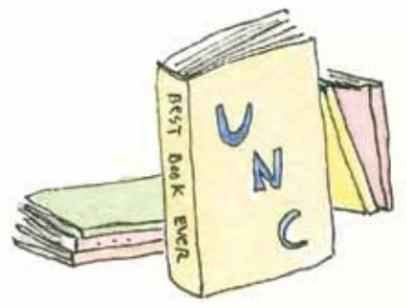


Chapter & Verse



NEWSLETTER OF THE CREATIVE WRITING PROGRAM AT UNC CHAPEL HILL

Doris Betts (1932–2012) by Marianne Gingher

Although probably best known for her last two novels, *Souls Raised from the Dead* (which won the Southern Book award in 1995) and *The Sharp Teeth of Love* (1998), Doris Betts was arguably one of the nation's most lauded and respected teachers of creative writing. "You can throw a rock anywhere in North Carolina and hit a writer," she once remarked. Many would agree that she taught a sizeable percentage of them. Jill McCorkle, Michael Parker, Lawrence Naumoff, and Randall Kenan studied with Doris. *New York Times* bestselling author of young adult fiction, Sarah Dessen, recalled the fierce candor of Doris's criticism as invaluable to her development. As her colleague, I viewed her as a kind of literary Obi Wan Kenobi. A student might enter her office hoping to become the next Flannery O'Connor but leave cheerfully persuaded to become a missionary instead. Dan Kois, a professional writer himself now, reported that when he sits down to write, he can't shake Doris's voice, admonishing: "No bullshit, Dan."

Doris June Waugh Betts, seventy-nine, died April 21 at Araby Farm, near Pittsboro, North Carolina, where she and her late husband, Lowry, had lived and raised Arabian horses. She was a scrappy intellectual whose wit and wisdom on and off the page dazzled her admirers and whose generosity and no-nonsense advice to fellow writers and legions of students during her thirty-two-year teaching career at the university in Chapel Hill was legendary.

Like O'Connor and McCullers, her fiction sometimes showcased spiritual misfits and grotesques, but she largely aspired to mining the gritty psychology of small-town, working-class Southerners, people who, until she gave them shrewd and tender scrutiny, seemed appallingly ordinary. She empathized with the quiet despair of the meek and voiceless, the culpable, venial underdogs, the morally frail. She did not flinch at discomfiting the reader with her depictions of human mistakes and suffering.

On the chilly, overcast April morning of her funeral, an overflow crowd of mourners—family, friends, writers, neighbors, former colleagues and students (and anyone who knew Doris Betts considered her in some way a mentor)—shuffled towards the entrance of the plain-as-a-biscuit one-story Pittsboro Presbyterian Church where she'd served as an elder. That day, spring seemed in retreat under a collapsed circus tent of sky. Despite the thunderous consolation of hymns, there was among the congregation a collective sense of feeling stalled in grief. Doris Betts, always the main attraction, was no longer among us. What were we doing there without her?

Pittsboro, located south of Chapel Hill, is the Mayberry of piedmont North Carolina. With its quaint downtown storefronts, Victorian houses bunched like gossips behind picket fences, maroon-brick courthouse rising importantly from the center of Main Street's traffic circle that pinwheels cars away from town, it's a backwater, an unpretentious community that Doris called home for the last half of her life. Born in Statesville, North Carolina, to a millworker and his wife, Doris was educated in the public schools there and attended Women's College (now UNC-Greensboro) where she distinguished herself by winning the Mademoiselle Prize for college fiction and earning Phi Beta Kappa, only to drop

*Doris Betts, always
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out of college her sophomore year to marry. Soon she was juggling manuscripts and babies—she would have three children—and worked intermittently as a journalist to help support her young family while her



husband completed law school. A dauntless multitasker and feminist long before the terms became fashionable (a friend once remarked that she was made of "gently tempered steel"), young Doris published her first collection of stories, *The Gentle Insurrection*, in 1954 and received a Guggenheim

continued on page 3

Summer 2012

Memories of
Doris Betts,
Faculty and Alumni News,
Prize-Winning Authors
and More!

Chapter & Verse

published yearly by the
Creative Writing Program

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Director's Report

I write fiction, and so, by nature and reputation, I'm untrustworthy. But what I am about to tell you is true. Every name and number. Trust me.

The Creative Writing Program

taught 760 students this academic year, from introductory classes in poetry, fiction and non-fiction, to Senior Honors, and, of course, to Gram-o-Rama, the wild and woolly celebration of grammar found nowhere else in the world. Twenty-two members of the Class of 2012 completed the arduous, year-long writing seminar in either poetry or prose, and wrote book-length theses, graduating with Honors or with Highest Honors this past May. In **Randall Kenan's** senior Honors fiction class, those students were **Jessica Celeste Adams, Geoffrey Jarrard Cole, Linnie Worthington Greene, Jenna Brook Hall, Andrea Lauren Josey, David Carlisle Kayler, Rose Emory Lambert-Sluder, Dana Irilla Marshall, Charlotte Flannery Stowe, and Joshua Alexander Wolonick**; and in **Alan Shapiro's** Honors poetry they were **Amy Carolyn Allen, Katherine Aram Avanesyan, Emily Anele Banks, Kelsey Elizabeth Finn, Sarah Elizabeth Huener, Jonathan Gammon McClure, Peter Richardson Mills, Sarah Elizabeth Morris, Hannah Elizabeth Riddle, Liana Marie Roux** and **Mary Flannery Somerville**. Stellar work by our splendid students was applauded; see page three for a list of the prize winners.

