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Rakoff is a frequent contributor to \textit{This American Life} and is author of the books \textit{Don't Get Too Comfortable} and \textit{Fraud}. His writing has also appeared in \textit{The New York Times Magazine, Outside, GQ} and \textit{Salon}, among others. As an actor and director, he has worked with Amy and David Sedaris on the plays \textit{Stiches, One Woman Shoe, The Little Frieda Mysteries} and \textit{The Book of Liz}, and can be seen in the films \textit{Capote} and \textit{Strangers with Candy}. A \textit{Selected Shorts} regular, he hosted the program and read “Everything that Rises Must Converge” by Flannery O’Connor.

Now in its 30th season, \textit{Selected Shorts} is produced for radio by Symphony Space and WNYC, New York Public Radio. The award-winning program is heard locally at 7 p.m. Sundays on WHQR Public Radio (91.3 FM).

\textit{Article courtesy of UNCW Presents}
The economy. Eek! Mention the E word and shoulders tense in any company, but especially in a group of graduate students. Here in the M.F.A. program, we’re watching the job market with as much interest as any M.B.A. student – aspiring to “starving writer” status has gone out of vogue, it seems. We like to eat.

To help us all in our search for careers, the faculty and staff of the creative writing department unveiled the “Professional Topics” panel discussion series for the 2009-10 academic year. Spearheaded by Publishing Laboratory director Emily Smith, the series brought together faculty, staff, alumni and guest experts to share their experiences and know-how on subjects as diverse as where to find jobs related to our degree, what residencies to consider and how to catch an agent or editor’s eye.

Every second Wednesday of the month, except in the busy months of November and December, M.F.A. students gathered in Kenan 1111 to hear panelists demystify some of the fields we aim to enter.

In September, we met for an overview of desirable industries for graduates of the program with alumni Heather Wilson, Kimi Faxon Hemingway and Lesley Richardson, and faculty Philip Gerard and Michael White. The panelists spoke of their own career paths, took questions from the audience and gave us advice like: check the AWP and Poets & Writers job listings, approach colleges and community colleges with classes you have designed and want to teach, and consider freelance copy-editing as a doorway into steadier jobs in the publishing industry.

In the October discussion, Ben George, Ecotone editor and former editor at Tin House, and Nina de Gramont, faculty member and past editor of Ecotone, explained what it takes to become an editor. Going even further, they also gave us a look into the editorial mind, for those who want to publish. Not only did they advise us on writing a cover letter and talking to editors about our work, they also revealed the secret pet peeves of editors everywhere. One tip: do not send your editor a revised manuscript before he or she has had a chance to read the first manuscript. Swearing could ensue. From the side of authors, faculty members Clyde Edgerton and Malena Mörling confessed what it’s like to be edited and counseled us on how to have good relationships with our editors.

After the winter break, panelists and students again came together for the January discussion of fellowships and residencies. To our awe and wonder, panelists Sarah Messer, Robert Siegel, Emily Smith and Mike White informed us of some of the many opportunities for writers to get away from the world and write for a while. They explained the differences between a writers’ colony, a residency and a fellowship, and also gave us some helpful information on writers’ conferences. For those of us who sat starry-eyed in the audience, the best came last, when the panelists gave us some tips about applying to these many programs and finding references that would float us upwards in the applicant pool.

In February – the month of love – faculty panelists Wendy Brenner,
Clyde Edgerton and David Gessner, and alumna Virginia Holman gave us their wisdom on how to make magazines love our writing. The panelists paid special attention to how to get our writing noticed among all the other piles of articles on a magazine editor’s desk by making contacts, writing a sparkling pitch, and showing the versatility that editors are seeking. Some of the strategies they shared included: pitch your story for a smaller section of a glossy, don’t expect a cover story right away, find magazines with new junior editors and get your work in front of them, and be ready to change your topic if the editor likes your writing but can’t use your article.

The panel discussion for March fell on Saint Patrick’s Day, and all the M.F.A. students’ minds were on luck. Wearing our green, we joined faculty members Philip Gerard and Rebecca Lee, alumnus Brad Land and a surprise guest, our visiting writer Diana Hume George, for a pep talk on agents. The panelists gave us the low-down on pitches and proposals and how multimedia approaches are gaining attention. With students’ questions as a guide, the discussion covered many of the ways to capture and keep the attention of a good agent, such as: crafting a strong proposal, talking about our books briefly or at length, gathering support that will impress an agent from other writers and keeping casual dialogue with a good agent going. Visiting writer Diana Hume George took a moment at the end, though, to remind us all to keep in mind why we write. In the end, she told us, writers don’t write for attention from agents and publishers, but from a basic need to express themselves. If we keep that aim in mind, we can each focus on our unique artistic vision and voice, which are what a good agent really wants anyway.

