

small press review

September-October 2007

Vol. 39 Nos. 9-10

Issues 416-417

The True Color of You. A poetry sequence by Joseph Farley. \$5/chapbook; Cynic Press, PO Box 40691, Philadelphia, PA 19107.

★

Tesseract Eleven. An anthology edited by Cory Doctorow & Holly Phillips. \$19.95/pa; Edge, PO Box 1714, Calgary, AB T2P 2L7 Canada.

★

Alice. Poems by Louis E. Bourgeois. \$6/pa; Presa :s: Press, PO Box 792, Rockford, MI 49341.

★

Renaissance. Novel by Larry M. Mason. \$15.95/pa; Bluewater Press, 2220 CR 210 W, Ste. 108 #132, Jacksonville, FL 32559.

★

Voice of Conscience. Novel by Behcet Kaya. \$21.95/pa; Outskirts Pr., 10940 S. Parker Rd. #515, Parker, CO 80134.

★

Canticle III. Poems by Marine Robert Warden. \$12/pa; Bellowing Ark Press, PO Box 55564, Shoreline, WA 98155.

Sept-Oct Picks

From Mist to Shadow. Poems by Robert K. Johnson. \$12/pa; Ibbetson Street Press, 25 School Street, Somerville, MA 02143.

★

Gossip. Essays by Miriam Sagan. \$14/pa; Tres Chicas Books, PO Box 417, El Rito, NM 87530.

★

The Yellow Christ & Laffing Water, Valga Krusa Vol. 1 & 2. A Memoir of Berkeley by Charles Potts. \$10/pa each; Green Panda Press, 3174 Berkshire Rd., Cleveland Heights, OH 44118.

★

Last Poems. By Thomas Sanfilip. \$19.95/cl; Ara Pacis Publishers, PO Box 1202, Des Plaines, IL 60016-1202.

★

Radiogenesis. Poems by Thomas Rain Crowe. \$12/pa; Main Street Rag, PO Box 690100, Charlotte, NC 28227.

★

Hut Poems. By Jonathan Greene. \$15/chapbook, Mountains & Rivers Press, 815 E. 28th Avenue, Eugene, OR 97405.

★

Clancy with the Puck. Children's book by Chris Mizzoni. \$21.95/cl; Raincoast Books, 9050 Shaughnessy Street, Vancouver, BC V6P 6E5 Canada.

Hugh Fox

Making Legend

Bear Crossing.

By Kell Robertson
2007; 44pp; Pa; Pathwise Press, PO Box 1164, Champaign, IL 61824.
\$5.96.

For the Living Dead.

By Eric Greinke
2007; 28pp; Pa; Free Books, 1787 Rhoda, Lowell, MI 49331. No charge.

Kaddish & Other Audio Writings.

By Richard Kostelanetz
2007; 20pp and 2 CDs; Pa;
<richkostelanetz@aol.com>.
\$50.00.

Fifty Autobiographies at Fifty.

By Richard Kostelanetz
2007; 223pp; Pa; Archae Editions, PO Box 444 Prince Street, New York, NY 10012-0008. No price given.

Originally from Kansas, now living in the desert southwest, Robertson transports you into a present that sounds like cowboy-pre-history: "Bats rattling/ through the trees./ Vast clouds of them/ in the dark./ We sit around our small fire/ drink whiskey/ and tell stories/ making ourselves into legendary figures." ("Of Bats and Drunks," p. 16).

Robertson is Mr. Impact. He really hits you with his desert-times reality. You're *there*. What begins as words on a page turns into an old (or *very* futuristic) cowboy film: "Bacon sizzling/ over the fire./ Down the canyon/ I can see/ three deer crossing/ the arroyo./ I have buried/ the whiskey bottle/ with a note in it/ under a small pile of rocks...// Here the rent/ is ultimately/ higher/ but there is no interest on my bones." ("New Year's Eve," p. 29).

It's strange how Robertson turns

everyday living into legend. He's not just in a 21st century southwest gringoland desert, but in all-time, all-place, his omni-historical overview somehow filtering down and making the readers feel in the same endlessness of space and time, no matter where they may be.

There are two elements always at work in Eric Greinke's poetry, his fanatic, total immersion in nature, and his hatred for the robotic, ghostly ambience that surrounds us in the contemporary world. No real specific shots at our wars or internal violence and crime, but the implications always bleed through: "Now the ghosts swallow us/ We sullenly celebrate their loss/ Our eyes opened wide as greed/ Our diamonds soaked in blood/ The coldest heads prevail/ To organize the slaughter." (Section 6 of "For the Living Dead," p. 24).