The faculty feels very fortunate to have the opportunity to teach so many wonderful young writers: after all, we were once young writers ourselves, struggling to learn a craft we loved. Much time has passed since then, but many good books have been written as it passed as well. Cumulatively, this year alone, our professors have four novels, three books of poetry and one book of non-fiction either published or under contract, as well as stories, poems, and essays much too numerous for each to be mentioned here. And as if this weren't enough, a brand new puppet play, *Rumpus in Rome*. It doesn't get much better than that.

None of this, from the teaching to the writing, would have been possible without **Anita Braxton**, the administrative assistant with



untold number of superpowers. Among other things, she makes sure we don't arrive to our classes in the fall and find them empty. But more than that—much more—she is a helpful, loving spirit that none of us, professors or students, will ever want to do without.

The Thomas Wolfe Scholarship (founded in 2001 by author and philanthropist **Frank Borden, Sr.**, of Winston-Salem) held its eleventh national competition this year. The reading committee members were **Tara Powell** ('04 PhD), **Rebecca Morphis** ('01 MA) and **Courtney Jones** ('01, BA); and its four board of advisors members were poetry professor **Alan Shapiro**, fiction faculty **Pam Durban, Marianne Gingher** and **Bland Simpson**. With pleasure we can announce our 11th **Thomas Wolfe Scholar: Heather Wilson**, who attends the Philip Exeter Academy in Exeter, New Hampshire.

Al Young—novelist, screenwriter, and former poet laureate of California—was **The Thomas Wolfe Award** and Medal recipient this year. He delivered his Wolfe Lecture to a full house in Old Playmakers Theatre, where he spoke, read from his work, and answered questions. It was a great success. The Thomas Wolfe ('20) Award and Medal is made possible by University friend and benefactor **Ben Jones III** ('50) as part of the annual lecture series established by the **Thomas Wolfe Society**.

Morgan Week, directed by **Susan Irons** (M.A. '79, Ph.D. '01), has been the premier literary rite of Chapel Hill's spring for the last 20 years. This year's **Morgan Writer-in-Residence** was South African playwright **Athol Fugard**. One of the most celebrated writers in the world today, whose plays are currently undergoing revivals on Broadway and throughout the country, Fugard is also one of the most charming, pleasant and accessible writers we've been fortunate enough to have on campus. And as Professor **Pamela Cooper** wrote, "From *Blood Knot* (1961) through

"*Master Harold*" . . . and *the Boys* (1982), *The Road to Mecca* (1987), and *The Train Driver* (2010), Fugard has striven passionately to depict the lives of the disenfranchised, the overlooked, and the voiceless." As always, we are deeply grateful to our friends and Carolina alumni **Allen** ('65) and **Musette** ('76) **Morgan**, whose support started this writer-in-residence program nearly two decades ago. Susan Irons writes more about this program on page six.

We are fortunate to enjoy two **Armfield Poetry Readings** every year, sponsored by the **Armfield Fund for Poetry**, a bequest to us from the late poet **Blanche Britt Armfield** ('28 MA). Our distinguished poets and readers for 2011-2012 were **Honor Moore**, author of *The Bishop's Daughter*, a memoir, and most recently a book of poetry, *Red Shoes*. In the spring **Dorianne Laux** and **Joe Millar** read their poetry to a full house in Donovan Longue.

Our friends at UNC are helpful in too many ways to name, but we thank them all: **Department of English and Comparative Literature Chair Beverly Taylor**; our allies and counselors in **South Building**, particularly **Chancellor Holden Thorp, College of Arts & Sciences Dean Karen Gil, Senior Associate Dean William Andrews, Director of Communications Dee Reid** and **Assistant Director of Communications Kim Spurr**; and especially the **Arts & Sciences Foundation—Executive Director Jamie May, Associate Director Rob Parker, Associate Director of Capital Gifts Margaret V. Costley**, and their staffs.

Finally, we give thanks for other private funds supporting Creative Writing activities, including the **Rankin Faculty Support Fund**, established by **Alex Rankin** ('77); the **Burrus Fund**, established by **Ann Williams Burrus** ('52); the **Froelich Family Fund**, established by **Henry** ('81) and **Molly Froelich** of Charlotte; and our **Gift Fund. The Walker Percy** ('37) **Fund**, an endowment set in motion several years ago by **Frank Borden Hanes, Sr.** ('42). And 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** ('57, '61 LLBJD). We deeply appreciate the support of these friends of Creative Writing.

Prize-Winning Writers

continued from page 1

It's exciting to think of the future. Although **Kenan Visitors Writer Lori Ostlund** is leaving us to return to San Francisco, **Rachel Richardson** will be joining the program as the next Kenan Writer. Over the course of the next few years we'll put in place a creative non-fiction track, similar to the ones we already have for fiction and poetry. To this end we engaged in an exhaustive national search for an **Assistant Professor in Creative Non-Fiction**. We are pleased to announce that **Stephanie Elizondo Griest** accepted our offer to become the **Shuping Fellow in Creative Non-fiction**. She'll begin here in July 2013. She's an accomplished and exciting writer. Read more about her here: <http://aroundthebloc.com>. We'll also have **Joy Goodwin** with us next year as an adjunct. Joy is a seasoned writer in many genres, and we're excited to have her here.

My first year as director of the Creative Writing Program has yielded almost no permanent damage, which is my goal for as long as my tenure lasts. This good fortune is due not to my efforts, or lack of them, but to my predecessors—**Michael McFee, Bland Simpson, Marianne Gingher**—who together have fashioned a remarkably self-sustaining program. I could not do it without them, nor do I plan to.

Onward!