Our final panel discussion of the year happened April 14 and was exclusively geared towards poets. We joined faculty members Lavonne Adams, Mark Cox and Mike White for a discussion about how and where to publish poetry. Poets and closet writers-of-poetry appreciated the wisdom and experience to guide them in this highly competitive field. The faculty panelists stressed the importance of researching poetry journals thoroughly before submitting work, in order to decide where our words can find the best home. The panelists also underscored the need to treat our simultaneous submissions with the utmost care, to stay on good terms with our favorite journals. The hilarious cautionary tales of livid editors will certainly stick in our minds!

Thanks to this series and the panelists who volunteered their time and know-how, life after graduate school is starting to look a little brighter and clearer for all of us, poets and prose-writers alike. We are all hoping for a repeat of the series in 2010-11, as more of us ready ourselves for promotion into the wide world, M.F.A. degrees in hand.
**Coastline Interview with Diana Hume George**

**Coastline:** First of all, thank you for sharing your time with our program. What’s your experience here been so far?

**Diana Hume George:** I feel like an old dog that just discovered I still have some puppy in me. I keep sniffing around and bumping into new stuff I want to eat. This place is alive with wonderful writers – my graduate students have talent and passion jumping right out of them onto the page, and I’ve spent time reading my colleagues as well as my students late into the night. So many stories all around me, told in every possible way by people from everywhere who come here to study and write together for a few years. I want my students to know that their time here is fully as fine as they’re thinking it is – it’s going to be hard to top it, the quality of attention paid to their words and the kind of mentoring I see here. I’ve been a visiting writer in several fine creative writing programs in the past few years, and UNCW is special. The publishing lab is unique, and there’s just more here of everything that makes writing communities work. I’ve been trying to figure out what makes that so, and I think it’s partly because creative writing...
is its own entity here, and it’s hard to overstate the effects of that. When creative writing programs are housed in English departments, they often get swallowed up or they become handmaidens to the larger English curriculum, even if it sometimes ends up being the tail wagging the dog. There’s that dog metaphor again. I am housebroken.

**CL: Besides your aesthetic sensibilities, do you have any sort of philosophy or goal to your writing as a whole? And does this affect the way you run a workshop?**

**DHG:** For me, writing is about creating something in the same way that making painting or sculpture is, but also it’s like dance and music — what I might mean is, there’s creating and then there’s performing, and the two are related but not the same. You can make a painting, or sculpt something, and the object is there, it’s your creation, and whether or not anyone else ever sees it, it’s alive in the object-world, it’s a manifestation of your desire to make something. You might want others to see it, but it’s not dependent on others’ perception for its existence. With dance and certain kinds of music, performance might be more intimately tied to the creator’s expression. Writing occupies a place in between all of these art forms — it does seem to be a bit more attached to whether and how other people see it and in what form. In other words, it’s often attached to print, to publication as we have known it since the introduction of the printing press. But for me, it’s not just the new forms of “publication” that can matter — online and other cyberspace forms of dissemination — but also older forms, as old as the oral tradition. And if something is scrawled on paper and stuffed into an attic trunk, then found a generation or two later by one set of curious eyes, for me that’s one form of endurance. If you read your work to a small and trusted community, that gives the text life outside of you and the moment of composition, too. I am a person of the book. I love books, writing them and reading them, and I am more than glad that apprentice writers in this program have such a stunningly good record of publication. But I would not want any of us to have so much invested in print that our sense of ourselves as writers would be dependent on how much and in what form we “publish” our words. That would guarantee that most writers would die miserable, by definition. Deathbed scene: So you set out to write books, and how many did you publish? Just one? None? Yes but I wrote my whole life, doesn’t that make me a writer? Nope, time’s up, you didn’t publish enough so you lose, you’re a failure at what meant most to you. So yes, I think this does affect how I run a workshop. I encourage writers to send their stuff out, get it into print and reach as wide an audience as they can, but I don’t want them to equate their worth as writers with how many of their words reach print, especially in these hard times for publishing. Being a writer is about writing. Real writers write. And when they can, many of them read it to others, and many, but not all, publish their work.