On the other hand, instead of allowing himself to literally be swallowed by contemporary negativity, Greinke always comes up with these cogent, concentrated, vivid images from the other sane world that surrounds the madness – Nature itself. He lives in a house next to a lake in mid-Michigan, is forever excursioning out into the wild, and you feel that everywhere, mini-visions that really get to you: "Wild ducks/ Scoot a landing/ On blue eyes." ("Liquid," p. 5). Fragmentarily experimental, but the very fragmentation itself makes the imagery even more effective.

And he never lets the big cosmic picture behind either. For all of the idiocy that surrounds us, we are part and parcel of the total cosmic vision: "Exploding supernovae/ Spread particles/ Across the galaxy./ We still live/ In that ocean, we/ Carry it around/ In our cells." ("Lonely Planets," p. 3).

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Len
Fulton

Editor's Notes

Mythic Midwesterner

Midwest America – the “third coast” – has produced many brilliant, durable writers in the past century and none more so than Curt Johnson, publisher of the litmag *December*, author of several novels and novellas – and friend and mentor to many a young, struggling writer. Beginning with his *Writers In Revolt* anthology in 1973, and via *December*, Johnson has published hundreds of “emerging” writers – including Jack Conroy and the young Raymond Carver. Few author-editors have published as many other writers while pursuing their own writing as Johnson.

His own writing is both copious and diverse, from the novel *Nobody's Perfect* in 1974, a raucous and somewhat sardonic tale set in the academic/litmag world of publishing politics, to *Little By Little* (2004), a memoir of Minneapolis in the Great Depression. Much of Johnson's work, both fiction and non-fiction, is summarized or excerpted in his newest book, *Salud* (2007, Crossroads Press, PO Box 33, Ellison Bay, WI 54210, \$15). Included in this fine collection are “Lace and a Bobbit,” a tragi-comic and assuredly autobiographical love mess that will pull at your heart.

Salud also includes a rambling interview with Johnson by the book's publisher Norbert Blei. In Blei's introductory remarks he sizes Curt Johnson up as “A man with a heart of huge dimensions reserved for the working class, victims of racial prejudice, any good writer with an edge looking for an audience.” I suspect the interview may have started in Johnson's home but then took days or weeks to finish by mail or other means. It is Johnson at his best, talking about his territory – the Midwest, Chicago, literary magazines, publishing, his own terse brand of humor (e.g., after a full-page, nomadic question from Blei: “You sure ask long ques-

tions, Norbert. My answers are two Nos and then two Who knows?”), former *Esquire* fiction editor Gordon Lish, and short story writer Raymond Carver, whose first story was published by Johnson in *December*.

In fact there is the short piece on Carver reprinted from *Stony Hills* (1994) called “Short Cut: Raymond Carver and the Writer's Life.” Here Johnson weaves a fascinating tale of his association with the early Carver, Carver's then-wife Maryann, and the early Gordon Lish, who later published Carver's work and, in fact, became a cog in the machine that made Carver literary industry. Again, both Carver and Lish enjoyed frequent publication in Johnson's *December* well before either tasted success.

Johnson introduced them to each other in 1968 in the San Francisco Bay Area, where the Carvers lived very modestly and Lish had just separated from his wife – and his litmag *Genesis West*. Carver and Lish got on so well that they announced to Johnson they planned to start a new litmag together. That never happened because Lish became the fiction editor at the aforementioned *Esquire*. In a later essay called “Fires” Carver talks about his big break – selling a story to, yes, *Esquire* – but fails to let on that he and Lish were friends. Johnson is offended by this “gigantic memory loss,” and it is the beginning of the end of his respect for Ray Carver the man (not the poet and fiction writer whom Johnson still admires).

After Carver's further actions of deserting Maryann and his children, fleeing to the northwest to teaching, grants, fame, fortune and poet Tess Gallagher Johnson concludes: “It was clear he'd found a career manager – Gallagher? – and had joined that great network of academics and con men of the arts that rewards its own. One bite out of that big apple, and it swallows you.”

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Editor/Publisher
Len Fulton

Contributors This Issue

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Censored by the Academy of American Poets

Of all entities eager to wield the sword of censorship, America's academic and literary institutions are by far the most shameful and perhaps even the most prolific in that endeavor. Over the years, as a professor and poet, I have tested the waters of free speech in the academic and literary milieu and, unsurprisingly, have become *persona non grata*. The Academy of American Poets recently banned me from participating in its online forums. For the full text of the forum and censored entries, see <www.theamericandissent.org/AcademyAmericanPoets.htm>.