Sincerely,

**Daniel Wallace, Director,
Creative Writing Program**

LOUIS D. RUBIN, JR., PRIZE IN
CREATIVE WRITING
Rose Lambert-Sluder

ROBERT B. HOUSE
MEMORIAL PRIZE IN POETRY
Emily Banks

THE ANN WILLIAMS BURRUS /
ACADEMY OF AMERICAN
POETS PRIZE
Hannah Elizabeth Riddle

MINI-MAX SHORT FICTION
AWARD
Nicole Brosan

2nd Place **Gloria Schoeberle**
3rd Place **Madeline Raskulinecz**

WILLIE LAVONSA MOORE PRIZE IN
CREATIVE WRITING
Taylor Hartley

ROBERT RUARK AWARD IN
CREATIVE NON-FICTION
Sarah Edwards
2nd Place **Audrey Berrier**

MAX STEELE PRIZE IN FICTION
Andrea Josey

BLANCHE ARMFIELD PRIZE
IN POETRY
Maria Carlos

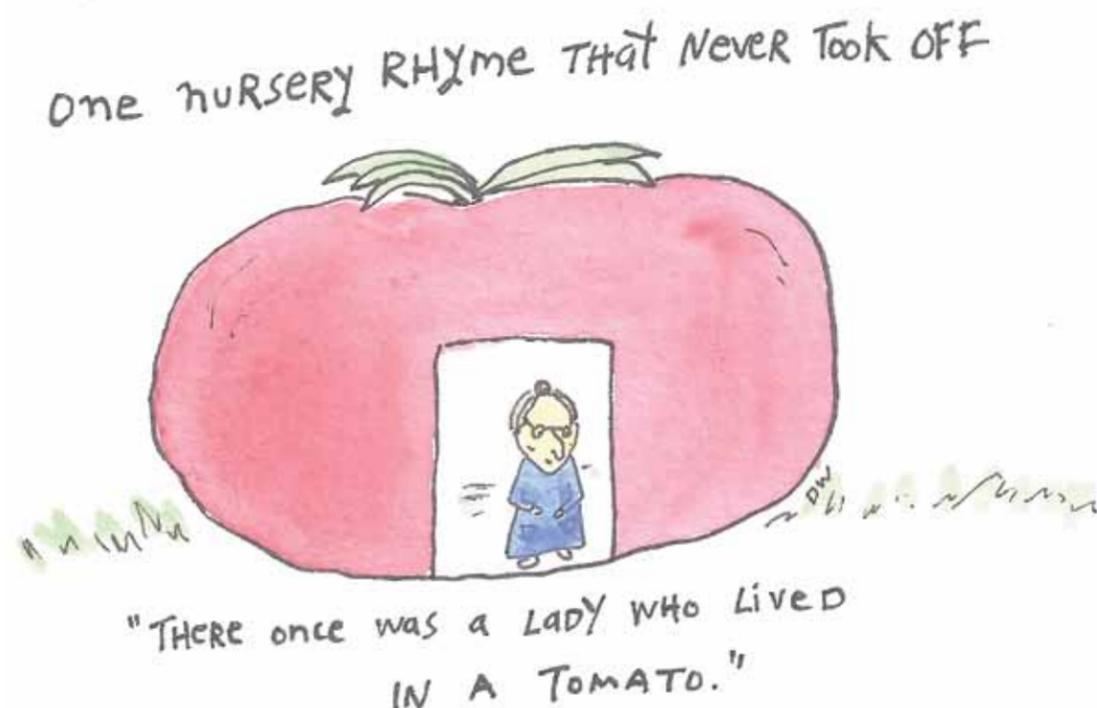
GEORGE B. WYNNE AWARD
FOR FICTION
Jared Shaffer

SUZANNE BOLCH
LITERARY AWARD
Hannah Elizabeth Riddle



Fellowship four years later. She began teaching at the University of North Carolina in 1968. By the time she retired in 2000, she had published six novels and three collections of short stories. During her career, she served as the first woman to chair the UNC faculty and won numerous awards for both her teaching and fiction.

I last saw Doris Betts at a former student's bookstore reading. She had not yet received the diagnosis of lung cancer that would end her bright life little more than a year later, but she was immersed in the care of her only daughter, Lewellyn, whose own death from cancer was imminent. When I inquired about Lewellyn, Doris, always a swift deflector of her own troubles, simply shook her head and changed the subject. I could read her thoughts in that dismissal: None of us are immune to the sorrows that level the playing field of life and humanize us in ways celebration can't—a theme in much of her fiction. Her Calvinist roots, her faith, ran deep. But it was humanness—its messy, heartbreaking, breathtaking wallow; its mix of suffering, humility and grace—that Doris Betts fully embraced. She admired hard work and cussedness. She liked being useful. Answering another person's needs pleased her more than accolades. The accolades and prizes she set on a shelf to gather dust. Meanwhile, there was birdsong, a grandchild's laughter, a friend on the phone, honesty, the Golden Rule, the joys of persistence, resilience, good books, and, yes, the pleasure of rolling up your sleeves to muck out a horse's stall.



Parris-Lamb q&a

Literary agent **Chris Parris-Lamb** ('04) spends his time searching for the next best-selling author. He unearthed a gem last year with Chad Harbach's novel *The Art of Fielding*.

The Art of Fielding is Harbach's first novel, and it has quickly risen to bestseller status. The story takes place in a small college town and follows the lives and fates of a baseball star and those around him. The novel has received high praise, including recognition by *The New York Times* as one of the best books of 2011.

Harbach and Parris-Lamb — a Morehead-Cain Scholar who graduated from UNC in 2004 — spoke at UNC in February about the publishing industry and the journey that Harbach's novel took from an idea on paper to a bestseller on the shelf.



What are your main job responsibilities as a literary agent?