**CL:** You’ve been writing for a long time to great success. But how do you handle a bad writing day? And if you’ve ever had a bad writing month, or even year, how did you get your work back on track?

**DHG:** I’m glad you included “year,” because I’ve now had some of those. It’s humbling because I thought I was immune. After publishing books approximately every three years for about 25 years, I’ve recently had a couple of those dry years. How I handle it is to have a hissy fit at the crucial time — meaning when a dry spell has gone on too long. I call a halt to everything. I sit my sorry self down and start making lists of priorities. I figure out what has caused this bad year (never mind bad day or month, those can happen all the time and are no cause for concern), and then I set out like a terminator to put a stop to what’s been stopping me. When I did this six years ago, it resulted in my quitting my tenured professor position at Penn State, and I mean I gave it up forever. That worked for another few years, but this past year, I discovered a new villain: lack of routine. I have been on the road too much, and it screws up my deeply felt rhythms. There’s an irony operating — isn’t there always with writers, and isn’t irony its own sick sort of satisfaction — and it has to be dealt with, namely, that the routines of home I need in order to write also include domestic obligations that encroach on the writing time. So, how to regain the sacredness of routine? Waking in my own bed, feeding the meowing cat as I step barefoot on the hairball, brew the coffee, turn on NPR, feel the light slant into that one window, then wander over to the computer to write. But then, all the things that subvert the writing time commence — the ringing phone, the e-mails, the person at the door, the other forms of work that put food in my family’s mouths, the kid with a crisis. I detail it like this because it’s almost every writer’s dilemma. Your writing has to mean so much to you that you are willing to turn down other things you want and disappoint people you love, to make it the highest priority on the life-list, and there will be prices to pay almost every time, for your entire life. So you pay up if it’s worth the sacrifice. Or not. I just gave up a bunch of other big stuff to get myself some sustained writing time in a few months. I’ve let loose my inner terminator. There’ll be hell to pay, I have no doubt of it.

**CL:** People were very, very moved by the reading you gave at the Cameron Art Museum. You said, though, that you didn’t plan to publish the piece. Why was it important for you to read the piece despite that?

**DHG:** One of my biggest challenges as a writer of nonfiction is that much of what I’ve written has the potential to cause pain to innocent people. When I was a younger writer, I thought that my need to write — and to publish what I wrote — was its own moral imperative, equivalent to others’ need for their
own privacy and dignity. I learned the hard way that the nonfiction writer’s ostensible dedication to his “art” can be unethical nonsense, self-serving and egotistical and arrogant. Once, a person I intended to be read as the heroic figure in an essay of mine, who has since become very well known (and so shall remain nameless here so as not to compound the offense), didn’t want himself talked about in print like that—or at all. I still have a problem with my forever-in-progress memoir about living with Seneca Indians, namely that most of the people in it would not want their lives put on display, especially since many of those lives are sad. That’s a dilemma I still have, and my solution thus far has been that I publish the chapters as essays in journals—half a dozen or more by now—but I haven’t put them between the covers of a book, even though the book is all but done. We make these deals with ourselves, what’s over the line, what’s not.

Right now, to print the story of my granddaughter’s domestic abuse situation would be over that ethics line. But I got her permission to read it out loud here, since it’s hundreds of miles from where she lives, and no one has the text, and I’ve told her I won’t publish it. Ironically, the fact that I was writing her story—or my version of her story—has caused her to help me with it, a thing I never thought possible, and to write me her own point of view. I hope that writing her own story will cause her to see it more clearly. My guess is that shortly, she will tell me it’d be okay to publish it—but that’s her sense of it at age 20. How would she feel at age 30 to see it in print, this dismal saga of violence and self-subversion? How would it affect her own daughter? These are things she herself cannot know the answers to, but I’m supposed to be older and wiser than she is, and to look out for her interests. And until this story has a different “ending” than the ones I am now able to envision, I will not publish it. That doesn’t mean I won’t keep writing it—I’m doing so right now.