"These representative poems are poetic gems!" wrote a poet on an AAP forum regarding "Guest Poet of the Month," Simon Perchik. "The poems are tedious, unoriginal, and lacking in RISK," I responded. Prior to my entry, moderator Larwar wrote the following to Perchik: "Now see...I suckered you in here just so I could argue with you." Thus, it seemed "arguing" was not prohibited. But immediately the moderators issued a brief response to my entry, a quote from Brooks and Warren: "Poetry gives us knowledge....]"

After several more entries, Site Administrator Klocek-Lim wrote: "If you continue to post inflammatory statements which essentially amount to advertising for your website, your posts will be deleted. From the Guidelines: [...] # Do not post offensive material. Avoid language or statements that can be considered pornographic, racist, threatening, inflammatory, hateful, insulting, or violent. While we value freedom of expression, we also value the comfort and sanctity of this space for everyone. We expect that certain topics may lead to contention and debate, and will not prevent users from expressing their opinions, as long as they can be articulated and debated in a rational, calm, and informed manner. # Show respect for the Poets.org community. Do not bait or flame your fellow users, or engage in personal attacks. [...]"

In a subsequent entry, I criticized those

guidelines but couldn't post it for already those who "value freedom of expression" had banned me – my entries erased. How not to think of the altered photographs ordered by Stalin, eliminating people from them as if they'd never existed! What was really troubling was that the people doing the erasing, as well as those approving it, were poets and academics. Later, Klocek-Lim informed that another forum had been set up... for me. I thus posted my entry there:

"[...] The term 'Offensive Material' is subjective and [permits] people to censor and kill *vigorous debate*! Doesn't being a member of a child-pedophilia organization constitute "offensive"? Wasn't Ginsberg a member of such an organization and yours? "Inflammatory, Hateful, Insulting" are more subjective terms, easily evoked to kill vigorous debate. [...] 'Rational, Calm, And Informed Manner' are more subjective terms. It is incredible that educated poets could have enacted such "Conduct Guidelines," which echo the very speech codes enacted by far too many universities...to suppress free speech. Legal decision after decision have struck down those codes....]"

After a brief, heated exchange, Klocek-Lim emailed: "I suggest you read the Terms of Use." My response was "I suggest you study the First Amendment...and the history of censorship!" Then, I was completely censored ("banned") from the Academy forums. Not once had I used a four-letter word or threatened anybody. However, I did suggest moderators contemplate the following by the Foundation for Individual Rights in Education: "It would be a great service to students if it was explained to them when they begin college that, although politeness may be nice, it is of miniscule importance as compared to robust discussion. As we often joke, being offended is what happens when you have your deepest beliefs challenged, and if you make it through college without being offended, you should ask for your money back." Perhaps members of the AAP ought to ask for their money back.

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Reviews

Elbow Gloves

What Yellow Sounds Like.

By Linda Susan Jackson
2007; 79pp; Tia Chucha
Press, PO Box 328, San
Fernando, CA 91341. \$13.95.

Joanna Sit

Among the many melodies threaded into the poems of Linda Susan Jackson's book, *What Yellow Sounds Like*, are the hardships of marriage ("The Rundown" and "Tuesday"), sorrows of childhood ("Etymology," "Answers May Vary," "Narrow Crossing"), and the occasional splendor of womanhood ("At Last").

However, there is one song whose refrain echoes through the book to give the work a full throated resonance. And that's the song of becoming complete despite the fragmentation brought about by being the progeny of a long line of beautiful women.

These are not just *any* beautiful women; these are *high yellow* women who are conferred a social status that manages to give them privilege and power while locking them in a cage of moral implacability. We see the grandmother and mother haughty with propriety and righteousness, but conscripted to the rules of social advantage, as in the poem "To the Question of the Handkerchief": "Every Sunday, white gloves with pearl buttons/ at the wrist, pale blue shantung suit, matching/ pill box hat, pumps and handbag, she's on her way."

In comes Etta James, whose libidinous songs are introduced, quite logically, to the narrator by the "darkest aunt," who by nature of her "darkness," becomes the conduit of the libido that is shored up in her paler sisters. The audacious music is played in secret, in defiance of the grandmother who scorns such expression - or any expression - of passions that would undermine a woman's strength. ("With one note, grandmother said/ *I didn't come all*

the way to New York/ to hear that gal hoop and holler behind some man.")