Chris Parris-Lamb: Literary agents look for authors that they want to represent, either out of the many, many authors that contact them and want to send them their work for review, or writers that they see writing and publishing in magazines, journals or online. Once we take the writer on, we get the book or proposal into shape — polish it up to send to publishers. It's our job to know who the ideal publishers are for the given book and, within those publishers, who the ideal editors are for it. We send it out, and if all goes well, we handle the negotiations on behalf of the authors.

What do you look for in writing submissions?

CPL: I am looking for something that makes me really excited. It's hard to articulate. It's really a feeling. You just know that you're the right reader for something. You know that somebody is really, truly talented.

How has the publishing industry been affected in recent years with the rise of self-publishing and e-books?

CPL: Publishing is a business based on not just acquiring books and publicizing them, but also on distributing them around the country. With e-books, that entire distribution part of the equation is removed. That affects the revenue that comes in, and that affects how much is charged to the customer and how much is paid to the author. We as agents have had to learn to navigate.

There will always be a place for agents and publishers to serve as gatekeepers. We're there to find books that we think are worthy of the world's time because nobody has time to read everything. People are still willing to pay a premium for a great book.

The talk that you gave was called "The Art of Publishing." What makes publishing artful?

CPL: There can be something artful about it in that it's a business, but we're not selling widgets.

We're not selling commodities. One book is not the same as another.

In the stock market, you're just selling shares of something that the market determines the value for. With these books, we really don't know what they're worth and how many people are going to read them. We make our

best guess, and sometimes publishers wager a lot of money on whether or not a lot of people will read something. But at the end of the day, we're all kind of operating on our gut, and we're operating on our faith in our own instincts and tastes. There is something artful to that.

Do you have any advice for aspiring writers who are trying to get published?

CPL: If you want to be doing this you have to be willing to sacrifice, and you have to make the quality of the work the main thing, if not the only thing. You can't feel like what you're writing doesn't have worth until you can show it to the world. You have to be willing to do it and pull yourself into it even if no one else sees it because there's no guarantee that people will.

Story originally published in The Daily Tar Heel



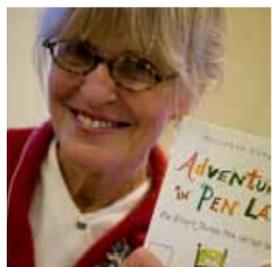
Faculty



Michael Chitwood



Pam Durban



Marianne Gingher



Randall Kenan



Michael McFee



Lawrence Naumoff



Lori Ostlund



Rachel Richardson



James Seay



Alan Shapiro



Bland Simpson



Daniel Wallace



Ross White

MIRIAM BERKLEY

STEVE EXUM

MIKE MILSTEAD

ROGER HALE

Faculty News

Michael Chitwood's poem, "Men Throwing Bricks," which was collected in Garrison Keillor's anthology *Good Poems, American Places*, will also be featured in two forthcoming textbooks. Recent work is in or forthcoming in *Tampa Review*, *Threepenny Review*, *Southern Poetry Review*, *Crab Orchard Review*, *Pliades* and *Western Humanities Review*.

Pam Durban has had stories published or soon to be published in *Shenandoah* and *The Kenyon Review*. Another of her stories was collected in *Stories Wanting Only To Be Heard: Selected Fiction from Six Decades of The Georgia Review*. Her new novel, *The Tree of Forgetfulness*, will be published this fall by LSU Press.

In 2011-2012 **Marianne Gingher** developed a web site for the stylistics class she teaches that turns the grammar lesson into performance art. Check it out at gram-o-rama.com. She wrote a playlet, "Washing," based on a work of art in the Ackland Museum of Art; it was produced and performed as part of the Activated Art Project. Her tribute to Doris Betts, which appears in this issue of *Chapter and Verse*, appeared originally in the *Oxford American*. Her puppet company, Jabberbox Puppet Theater, performed salon-style theater in several North Carolina venues May-June 2012. She attended the Puppeteers of America conference in Atlanta last summer and learned lots of new tricks. Seriously.

This past year **Randall Kenan** was on the faculties of the Aspen Summer Words Retreat, the Sewanee Writes' Conference, and the Bread Loaf Writers' Conference. He was the judge for the Bread Loaf/Bakeless book prize in fiction, and gave the Belk lecture at Appalachian State University, entitled, "Haints and Boggars: Uses of the Supernatural in Southern Fiction." He wrote several reviews and essays, and contributed a letter to his younger self in the recently published, *The Letter Q: Queer Writers' Notes to their Younger Selves*, edited by Sarah Moon and James Lecesne.

Michael McFee published his fourteenth book and tenth collection of poetry, *That Was Oasis* (Carnegie Mellon University Press), early in 2012, and gave readings from it around the Triangle. He also had a brief essay in *27 Views of Chapel Hill: A Southern University Town in Prose and Poetry* and a long poem in *27 Views of Asheville: A Southern Mountain Town in Prose and Poetry*, both brought out by Eno Publishers in Hillsborough.

Rachel Richardson was awarded a Walter E. Dakin fellowship in poetry to the 2012 Sewanee Writers' Conference. Her first book, *Copperhead* (Carnegie Mellon, 2011), was named a finalist for the Paterson Poetry Prize and the Eric Hoffer Prize this year.

Alan Shapiro brought out two books in 2012: *Broadway Baby*, a novel, and *Night of the Republic*, a book of poems. His poem, "Country Western Singer" was chosen by Robert Pinsky for inclusion in the *Best of the Best American Poetry Anthology*.