**CL:** Have the reactions you’ve received since the reading changed where you’ll take the essay from here?

**DHG:** The fact that it did seem to affect my readers, that people found it compelling, yes, that’s changing this writing even as we speak. People want to know why this Juliet loves this supposed Romeo. They want to know why she stays with him if he beats her. I’ve told her that I can’t answer those questions, those are hers to answer. The responses she sends me in writing will determine where the story goes next. I seem to be writing about something as it’s happening, a very dangerous thing for a writer in some ways, because writing should involve perspective. But it only appears to be “as it’s happening,” and if there’s art in this, that’s where it’s located. I’ve actually been taking notes and writing segments of this essay for years. I don’t have authorial control over where her story ends up—that’s the province of life and death, not of art, and this is nonfiction, not fiction. But I do have control over what I tell, and how I tell it.

And on that subject, here’s the biggest issue arising from that essay. I tell my apprentice writers not to draw simple villains—that bad grandmother, that terrible uncle, that corrupt businessman won’t be compelling as characters on the page if we know them one-dimensionally. So if I take my own advice, what are the implications about the man I call “Romeo” in the essay? He is my granddaughter’s Romeo in her imagination, but in actuality he is a man who repeatedly beats her, the mother of his child. He goes into psychotic rages. He’s the classic wife-beater, always sorry, never taking full responsibility, not doing anything to lastingly change. Even though I try to picture him through her eyes, he might appear to have too many aspects of the simple villain—exactly the kind of character I tell my writers to avoid. So to do the nonfiction writer’s job well, do I need to sit down with a tape recorder and get this man’s own point of view? Try to understand why he threatens to kill my granddaughter? Dignify his violence by listening to its etiology in his own words? The answer seems clear. Doesn’t it.

**DHG:** Has there been a change? Yes. The arts receive even less support than ever, and we can expect that to continue in the lifetimes of the boomers, and possibly until the Xes are Xed, and maybe well beyond. So we have to keep being creative about how we manage to create and how we listen to everyone’s stories. Every writer under 40 had better learn to blog. Notice I exempt myself. And long live StoryCorps.
**Update from the CRW-GSA**

by Ariana Nash

Photos by Lisa Bertini

The Creative Writing Department’s Graduate Student Association (CRW-GSA) is the organization dedicated to the M.F.A. program’s student life. While in the past it has been focused on raising money for the Association of Writers and Writing Programs (AWP), in recent years the CRW-GSA has begun to serve as an open forum and advocate for student interests and concerns.

- This year’s representatives were Rod McClain and Ariana Nash as co-presidents, and Nick Miller as vice president. For 2010-11, we are using a different structure and trying to have one representative in each year: Ariana will serve as third-year advisor, Nick will serve as president. We will have elections in the fall for a first-year vice president.
- Twenty-four students attended the annual AWP conference in Denver, Colo., with 19 receiving a GSA travel grant and 23 receiving funding by the CRW-GSA.
- Over the course of the year, we raised more than $800 for AWP funding, which, with a large portion of our yearly budget, allowed the CRW-GSA to fund each student $75. The money, raised tirelessly by this year’s CRW-GSA fundraising chair Kiki Johnson, came from our speed dating event in the fall, the craft fair in the spring and the introduction of a snack corner into the M.F.A. lounge.
- The craft fair held this April, which was conceived and run by Alexis Finc, was a huge success. Vendors made money; students purchased crafts; and we raised approximately $500. There is already talk of holding another fair next year.
- This year the GSA ran a survey to better understand student opinions of the program. This summer those surveys will be considered, and next year, the GSA will concentrate on targeting its actions to student concerns mentioned in the surveys. Additionally, the GSA plans, among other things, to hold an M.F.A. art competition and to keep funding levels as high as this year.
- The GSA, with the particular help of Doug Diesenhaus, played an important part in advocating for graduate teaching assistant parking rights, which were revoked early in the year and reinstated due to student and administrative action.
Dear friends,

Fortunately for the four of us on the Student Reading Series Committee, our program has a heckuva lot of talented writers – some who are even willing, sometimes even excited, to read their work aloud.

Our first reading of the spring semester featured three fiction writers – Lee Cannon, Brooks Heintzelman and Jason Newport – and three poets – Belline Chao, Rachel Finkelstein and Erika Moya. Pomegranate Books was kind enough to host us in their cozy space and even provided leftover birthday cake.

