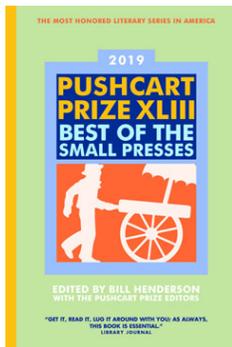
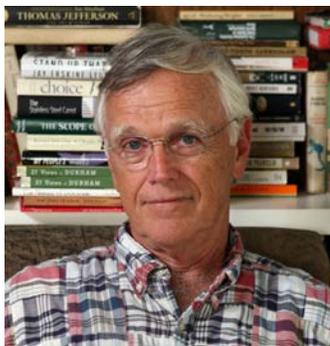


The community was invited to hear renown author and environmentalist Bill McKibben speak about the science regarding climate change, Hurricane Florence and its local impact, and a discussion on storm-experience writing. [More >](#)



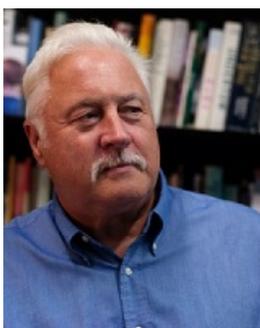
Publication in *The Pushcart Prize: Best of the Small Presses* is awarded annually for works of poetry, fiction, and creative nonfiction published by literary magazines or small presses during the previous year. 2019 nominations include:

1. MFA student Diana Clark for “Our Achilles” with *Meow Meow Pow Pow*
2. [Rochelle Hurt](#) (MFA ’11) for essay “Zombieland” with *Ninth Letter*
3. [Michael Ramos](#) for flash creative nonfiction piece “Goddam American Hero” with *O-Dark-Thirty*
4. Elle (Drumheller) Rogers (MFA ’17) for story “Aperture” with *PsychoPomp* magazine
5. [Ethan Warren](#) (MFA ’14) for short story “Malcolm Strickland’s Dreams” with *New Limestone Review*
6. [Emily Paige Wilson](#) (MFA ’16) for “Hypochondria, Least Powerful of the Greek Gods (I)” with *Nightjar Review*
7. and [Emily Paige Wilson](#) for “*Mightcould*” with *A Velvet Giant* journal



Authors Lee Smith, Jill McCorkle, & Allan Gurganus, along with editor Shannon Ravenel, hosted [Clyde Edgerton](#) and his Fiction Writing Workshop students for an open discussion on the process of writing. The interview [appears](#) on NC Bookwatch on UNC•TV.

Clyde Edgerton and Chip Hemingway (acclaimed local architect and surfer), in a shared love of art and music, showcased their second collaborative show at City Art Gallery in Greenville, NC September 6—October 20. See their gallery at cityartgreenville.com/2018-live-and-in-color.



A nice review of [Philip Gerard](#)’s book, *Things We Do When No One Is Watching*, is now live on the *Bellingham Review* website at bhreview.org/2018/11/29/to-bypass-memory.

Philip Gerard’s mini-series *Surviving the Storm of a Lifetime ... Again* is featured in the December 2018 issue of *Our State* magazine. Here are the articles of the four-part feature: [The Approach](#), [The Landfall](#), [The Aftermath](#), [The Outlook](#).



Michael Ramos' poems "Voices," "School Circle," "MDCCLXXV (a response to Inscriptions for Headstones)," "Jargon," and "Welcome Home" have been selected to appear in the forthcoming poetry book, *In Love & War: The Anthology of Poet Warriors*, produced and published by Verses and Curses.

His third person point of view, flash creative nonfiction piece, "Time," will appear in the *SLICE* Spring 2019 Issue.



A long poem by Michael White entitled "Descent" was selected by Brian Turner as runner-up in *The Iowa Review's* fourth annual Jeff Sharlet Memorial Award for Veterans writing contest, the most competitive literary competition for military veterans. White will receive \$500 and publication in the Spring 2019 edition of the magazine. Says Turner: "This poet's work is steeped in time, reflection, and perspective. There is nothing hurried or rushed in the meditation, and this poet leaves room for the unsaid to do its work."

In addition, White's long poem "Slip" appeared in the *Cimarron Review*.



BFA student Rebekkah Leigh LaBlue has a poem forthcoming in the April 2019 edition of *Glass: A Journal of Poetry*.

She was named a finalist for *Split Lip Magazine's* inaugural poetry prize, judged by Paige Lewis.

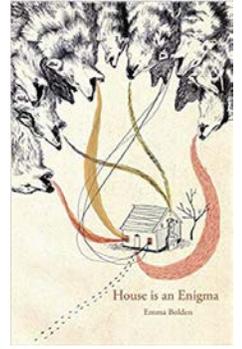


MFA student Diana Clark's piece, "Chicken," is up at *Lunch Ticket*.