Bland Simpson was named Kenan Distinguished Professor of English & Creative Writing at Carolina (July 2012). He published "Cashie River" in the *North Carolina Literary Review's* Environmental Issue (Summer 2011), with photography by his wife, Ann Cary Simpson, and "Down on the Sounds" in *Our State's* Coastal Issue (September 2011). With The Red Clay Ramblers, he celebrated founding member Tommy Thompson's posthumous induction into the West Virginia Music Hall of Fame and appeared on the nationally syndicated "Mountain Stage," both in Charleston, WV (October 2011); he also played Ramblers' concerts across North Carolina and Virginia. The Ramblers were given PlayMakers Repertory Company's Distinguished Achievement Award (February 2012). In September 2012, UNC Press will publish his nonfiction novel, *Two Captains From Carolina: Moses Grandy, John Newland Maffitt, and the Coming of the Civil War*.

Daniel Wallace has published essays, illustrations and stories in *Garden and Gun*, *Our State Magazine*, *27 Views of Chapel Hill*, *27 Views of Hillsborough*, and *27 Views of Asheville*. His fifth novel, *The Kings and Queens of Roam*, will be released in May, 2013, by Simon and Schuster, and his screenplay based on the novel has been optioned by Bruce Cohen Productions. An award-winning short film, *Two-Legged Rat Bastards*, based on a screenplay written by Wallace, has been shown at festivals across the country.

Ross White won first place in three categories of contest from the Poetry Council of NC: Gladys Owings Hughes Heritage Contest for Free Verse, Charles Shull Contest for Traditional Poetry, and James Larkin Pearson Contest for Free Verse. He also won a Peer Award from *Boxcar Poetry Review* for the poem "Sting," which is online at http://www.boxcarpoetry.com/028/white_ross_001.html and is a finalist for the 2011 Oboh Award. And he will be returning to the Bread Loaf Writers Conference again in August on an administrative scholarship. An anthology he co-edited with Matthew Olzmann, entitled *Another and Another: An Anthology from the Grind Daily Writing Series*, is forthcoming from Bull City Press in July.

Morgan Writer-in- Residence Program

Since 1993, the Morgan Writer-in-Residence Program has made an extraordinary impact on Carolina’s literary culture and the opportunities for our creative writing students to engage with the significant writers of our time. It has brought twenty writers to campus, including Pulitzer Prize winners, National Book Award recipients, and U.S. Poet Laureates. The Program has far exceeded its ambitious goals “not only to help and inspire Carolina’s writing students, but also to provide a way for the public to join in the celebration of the literary arts.”



Athol Fugard, Beverly Taylor, and Bland Simpson



Thanks to generous donors Musette and Allen Morgan of Memphis, TN, our community has indeed celebrated writers and their works through public talks, panels, workshops, class visits, and informal exchanges between writers and students. Through these activities, our students have talked with Tim O’Brien about his writing of *The Things They Carried*, heard Joan Didion read from her newly published memoir, *The Year of Magical Thinking*, and listened to Athol Fugard respond to a reading of his latest play, *The Train Driver*. One group of Honors students enjoyed an impromptu late night talk session with Richard Wilbur, while another shared stories, writing techniques, and Mediterranean food with Amy Hempel. Alice McDermott joined Doris Betts and Ruel Tyson for a standout panel on Religion and Fiction, while Alice Walker and her agent of many years joined forces to discuss publishing with our students. These vignettes—and the enriching, valuable experiences they represent—are endless. We all tip our hats and extend our hearty thanks to the Morgans for the twenty writer visits that brought uncountable riches to Creative Writing at Carolina and that helped Carolina make a resounding statement that it values writers and their works.

Morgan Writers

Shelby Foote	Calvin Trillin
Annie Dillard	Alice Walker
Beth Henley	Robert Hass
Richard Ford	Joan Didion
Robert Pinsky	Tim O’Brien
Rita Dove	Alice McDermott
Richard Wilbur	Mark Strand
Russell Banks	Edward P. Jones
John Edgar Wideman	Amy Hempel
Tobias Wolff	Athol Fugard

Joan Didion, Musette Morgan, and Allen Morgan

Poetic Honors, 2012

The first time I held my first child, I remember thinking, "This is the most beautiful baby I have ever seen." Then I thought all new parents say that about their children, so I looked at my son objectively and thought, "This is the most beautiful baby I have ever seen." Everyone who teaches senior honors says the same thing about their class. I have said it about my previous senior honors classes. But this year's class, when I look at it objectively, is the best one I've ever taught in my 17 years at UNC. Out of the ten students enrolled, three applied to top flight MFA programs around the country, and all three were accepted with substantial scholarships. Had the other students applied, I have no doubt they too would have been successful. Brilliant, dedicated, good natured and good humored, this group represents the best that Carolina and our program in particular have to offer.

—Professor Alan Shapiro



Emily Banks and Jonathan McClure were two of Professor Shapiro's students this semester. They write:

Before I came to Carolina, I had never imagined that I might be a writer. Sure, I loved literature, and I'd thought about what it would be like to write – but in the same way that I'd thought about what it would be like to be James Bond, or a parakeet. That I could actually write anything seemed impossible. Still, I decided to take Michael McFee's Intro to Poetry class, and in it I discovered a passion and a talent for poetry I never knew I had. As I went on to take classes with Michael Chitwood and Alan Shapiro, I became increasingly aware of how important poetry had become for me. The more I wrote, the more I realized that I had to write, and after much reflection, I chose to apply to MFA programs in poetry. I was accepted with a full scholarship to the University of California at Irvine, where I will begin courses in the Fall. Without the support of the amazing professors and students in the Creative Writing program, I never would have discovered the role poetry could play in my life. I wouldn't have met many of my closest friends, and I certainly wouldn't be heading to California! My participation in the program has been the highlight of my college experience, and even as I prepare to take this next step in my poetry career, I know that I'll never forget the wonderful times I've had writing at UNC.