The semester’s second reading at the downtown gallery Parallelogram featured a host of performers, an absurdist theme and an ice cream sundae bar, kicking off with Corinne Manning and Erin Sroka’s tribute to Johnny Weir, followed by several other talented duos: Rod McClain and Jo Mulder, Amanda Gonzalez-Moreno and Kiki Johnson, and Nick Roberts and Brooks Heintzelman. Annie Bellerose, Belline Chao, Doug Diesenhaus, Rochelle Hurt, David Johnson, Jamie LaLonde-Pinkston and Lara Wooten read, cheered, channeled Woody Allen, mad-libbed and revealed deep personal secrets about summer camp.

The final reading of the semester went out in style at the beautiful home of Josh and Kathryn MacIvor-Andersen. In addition to a group guitar and banjo session (which included faculty members Clyde Edgerton and Philip Gerard), we heard readings from fiction writers Rachel Richardson, Jeremy Hawkins and Joanna Mulder, as well as poet Lindsay Key.

It’s been an honor to put these events together. Thanks to each and every one of you who has listened, read, brought assorted beverages or snacks or seating, and applauded loudly. It couldn’t have happened without you.

Vibrantly yours,

EDAC (Erin, David, Annie, Corinne)

What’s New With Ecotone?

by Joanna Mulder

Ecotone’s fifth anniversary issue hit the stands in March. This newest issue features work from Rick Bass, David Means, Marisa Silver, Floyd Skloot and David Kirby among others. Ecotone celebrated its first five years by holding a reading at the AWP conference in April. Past contributors Benjamin Percy, Kathryn Miles, Cary Holladay, Reg Saner and Kwame Dawes read their Ecotone stories, essays and poems. The journal also had its own table at the AWP book fair, which was visited by Ecotone readers from all over the country.
As of March 2010, the Department of Creative Writing had 148 majors and 94 minors; 31 are double majors in creative writing and such areas as English, film studies, psychology, and philosophy and religion.

- Fifteen undergraduate students are working toward the publishing certificate as part of their B.F.A. degree.

- Thirteen students graduated with the B.F.A. degree in creative writing in December 2009, and 22 students received the BFA degree in May.

- The Department of Creative Writing admitted 46 students to the B.F.A. program in the fall 2009 semester and 35 in the spring 2010 semester.

- In the spring 2010 semester, the Department of Creative Writing offered special undergraduate courses in writing scenes, writing sonnets, the personal essay and short-short creative nonfiction. Also, the department is planning a new course in literary translation.

- Randall Library’s annual Flash Fiction Contest included several winners from the Department of Creative Writing. Among these were undergraduates Steve Vineis (second place), R.J. Revnyak (third place), and Ruby Lisanti, Brad Follet and Brandon Weavil (all honorable mention).

B.F.A. student Kevin Dublin had two poems, “Resolutions” and “First Encounter with Fatherhood,” in the online literary journal Strong Verse. See the journal at www.strongverse.org.

- The Talon Magazine, an online literary journal with an emphasis on undergraduate writing, has begun publication. The editorial board includes several undergraduate students in the Department of Creative Writing, including Ralph Weld, Emily McCrary, Brandon Weavil and Jayne Todd. See the journal at www.talonmag.com.

- The upcoming issue of the Chautauqua literary journal will include editorial assistance from two undergraduate creative writing majors, Brad Follet and Brittany Creech.

- In the spring 2010 semester, 13 creative writing undergraduates held internships with such publications and agencies as Wrightsville Beach Magazine, Lumina News, UNCW Marketing and Communications, Dog Living Magazine and UNCW’s Learning Center.
A writer creates a visual world through richness of the characters, landscape and atmosphere. After all the efforts toward completion of a thesis, after workshops and classes, musings and parties, comes the time to read in public. To commemorate the event, the Publishing Laboratory offers to design and typeset a small broadside – a one-page keepsake combining type, images and color – for each graduating M.F.A. student, featuring an excerpt of prose or verse.

Under the guidance of director Emily Smith, the lab began offering a broadside design workshop several years ago for graduating students interested in learning more about typesetting and design. Students were asked to think of an image that corresponded with or illustrated their text. At the close of a two-hour course, participants left with a draft of their broadsides and could return to the lab to print and trim a small edition of 30 copies. This year Smith passed the torch to Pub Lab graduate assistant Amanda González-Moreno.

González-Moreno’s task was to help the attendees draw from the design principles of contrast, repetition, alignment and proximity. Students selected paper size, page orientation, margins and spacing, and dealt with color swatches, fonts, paper weight and color.