So through the wall of satin gowns and elbow gloves and all the attendant façade of respectability seeps the sexuality of Etta James, who challenges the "beauty" that makes the woman impervious to the pain of love ("to some is always light brown/ or butter, but Etta was not on/ the high end of that dream. She/ was low yellow"). In fact, she insists on the vulnerability of passion and gives the possibility of being beautiful *and* feral at the same time. In this way, James becomes the fairy god-mother to the poet by telling her to find the reddest lip-stick and finally helping the adolescent-narrator synthesize her dichotomy of *high* and *low* notes to become her own person, to sing her own song.

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News & Notes

C&R Press Inaugural Open Poetry Series. **C&R Press**, a new non-profit publishing house, is looking for the best manuscript of poetry in English from published and/or unpublished authors. We are looking for manuscripts that exhibit striking language, memorable imagery, intellectual depth, and a respect for diversity in all areas of life, but ultimately we are interested in supporting the best work we can find. Please include: 50-100 page-manuscript (single-spaced), title sheet with contact information, one-paragraph biography, **\$10 reading fee** payable to C&R Press (\$15 entry fee receives a copy of this year's selected title), #10 SASE for results (optional since results will be posted on our website as well). Due to the large volume of manuscript submissions for this series, we cannot return manuscripts. Please do not include any valuable material (photos, reproductions, etc.) as we cannot be responsible for their return. In order to be eligible for the 2007 Open Poetry Series reading period, submissions must be postmarked during October. The selected title will appear in 2008 under a standard **C&R Press** publishing royalty contract. We work very closely with our authors in production and marketing. Inquiries: <www.crpress.org>, <crpress_org@yahoo.com>. Send hard copy manuscripts to: **C&R Press**, PO Box 4065, Department C, Chattanooga, TN 37405, Attn: 2007 Open Poetry Series.

A Midsummer Night's Press announces two new annual anthologies: *Best Gay Poetry* edited by Lawrence Schimel and *Best Lesbian Poetry* edited by Linda Alvarez. For the 2008 editions of this exciting new series celebrating the best in gay/lesbian poetry, **A Midsummer Night's Press** invites submissions of poems published during 2007. Poems can have appeared in print or online magazines, journals, or anthologies; we are also willing to consider poems from books or chapbooks first published in 2007, even if the poem was originally published previously in periodicals, so long as the poet has the right to reprint the poem. We are open to all styles of poetry, from formal to free verse; we

are likewise open-minded in terms of content, so long as it somehow fits (even if pushing the boundaries of) what might be considered "gay poetry" or "lesbian poetry". We are willing to consider slam poetry, so long as it has been published in text form, not merely performed; the poem must also work on the page, for these anthologies. We are open to English-language poetry from all over the world, and actively look to include non-North American voices. Submissions from individual poets or queries should be sent by email in .doc format to one of the following addresses, as appropriate: <BestGayPoetry@gmail.com> or <BestLesbianPoetry@gmail.com>. Please title documents with the poet's surname. Please include contact information (both street and email address), bio, and previous publication history *within* the document, as documents will be read separately from the emails. Deadline is December 1, 2007. (We will consider submissions of work that is scheduled to appear in the latter half of the year, but which has not yet been published.) In each volume, **A Midsummer Night's Press** also plans to include a round-up of all books/journals/anthologies of gay/lesbian poetry published the previous year. (We also welcome recommendations or suggestions of appropriate poems from editors of journals or anthologies.) Books and journals for review can be sent to the attention of the appropriate editor at: **A Midsummer Night's Press**, 16 West 36th Street, 2nd Floor, New York, NY 10018.

Sigurd Olson Environmental Institute, Northland College, is accepting nominations for the 2008 Sigurd F. Olson Nature Writing Award for Children's Literature. Award criteria: The award is given to a published children's book of literary nature writing (nonfiction or fiction) that captures the spirit of the human relationship with the natural world, and promotes the values that preserve or restore the land for future generations. The literary work must be written for children between the ages of 7 and 14. The book must hold a 2007 copyright. Award recipient receives \$500 cash prize to the author or illustra-

tor, or split equally between both, and the use of **Sigurd Olson Environmental Institutes** name with the nature writing award for promotional literature. Additional opportunities may be available to visit Northland College and give a book reading to regional youth. Submission deadline: December 31, 2007. To enter, submit twelve copies of the nominated book to: Paula Kalmon, **Sigurd Olson Environmental Institute** Northland College, 1411 Ellis Avenue, Room #159, Ashland, WI 54806. For more information: Paula Kalmon, Phone: (715) 682-1223, Fax: (715) 682-1218, E-mail: <pkalmon@northland.edu>, Web: <www.northland.edu/soei>.