—Jonathan McClure

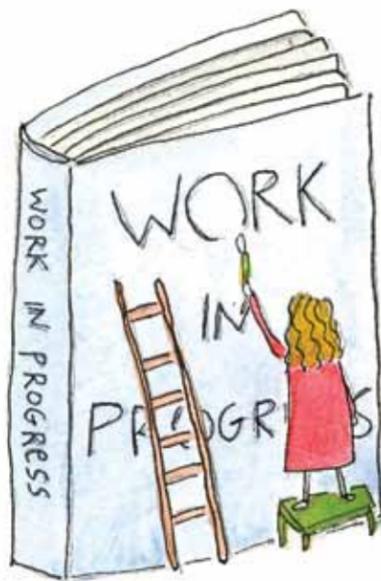
As a child, one of my favorite activities was to dribble a basketball (loudly, and with no regard for the neighbors) around our apartment as I made up stories and little rhymes. So really, it's no surprise that I found UNC to be the best place for my poetry. I can't praise this program enough. It looks good on paper—talented professors, numerous course offerings, ample extra-curricular opportunities—but none of this really explains what it means to us as students, how much it feels like a home to me.

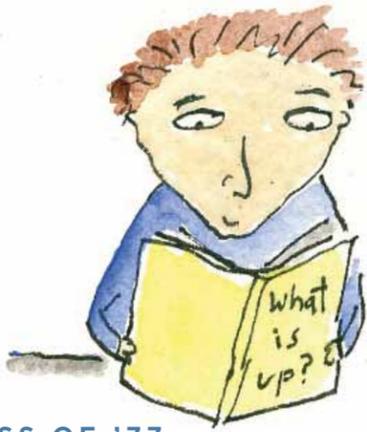
My best friends are from my poetry classes. There's something really special about the friendships you develop through writing: these people know all your secrets, have seen your roughest drafts, and yet they still like you. Whether we're having deep con-

versations about literature or spending a legendary spring break on Lake Nantahala together, these poets always play the lead roles in my favorite college memories.

In addition to being amazing instructors, my creative writing professors have always been willing to act generously as mentors and confidants. Throughout the existential crisis that is applying to MFA programs, they were an invaluable barrier between me and a mental breakdown. From sifting through piles of poems to determine which I should send, to sending letters of recommendation to the insanely high number of schools I felt I needed to apply to, they made me feel bolstered by an army of support. After months of heart palpitations, I can happily report that I'll be attending the University of Maryland with a full ride next year, and cannot wait to start. I'll never forget the wonderful times I had writing here, and I truly aspire to stay in touch with everybody I've become close to in this program.

—Emily Banks





CLASS OF '77

Warren Rochelle just finished his first year as Creative Writing Coordinator at the University of Mary Washington. His most recent publications are “On the Radio” (*Icarus* 12, Spring 2012), and “Green Light” (*Collective Fallout* 3.3, July 2011).

CLASS OF '93

Phil Memmer is the Executive Director of the Arts Branch of the YMCA of Greater Syracuse, and founder and director of the YMCA's Downtown Writer's Center. His fourth book of poems, *The Storehouses of the Snow: Psalms, Parables and Dreams* was published in February 2012 by Lost Horse Press. Recent poems have appeared in *Tar River Poetry*, *Mid-American Review*, *Los Angeles Review*, and *Poetry London*.

CLASS OF '94

Birch De Vault has published articles in *Chef Educator Today*, has worked as a professional chef since graduation and is currently teaching in the College of Culinary Arts at Johnson & Wales University's Denver, Colorado, campus. He is working on his dissertation in Education at Colorado State University, focusing on vocational education and the training of subject-matter experts who wish to become teachers. He supervises about 25 full time and adjunct faculty, is married to a Denver native, and is the proud father of two geriatric golden retrievers. He recalls Michael McFee's seminars fondly.

Andy Young has recently had poems and essays featured in *The Cortland Review*, *The Southern Poetry Anthology*, Volume IV (Texas Review Press, 2011), and *Mizna*. Her chapbook, *The People Is Singular*, a response to the Egyptian Revolution which also features photos by Salwa Rashad, was published in January by Press Street Press.

Alumni News

CLASS OF '96

Sarah Smith is living in New York City working as a literary assistant at Trident Media Group, one of the biggest literary agencies in New York. She is also curating a weekly nonfiction reading series at KGB Lit Bar in the East Village of Manhattan, which is a lot of work and totally a blast. She is still very involved in all aspects of reading and writing and very grateful for her foundation in the Creative Writing Program @ UNC.

Dan Kois is a senior editor at *Slate*, where he edits the *Slate Book Review*. He's also a contributing writer to the *New York Times Magazine*. He lives in Arlington, VA with his wife Alia Smith (UNC journalism '96) and his daughters Lyra (UNC Neurodrama '27) and Harper (UNC Robot Psychology '29)!

Matthew Vollmer's recent stories have appeared (or will appear) in *Glimmer Train*, *Tampa Review*, *Willow Springs*, *Barrelhouse*, *Unstuck*, *PANK* (online) and *Cold Mountain Review*. Recent creative non-fiction has appeared or is forthcoming in *Passages North*, *Hayden's Ferry Review*, *New England Review*, *Ecotone*, *The Sun*, *LUMINA*, *Grist*, *The Pinch*, *Phoebe*, *Fringe*, *Dark Sky Magazine*, *elima*, *DIAGRAM*, *The Collagist*, and *Carolina Quarterly*. A collection of stories, which he co-edited with David Shields—*Fakes: An Anthology of Pseudo-Interviews, Faux Lectures, Quasi-Letters, "Found Texts," and Other Fraudulent Artifacts*—is forthcoming from Norton in the fall of this year.

