got married (also in 2006) and is currently working as an attorney in Boston for the United States Department of Transportation. He volunteers with a number of youth organizations in the city and serves as a Board Director for ZUMIX, Inc., a youth arts organization based in East Boston.

He still makes time to write and have a couple of projects in the hopper including articles/short stories/memoir pieces/scripts/screenplays on the topics of race and racial identity, “first-genera-
tion Americanism,” intercultural/multicultural marriage, and in-law relationships.

Kerri French (’03) held the Larry Franklin and Mei Dwong Fellowship from the Writers’ Room of Boston in 2009 and has poems forthcoming in The Southeast Review and BarnHouse. She spent the past three years in Boston, where she taught in the Writing Program at Boston University and in the English Department at Mount Ida College. She recently graduated from Boston University’s Master of Education program in Higher Education Administration and has moved to Cambridge, England, where she serves as Administrator for the University of Cambridge’s AFIRC Research Centre for Musical Performance as Creative Practice.

Geoff Wessel (’03) and his wife, Bongei (Jang) of Camcheon, Korea, are now making their home in Copenhagen, Denmark. Geoff is a Foreign Service Of-

C L A S S  O F ‘ 0 4

Rebecca Brunstetter (’04) received an MFA from the New School for Drama in NYC. She just had her off-Broadway debut with her play “Oh hail!” at the Atlantic Theater. She is currently resident playwright at Ars Nova, a member of the Women’s Project Playwright’s Lab and will be the 2010 resident playwright at the Furnborough Theater in London.

Matthew Salesses (’04) has earned his MFA from Emerson College, where he was the Presidential Fellow, and is currently editor of the graduate literary magazine, Redivider. His nonfiction chapbook, We Will Take What We Can Get, was published in the summer of 2009 by Publishing Cenmas Press. He has stories forthcoming in Glitter Trans and Witness, among others. Past stories have appeared in Mid-American Review, Flashe, American Short Fiction, The Literary Review, and over twenty other publications. He is working on a novel.

Teresa Stabelton Cooper (’04) is a Special Education teacher in Carteret County and lives on the Crystal Coast. She was married March 5, 2005, and had a son October 31, 2006.

C L A S S  O F ‘ 0 5

Dianna Calareso (’05) earned her MFA in Creative Nonfiction from Lesley University in 2007 and lives in the Boston area. She is an editor and freelance writer and adjunct writing professor. Her essay “What I Think My Grandmother Is Thinking” is published in the current issue of Paradigm Journal (www.paradigmjournal.com) and her essay “Mt. Aubburn” is forthcoming for publication in the upcoming issue of Falling-Apart.net (www.falling-apart.net), an online human interest magazine. Her memoir At Ease is currently under agency review and she has been writing short essays on her blog, www.dcalareso.blogspot.com.

Joseph Chapman (’05)’s poems have appeared or are forthcoming in Gulf Coast, Main Street Rag, The Portland Review, and BOMBLOG. His honors include The Ann Williams Burrus Prize in Poetry (2005), the Henry Hoyos Fellowship (2005-2006), and an Academy of American Poets prize (2007). He teaches in the Interdisciplinary Studies Program at the University of Virginia.

Charlotte Hagood (’05) completed her MFA in ’06 from Vanderbilt Univer-
sity’s English department and is currently working on a doctoral thesis titled “The Domestication of Environ-
mentality Science. Democracy and the Ideological Origins of the U.S. Environmental Movement.” She is also enjoying working in Nashville’s growing food security movement by helping to run an urban agriculture initiative called Nashville Urban Harvest.

Matthew Hofer (’05) currently works in Southern Japan as an English conversation teacher. He has worked as a contributor on two textbooks/work-
books on English idioms and hopes to write a dictionary of sorts on the local Japanese dialect this year.

Erika Kranz (’05) is now Clerk at the U.S. Court of Federal Claims.

C L A S S  O F ‘ 0 6

Selena Beckman-Harned (’06) earned her Master of Arts in Profes-
sional Writing at Carnegie Mellon University. She works for the Town of Chapel Hill as a Program Assistant and for TeaGachwender, a tea-shop in Raleigh. She is also a freelance writer, editor and designer. See her website at www.selenacreative.com.