The students worked with three Adobe programs, InDesign, Photoshop and Illustrator, in the Mac-based Publishing Lab. Some students played comfortably with the toolboxes; some even knew what they wanted and how to achieve it. Others appreciated Amanda fussing over them, clicking to help realize their vision on the page.

There is something ephemeral about broadsides. As soon as guests arrive, copies are snatched, pored over and perhaps discarded. Only some are collected inside of a protective notebook or folder or find their way into frames as lasting artifacts that commemorate the reading and creative path of a writer.
The following departmental honors were awarded in spring 2010:

**Lavonne Adams Award:**
Doug Diesenhaus
To a graduating M.F.A. student who, throughout his or her enrollment in the program, has shown an all-around dedication to the M.F.A. program, his or her work and the creative writing community and has contributed to the academic and social health of the program, as well as the writing community at large. Voted on by M.F.A. students.

**Robert H. Byington Award:**
Ariana Nash
Honoring the outstanding leadership and pioneering work of Robert H. Byington in establishing the creative writing program, to a second-year M.F.A. student of outstanding creative achievement who has demonstrated unusual generosity of spirit toward faculty, staff and peers and has contributed significantly to the morale, community spirit and excellence of the M.F.A. program.

**Margaret Shannon Morton Fellowship:**
Jason Newport
To an M.F.A. student at the end of the first year, for outstanding creative achievement.

**Outstanding M.F.A. Thesis Award:**
Fiction – Tony Sams and Gina Whitney
Creative Nonfiction – Doug Diesenhaus
Poetry – Daniel Terry

**Outstanding B.F.A. Thesis Award:**
Fiction – Sarah Andrew
Creative Nonfiction – Lucy Huber
Poetry – Talia Lliteras

**Outstanding Faculty Award:**
Philip Gerard
Voted on by M.F.A. students.

**UNCW Graduate Teaching Award 2010:**
Doug Diesenhaus

**UNCW Bookstore Award 2010:**
Jessica Thummel

**UNCW Writing Place Tutoring Awards:**
Rachel Schmidt
Hope Bordeaux
Michelle Bliss
Karen Bender was interviewed in the winter 2010 issue of Our Stories Literary Journal (www.ourstories.us/index.html).

Nina de Gramont had her second book Every Little Thing in the World published by Atheneum.

Clyde Edgerton was interviewed by Margo Williams for the spring issue of Florida State University’s Southeast Quarterly. Edgerton’s play Where Trouble Sleeps, adapted by Catherine Bush from the novel of the same name, will open at the Barter Theatre in Abingdon, Va., in October 2010. In January, Edgerton was interviewed by Faith & Leadership, Duke Divinity’s online magazine (www.faithandleadership.com/qa/clyde-edgerton-storytelling-and-story-listening?page=0,0).


Philip Furia’s new book The Songs of Hollywood (co-author Laurie Patterson) was released by Oxford University Press.


David Gessner started the website Bill and Dave’s Cocktail Hour with Bill Roorbach. The site, which is about bitterness, joy and writing, features essays, cartoons and movies (www.billanddavescocktailhour.com).

Virginia Holman had an essay and articles in the March Issues of MORE magazine, Baltimore Style and Bald Head Island’s Haven.

Zelda Lockhart (visiting writer, spring 2009) was selected as the region’s 2010 Piedmont Laureate. Lockhart received an honorarium of $7,000 and will serve for one year. Her duties will include presenting public readings and workshops, participating in select public functions and creating at least one original activity to expand appreciation of literature. A schedule of the laureate’s 2010 activities can be found at www.piedmontlaureate.com.

Malena Mörling’s poems are included in the anthology Between Water and Song, New Poets for the Twenty-First Century, published this spring by White Pine Press, and her translations of 11 Swedish poets are featured in Poetry International’s spring issue. Mörling read in New York at a benefit for New Poets for Peace and at the School for Advanced Research in Santa Fe, N.M. She received a Charles L. Cahill Award from UNCW to pursue research in Sweden this summer for her anthology 12 Swedish Poets. Mörling also received a Lannan Foundation
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Residency Award for fall 2010 and has translations in The Ecco Anthology of World Poetry (March 2010) of Tomas Tranströmer’s poem “Grief Gondola” and Edith Södergran’s poems “On Foot I Wandered through the Solar System” and “The Trees of My Childhood.” Mörling read at the Poetry Society of South Carolina’s March 12 program in Charleston, SC.