CLASS OF '97

Tara Powell is Associate Professor of English at the University of South Carolina. Her book *The Intellectual in Twentieth-Century Southern Literature* was published by the Louisiana State University Press in January 2012.

Jennifer Young's novel manuscript was short-listed for the Impress Prize for New Writers in 2011, and she has been promoted to Associate Dean of the School of Humanities at the University of Hertfordshire.

CLASS OF '99

Heather McDonald is currently living in San Francisco, but continues to visit her home in the South through her short and long fiction. She most recently published flash fiction in *This Great Society*. A compulsive cyclist, she is currently embarking on the dream of riding and writing for *VeloBayArea.com*.

Katharine Nevin is still a sheep in wolf's clothing. She works in finance, but her creative writing minor never fails her. She writes monthly letters to investors, and while “creative” writing is generally frowned upon by financial regulators, she tries to make her letters insightful, casual and as enjoyable to read as possible. While eternity waits for her novel (outline is completed!), she has found a wonderful outlet for writing via two blogs she has created. One is for a building and community revitalization project she is working on with her husband: www.1600meeting.com. The other is a blog about a house they are building, an adventure in sustainable and deliberate design. It has morphed into a lifestyle blog and she enjoys the brief updates that provide just enough room for her to write, think, craft a sentence (grammar thrown completely out the window, or course!) and connect to words and inspiration. The blog is www.mysunlean.com. She hopes to turn the house blog into a book one day.

Alison Fischer moved to the Netherlands last year. She lives in Amsterdam and has given up legal practice to teach legal English and writing at the University of Amsterdam law school. No official publications, but she has kept track of her transitions in a blog called *Escape Clauses* (www.escapeclauses.com).

Tyrell Haberkorn's first non-fiction academic book, *Revolution Interrupted: Farmers, Students, Law, and Violence in Northern Thailand*, was published by the University of Wisconsin Press in 2011. From May to October 2012, she will be a fellow in residence at the Einstein Forum in Potsdam, writing a play about women political prisoners from the U.S., South Africa, and Thailand.

CLASS OF '00

Lisa Bennett's most recent publication is a piece in the *Carolina Alumni Review* from May/June 2011. It's a profile of a now emeritus professor, Dr. Harold Roberts, and it's called: “Harold Roberts: Lifeblood.” She is currently working as a long-term Spanish substitute teacher and trying to finish her teaching credential in K-12 Spanish. She's been reading many interesting short stories and novels in Spanish from the two graduate seminars she took at UNC this past fall and spring.

CLASS OF '01

Stuart Albright coaches football and teaches a very popular Creative Writing course at Jordan High School in Durham, NC. He published his third book, *Bull City*, in May.

Kimberly O'Connor recently became a Young Writers Outreach Instructor for Denver's Lighthouse Writers Workshop. Her poem “My Grandmother Speaks of Beauty” was recently published in *storySouth*, and other poems are forthcoming in *Copper Nickel*, *Hayden's Ferry Review*, and *Hobble Creek Review*.

CLASS OF '02

Justin Greene is practicing law in Bryson City, NC, where he is the attorney for Swain County's Social Services Department.

Joanna Pearson's first collection of poetry, *Oldest Mortal Myth*, won the 2012 Donald Justice Poetry Prize and will be published in June. She will be Mona Van Duyn Scholar in Poetry at this summer's Sewanee Writers' Conference.

WE WANT TO HEAR FROM YOU.

At Carolina, we realize writing is a pursuit that takes place over the course of a 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.

CLASS OF '03

Wayla Chambo is currently working on a Doctor of Musical Arts degree at the University of North Texas, and has a poem forthcoming in the fall issue of *The Greensboro Review*.

Atinuke Diver ran in the 2012 Boston Marathon in April and raised \$5000 for Boston Partners in Education.

CLASS OF '05

Diana Calareso has self-published a memoir, *At Ease* (available online via Apple iBooks, Barnes and Noble, and Smashwords). Several of her essays have been published online and in print (full list available at diannacalareso.com), including in the classic Beat journal *Evergreen Review*. She and her husband are contributing writers to a food website called 2 Dine For Boston, and have launched a new photo/food blog (apertureappetite.blogspot.com). She is still keeping up her two other blogs, non-fiction (diannacalareso.com) and her typewriter blog (smithcoronasisters.tumblr.com). Professionally she is working as a copywriter at Monster.com in Boston.

Joseph Chapman has work published or forthcoming in *Owl Eye Review*, *Boston Review* and *Best American Poetry 2012*, as well as many other periodicals.

Chris Childers teaches Classics and Creative Writing at St. Andrew's School in Middletown, Delaware. He has a contract with Penguin Classics to create an anthology of Latin and Greek Lyric poetry from Archilochus to Martial in new verse translations. He has just started publishing translations and has some versions of Ovid coming out in the next issue of *Measure* and some Archilochus in the upcoming *Raintown Review*.

Timur Hammond is working on his dissertation research in Istanbul, Turkey, and will be there through May 2013. He's occasionally writing and posting photographs at his blog, tamerlane.com.