Caitlin Doyle (Thomas Wolfe Scholar ’06) after completing her time as the St. Albans Writer-In-Residence, Caitlin received fellowships from the Edward F. Albee Foundation, the Virginia Center for the Creative Arts and others. Caitlin won a Dorothy Sargent Rosenberg Poetry Prize in 2009 and was selected as one of two poets representing New York State in the global Distant Voices Poetry Festival. She has been nominated for a 2011 Pushcart Prize. Her recent publi-

Jared Fernley (’06) is living and working as an actor in Chicago. He has appeared in several productions since moving to the city the two years ago and has also made two short films.

Emolyn Liden (’06) is traveling in New Zealand and writing about the trip on gomadomad.com under “Emolyn’s Travel Snapshots.”

C L A S S  O F ‘ 0 7

Elizabeth Basnights (’07) recently started a new position at UNC with the Minor in Entrepreneurship as Internship Director.

Carolina Hamilton (’07) is working in New York at the Lincoln Center for the Performing Arts where she coordi-
nates the Young Patrons program. She’s also pursuing an MFA in Creative Writing at the New School.

Charles Hodges (’07) went to Virginia Commonwealth University and got his MS in Mass Communications from the VCU Brandcenter. While in Richmond, he won first place and runner up in the Style Weekly short fiction contest. He now lives in New York City and is working as a copywriter for an agency called Wieden + Kennedy. He continues to write fiction and work on various other creative projects.

Ashley Payne (’07) received her Master’s Degree in Sport and Athletic Administration from Gonzaga University in May of 2009 and is cur-
rently working in Athletic Marketing at The University of Alabama. During her time at Gonzaga, she published two short stories in Reflection, Gonzaga’s Journal of Art and Literature, and was recipient of the Jeanne Foster Wardian Leadership Award as well as being named Outstanding Graduate Student by Gonzaga’s faculty and staff.

Marielle Prince (’07) has been work-
ing at the UNC-Chapel Hill School of Educa-
tion program, LEARN NC. In her spare time she serves as the managing editor for Bull City Press. Last summer, she took some time off to live and teach at the NC Governor’s School – West. She
Gulf Coast Reverie

Oysters on the half shell.
Crabs are in the pot.
Tabasco has a sweet smell
And isn’t all that hot.
The afternoon was made for beer.
Tonight is made for wine.
Tomorrow is still a blur from here,
And, really, that’s just fine.

Wilmer Mills,
Kenan Visiting Writer, 2008-2010

CLASS OF ’09

Rebecca Bernstein ’09 is serving as the Artistic Intern at Chicago Dramatists for spring 2010.

Elizabeth DeOrellas ’09 is currently teaching English I, Creative Writing and Journalism as a member of the Teach for America Charter Corps in Tulsa, Oklahoma. Her journalism students publish weekly in the Tulsa County News and also maintain their own Website. The site, which also features a monthly Creative Writing contest, can be viewed at http://websterweekly.wordpress.com.

Kendra Fish ’09 is currently working as an English teaching assistant in Bordeaux, France.

Lauren Petty Albritton ’09 is currently working as a research analyst for Tanglewood Research, Inc. in Greensboro, NC. She is also the editor of the most recent edition of the company’s drug prevention curriculum. She continues to contemplate pursuing an MFA in Creative Writing or a PhD in English, as well as trying to make her way into the publishing business. She married a fellow Tar Heel, Jordan Albritton, in July, 2008.

Guion Pratt ’09 is working for a beer distributor in Salisbury, NC. He will also begin the MFA in Creative Writing at the University of Virginia this fall.

CLASS OF ’08

David Hodges ’08 is living in Brooklyn and going to law school at New York University. He is a frequent volunteer with the Suspension Representation Project, working with students in the NYC public schools and their parents.

Katherine Meehan ’08 began the MFA program in fiction writing at Emerson College, Boston, fall of ’09.

In Memoriam

Jenna Nicole Seagraves, 1985–2008
Ristin Cooks, 1968–2009
Margaret Rabb, 1954–2010
Describe the World

“There is a point at which honesty becomes mischief. That’s when your writing becomes irresistible.”

—Daphne Athas