Emily Smith was selected for a two-week summer residency at the Virginia Center for the Studio Arts in Amherst, Mass.

Peter Trachtenberg (visiting writer, fall 2008) won a Guggenheim Fellowship.

Alumni News

The story “Of Wolves” by Hannah D. Abrams ’02, ’07M was published in White Whale Review (Issue 1.3).

Anne Barnhill ’01M sold her historical novel The Queen’s Whore to St. Martin’s press in a two-book deal.

Michelle Boyajian ’05M read from her debut novel Lies of the Heart (published by Viking Adult in April) at Wilmington’s Pomegranate Books. Publisher’s Weekly called her novel “seductive and riveting,” and Booklist said, “This genre-bending first novel combines insightful domestic fiction with the page-turning suspense of a legal thriller.”

Letter to My Daughter, the first novel by George “Beau” Bishop ’01M, was released by Ballantine in February. On March 3, Bishop read from the novel in Kenan Hall.


Emily Kruse Carr ’04M won the New Measures Poetry Prize for her book-length collection 13 Ways of Happily, which will be published by Parlor Press along with poets like Lisa Fishman. Her manuscript was selected by Cole Swenson who said, “If ostannen – ‘to make strange’ – is the mandate of contemporary poetry, Emily Carr has achieved this both brilliantly and beautifully. Kaleidoscopic in its glimmering slivers, the life she brings us is built of charged familiars slightly and completely changed.”

Kirsten Holmstedt ’06M spoke at UNCW’s Lumina Theater. She was joined by three female Marines chronicled in her books.

“Robert Plant: Acting His Age,” an article on the Led Zeppelin singer/songwriter by Robert Lurie ’05M, was featured as the lead item on Plant’s website: www.robertplant.com/press/robert-plant-acting-his-age/#more-1909.

A piece on waitressing and chef Kevin Gillespie by Mamie Morgan ’06M will be featured in Oxford American. Her work is forthcoming in Inkwell Literary Journal. She has also received the Yemassee Journal’s Pocataligo Poetry Prize, which was judged by Mark Doty.

Jason Mott ’06, ’08M read from his book of poems We Call This Thing Between Us Love at the beginning of the semester in Kenan Hall.

Derek Nikitas ’00M was interviewed by Arts & Literature (www.artandliterature.wordpress.com/2010/01/25/author-interview-derek-nikitas).

Jarvis Slacks ’04, ’08M had an article featured on Busted Halo (www.bustedhalo.com/features/losing-my-faith-led-me-to-god).

The essay “Memory Maker” by Kate Sweeney ’09M is featured in the most recent issue of New South.

Eric Vrooman ’00M received both a SASE/Jerome Award and a Minnesota State Arts Board Artist Initiative Grant to complete a collection of short stories.

Carl James Williams had an article featured on Busted Halo (www.bustedhalo.com/features/the-meaning-of-the-game).
Meghan Barnes’s essays “Mad World” (www.gloomcupboard.com/2010/03/17/mad-world-by-megan-kathleen-barnes) and “Fighting Fate for the Flames” (www.gloomcupboard.com/2010/01/28/fighting-fate-for-the-flames-by-megan-kathleen-barnes) were received by the online journal Gloom Cupboard. She also had her article “Red Ryder” featured in My Charlotte Viewpoint (www.charlottviewpoint.org/default.aspx?viewpoint=96&objId=147).

Michelle Bliss presented her work “Fiction: Rewriting the Virginia Tech Shootings” at the University of Indiana Bloomington’s interdisciplinary graduate conference “The End?” in March. Her essay “Our Elephant” is forthcoming in the fall/winter 2011 issue of Ninth Letter.

Lee Cannon received a Ralph Brauer Graduate Student Fellowship, awarded by the UNCW Graduate School after a competitive process.

Belline Chao’s poems were picked up by Connotation Press (www.connotationpress.com/index.php/poetry), The 2River View (www.2river.org/2RView/14_3/poems/default.html) and The Packinghouse Review.

Shane Combs (B.F.A.) had a novel excerpt, “Outside,” featured in the inaugural issue of Outrageous Fortune, the new online journal at Mary Baldwin College.