Lucy Green graduated from Penn State University with an M.F.A. in Fiction Writing. She currently serves as Assistant to the Director of the M.F.A Program in Creative Writing at Penn State, where she teaches composition and creative writing. She is also managing editor of *Voices of Central Pennsylvania*, an independent, progressive news magazine. Her essay "A Friend of the Family" appeared in *Sojourners Magazine* last June, and short stories "Your Neighbors" and "John Cummings, 1926" appeared in *Orion Headless* and *Word Riot*. Her reviews of fiction, poetry, and nonfiction have appeared in *The Georgia Review*, *New*

Letters, *Rain Taxi Review of Books*, *Cold Front*, and *Green Mountains Review*. In April, she accompanied a group of 24 undergraduates on a week-long trek in West Virginia's Dolly Sods Wilderness Area as part of an adventure literature course. This summer, she has plans to finish her novel, *Guarding Eden*, and to grow lots and lots of heirloom tomatoes in her garden.

Lauren Moseley received her MFA from the University of North Carolina at Greensboro in 2008. She is a recipient of an artist's grant from the Money for Women/Barbara Deming Memorial Fund, and her poems have appeared in *Arts & Letters*, *Best New Poets 2009*, *Cimarron Review*, *Lumina*, *The Southeast Review*, and elsewhere. Her poetry reviews can be found in *The Los Angeles Review*, *Pleiades*, and *storySouth*. Look for her most recent poems in the fall 2012 issues of *The Greensboro Review* and *West Branch Wired*. Lauren works at Algonquin Books of Chapel Hill and lives in Durham, NC.

CLASS OF '06

Emily Payne's first novel, *That's How Women Die*, was published by Wings Press in October.

CLASS OF '08

Adam Edgerton is now blogging for *The Huffington Post* which he is super, incredibly, unbelievable excited about. He has also been writing copy for the Apple App store and Gilt

City. Full-time he is teaching high school English and Creative Writing and loving it.

Josie Butler has been working at Clairemont Communications for more than a year and has been promoted to assistant account executive. She writes blogs, manages Facebook pages, pitches media, and writes copy, among many other things.

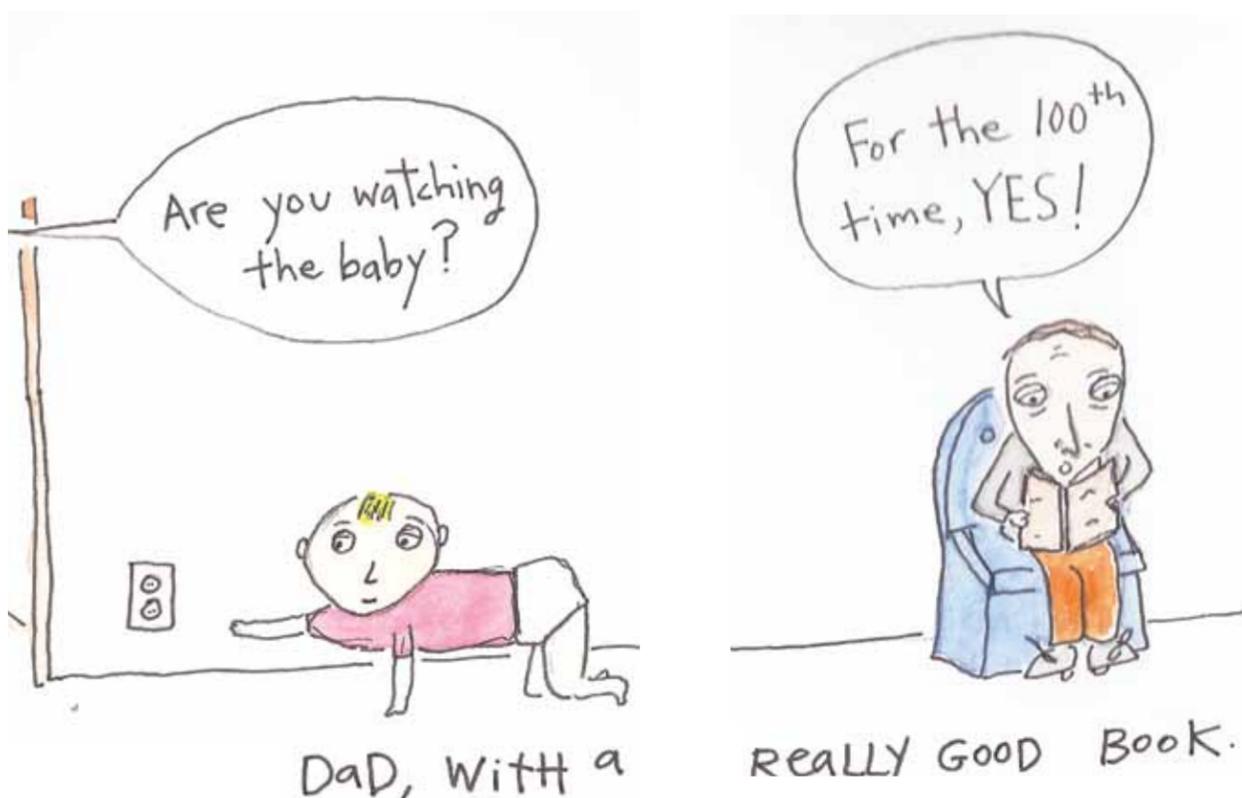
CLASS OF '10

Sydney DuPre is working at the University of Georgia Press and is also involved with their regional trade books on food, nature, Georgia and the southeast, and their fiction, poetry, and creative nonfiction titles.

Henry Spelman is doing his best to continue writing poetry as a DPhil student in classics. Since graduating, he has had poems appear in *Slate.com*, *Blackbird*, and *Hayden's Ferry Review*.

CLASS OF '11

Elizabeth Basnight is now running a farm and a CSA operation out of North Person County (<http://fortynorthfarm.com>).





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"Producing stories and poems may not be a good way to make a living, but it's a wonderful way to make a life."

—Doris Betts

english.unc.edu/creative

For information on
readings and upcoming events