Her piece "Severed" appears in *Flash Fiction*, Issue 4, Fall 2018.



Emma Bolden's (MFA '05) third full-length poetry collection, *House Is an Enigma*, was published by Southeast Missouri State University Press.



Jason Bradford's (MFA '16) manuscript *Stellaphasia* was a semifinalist for the *Crab Orchard Series in Poetry First Book Award*.



Daren Dean (MFA '03) has recently accepted a new (tenure-track) position as Assistant Professor of English (Creative Writing Specialist in Fiction) at Lincoln University of Missouri.

His story "Captain Marvel Goes Down in Gigolo Hall of Fame" is forthcoming in *Maryland Literary Review*.



Alexa Doran's (MFA '15) poem "I Give in Again" appears in *Gravel: A Literary Journal*.



Megan Ellis's (MFA '17) essay "Don We Now Our Gay Apparel" is forthcoming in the next issue of [Seneca Review](#).



Dina Greenberg's (MFA '15) poem "Rooftop Stigmata" will be published in the Spring, 2019 edition of [Split Rock Review](#).

Her flash creative non-fiction "Once, I Used to Care About Lost Boys" will be published in the Spring 2019 issue of [Pembroke Magazine](#), UNC Pembroke.

Also, the prose poem "Boy, Bearing" will appear in the Spring 2019 issue of [Medical Literary Messenger](#), Virginia Commonwealth University. Read more of her work at [dinagreenberg.com](#).



Jeremy Hawkins' (MFA '11) feature screenplay *Fergus* made the semifinal round of the Nicholl Fellowship from the Academy of Motion Picture Arts and Sciences (see more at [oscars.org/nicholl](#)). *Fergus* was also a [semifinalist](#) for the Austin Film Festival Script Competition in Comedy.

His short story "[The Beard](#)" appears online in the "Villains" issue of *Barrelhouse*.



Satirist Lucy Huber (MFA '13) is included in the [2018 Best American Nonrequired Reading](#) with her piece "A Fair Accusation of Sexual Harassment or a Witch Hunt?"—originally appearing at McSweeney's.



Shawna Kenney (MFA '07) published “[I Was a Black Nazi Skinhead](#)” as an as-told-to piece for *Narrative.ly* magazine. Shawna is also serving as guest editor at *Narrative.ly* for a few months, developing a series of stories for their Renegades vertical, focusing on “Fearless rebels who are doing things their own way — and changing the world while they're at it.” She welcomes your pitches.



Brent Livingood's (MFA '14) article “[Weeks After Hurricane Florence, A Neighborhood Still Struggles](#)” appears at *Huffington Post*.



Catey Miller (BFA '12, MFA '15) has a YA short story, “[irl](#),” in the Winter/Spring 2019 issue of *Lunch Ticket*.

Catey is also happy to share that she was able to quit the day job earlier this year to work full-time as a freelance copy editor. Her main gig is with SmartBug Media, an inbound marketing company. She sends a shout out to Tim Bass and Anna Lena Phillips for the excellent training!



Called a “smart beach read” by *Entertainment Weekly* and “a delightful debut novel” by *Bustle*, Miriam Parker's (MFA '08) *The Shortest Way Home* was published by Dutton this summer.





Katie Prince's (MFA '15) manuscript *Tell This to the Universe* has been selected as one of 27 semifinalists for the 2018 [Philip Levine Prize for Poetry](#), judged this year by poet C.G. Hanzlicek.



Stephanie Trott (MFA '17) shares "After a year working for an environmental nonprofit in New Bedford, Massachusetts, I'm now an editor with Harvard University's Alumni Association, where I edit essays and produce books for the [Class Report Office](#). Also involved in various literary endeavors, swimming in open-water events, and skating in a local roller derby league."



Carson Vaughan's (MFA '14) 2017 [feature](#) for The Weather Channel and the Food & Environment Reporting Network was chosen by the Forest History Society as the winner of the 2018 [John M. Collier Award for Forest History Journalism](#).

Carson's first book *Zoo Nebraska: The Dismantling of an American Dream* will be released via Little A in 2019.



Ethan Warren (MFA'14) is a Senior Editor at [Bright Wall/Dark Room](#), an online magazine devoted to film analysis and humanizing the experience of cinema.



The *New York Times* selected Katherine Webb-Hehn's (MFA '12) story "Meet the Glasscos: Lesbian Foster Parents in the Bible Belt" in *Scalawag* magazine as one of the best pieces of local journalism in 2018.



Philip Gerard is a feature writer for *Our State* magazine, covering a new installment of the Decades Series each month with an article about the 1940s. See more at ourstate.com/topics/arts-culture/history/decades-series.