Kevin Dublin (B.F.A.) has two poems, “Resolutions” and “First Encounter with Fatherhood,” forthcoming in the online literary journal Strong Verse (www.strongverse.org). Dublin served as a judge at the annual Chapbook Festival at the Graduate Center of CUNY and the Independent Book Festival. He also read on April 10 for Barton College’s Walking into April Poetry Day alongside poets Margaret Boothe Baddour and Michael Chitwood, at the Sam and Marjorie Ragan Writing Center on the Barton College campus. On April 17, Dublin read with ECU professor John Hoppenthaler for the Gilbert-Chappell Distinguished Poet Series at the New Hanover County Library Northeast Regional Branch.

Rachel Finklestein’s poems “Wild Card,” “The Shape that Continues” and “Baseball Anthems” were accepted by the quarterly online journal, Prick of the Spindle (www.prickofthespindle.com/pages/vol.4.1/poetry.htm).

Will Flowers’ poem “Rebecca to Isaac” was accepted for publication in A Face to Meet the Faces: An Anthology of Contemporary Persona Poetry, edited by Stacey Lynn Brown and Oliver de la Paz.


Chris Guppy gave birth to Jack Harrison Guppy at 4:04 a.m. March 3. Jack was 7 pounds, 14 ounces and 20 ¾ inches long.

Johannes Lichtman’s story “On Teaching Mandatory Harassment Seminars in Visalia” was featured by the American Short Fiction website as part of their story-of-the-month series for the month of February.

Corrine Manning was selected as the 2010-11 Hub City Writing Project’s writer-in-residence.

Josh Maclvor-Andersen’s and Rod McClain’s essay was a finalist for Diagram’s Hybrid Essay Contest and will be published in the upcoming prize issue. Maclvor-Andersen wrote the essay, and McClain did illustrations and layout.

Emily McCravy (B.F.A.) had her poem “Human Cartography” selected as runner-up of the 2010 Anthony Abbott Undergraduate Poetry Competition.

Anna Melville’s story “Egress” was accepted for publication by CAIRN: The St. Andrew’s Review.

Amelia Morris’s blog “Bon Appetempt” was featured on the website counterpart of Bon Appetit (www.bonappetit.com/blogsandforums/blogs/badaily/2010/03/an-amateur-cooks-our-recipes.html).

Erika Moya’s poems “His Daughter, Again” and “In the Forest” were featured in the spring issue of 2River View (www.2river.org/2RView/14_3/poems/default.html). Moya also had a poem in Poets & Artists and a review of Amy King’s “Slave to Do These Things” which was put out by A Trunk of Delirium at AWP.

Lee Nance (B.F.A.) had two poems accepted for publication in the anthology Imagining Heaven. whose proceeds benefit hospice (www.imaginingheaven.com).

Jason Newport’s flash fiction piece “The Ghost of Roberto B” was featured in Zero Ducats (www.zeroducats.com). Also, Newport’s poem “Juneuary” won first place in the Good Health Natural Products first annual “Natural Steps in an Artificial World” creative response contest and is slated to appear on www.goodhealthnaturalproducts.com. Newport donated the main prize, a year’s supply of healthy snacks, to the Writers In Action and Young Writers Workshop programs.
Meghan Palko (B.F.A.) had her poem “The Autobiography of Hurt” selected as the first-place winner of the 2010 Anthony Abbott Undergraduate Poetry Competition.

Laurin Penland spoke with Wilmington’s public radio station WHQR about the life of a 21st century poet.

Rachel Richardson’s story “Sandy and Edna” received first place in the 2010 Flash Fiction contest sponsored by UNCW’s Randall Library. All winning pieces were published and featured at an awards reception and reading in April.

Ashley Shivar won a prestigious UNCW Leadership Excellence Award.

Anthony Sams’s humorous piece “My MFA Workshop Responds to My Twitter Status Updates” was featured on McSweeney’s (www.mcsweeneyes.net/links/lists/3sams.html).

Patrick Swaney’s poem “That Kind of Party” will be featured in the interactive online journal Conduit – The Only Magazine That Risks Annihilation.

Daniel Nathan Terry’s poem “The Anhinga of Moccasin Bluff” will be in the upcoming issue of The Spoon River Poetry Review. Terry’s poem “After the Storm” was accepted by The Café Review. He worked on the poem with Jack Myers and dedicated it to his memory.

Katherine Webb’s poem “The Shelf Life of Robot Food” has been picked up by The North American Review.

Ralph Weld (B.F.A.) had his lyric essay “Berlin to Paris and Back” published in Roadkill Zen (www.roadkillzen.net/home/rkjzj-3-03-pax-ab-chao).