The Ledge Press proudly announces its 2007 & Fourteenth Annual Poetry Chapbook Competition. Winner will receive a cash award of \$1,000 and 25 copies of the published chapbook. Submit 16-28 pages of original poetry with title page, biographical note and acknowledgments, if any. Please include your name, mailing address, e-mail address (if applicable), and phone number (optional). Simultaneous submissions are acceptable but we kindly request that we be promptly notified if a manuscript is accepted elsewhere for chapbook publication. Poets may submit multiple manuscripts to the competition. There are no set restrictions on form or content. **The Ledge** is open to all styles and forms of poetry. Excellence is the only criterion. **Entry fee: \$18**. All entrants will receive a copy of the winning chapbook upon its publication in the fall of 2008. Please include a SASE for the competition results or manuscript return. The winner will be announced in the spring of 2008. Postmark deadline: October 31, 2007. Send entries to: **The Ledge** 2007 Chapbook Competition, 40 Maple Avenue, Bellport, NY 11713.

Sigurd Olson Environmental Institute, Northland College, is accepting nominations for the 2008 Sigurd F. Olson Nature Writing Award. Award criteria: The award is given to a published book of literary nonfiction nature writing that captures the spirit of the human relationship with the natural world, and promotes the values that preserve or restore the land for future generations. The literary work must hold a

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Hugh Fox

From Page 1

One of the most effective poets on the scene, a master word-/idea worker who deserves the strongest possible lauds.

Just when you think you're totally soaked in the possibilities in modern art, music, poetry, drama, dance, etc., along comes Richard Kostelanetz and you've got to start all over again.

Kaddish is strange, strange, strange. What the "audio writings" is all about is that Kostelanetz hits you between the eyes/ears with his art. The book itself is essentially a map of the auto-writings themselves, beginning with him repeating over and over and over again "This is my poetry, this is my poetry, this is my poetry," different tones, intensities until you get hypnotized and along comes section two, "Milestones in a Life," a number and then a word, "zero...birth, one...teeth, two...talk..." to the very end, "seventy-seven...death." All kinds of auditory tricks, as Kosti himself points out: "I instructed the engineer to increase the reverberation as he recorded my continuous live reading, so that by the conclusion ("death") the words would sound very ethereal." (p. 4) There's even one section in Hebrew ("Kaddish") where Kosti got different rabbis, cantors and others to read and reread the same Hebrew text, Rabbis from Israel, Germany, Albert Asher from Egypt, Cantor Caim Greenfield from Hungary. There is no limit to Kosti's exoticism. There's even one section that repeats "I slept with..." with what seem like a thousand variations/women and the reasons WHY they got together with Kosti, or he with them. You would think all this experimentation would alienate and distance you from Kosti himself, but on the contrary, you passively move through the whole work and you end up totally identifying in a very essential/intimate way with Kosti himself.

Don't be put off by the wildman, experimental formatting/book-design in *Fifty Autobiographies at Fifty*, if you go to the heart of the matter what we essentially have here is fifty autobiographical accounts by Richard Kostelanetz, one of the most sanctified-eulogized writers on the American literary scene today. The only person I've

ever known who is already in the *Encyclopedia Britannica*.

The writing itself for the most part is very readable and revealing. You find out all about Kostelanetz's education, he goes into great analytical depth about his work, you get an overview of the American literary scene in the past and how it is today.

He's rather pessimistic about the contemporary literary scene and sees American lit as totally dominated by commercial, easy-to-read crap. But in the course of the book itself Kosti brings in hordes of contemporary writers and artists, as if his own personal life were a kind of summing up of twentieth-twenty-first century art/lit. Kosti is the incarnation of the independent artiste who refuses to sell out to commercial tastes: "Perhaps the principal satisfaction of my professional life (which, God willing, is only half-finished) is that I've done distinguished work (and received critical acknowledgment) in so many areas: poetry, fiction, criticism, cultural history, visual art, music composition, radio and film. My principal trouble is that only 10% of this work is immediately remunerative." (p. 157). An American Cocteau-Rimbaud-Duras-Debussy, *n'est pas?* A must-read for both beginning and (torturously) ending creative artists.

Guest Editorial

From Page 3

Later, I sent emails to AAP staff members and Chancellor Gary Snyder. To date, not one of them responded. For the AAP, I simply do not exist. As for censorship, good citizens should stand up and protest. Whether or not one likes the censored person should be entirely immaterial. Please stand up, lodge your protest, and write: <academy@

poets.org>, <tswenson@poets.org>, <gssnyder@ucdavis.edu>, <larina76@msn.com>, <chrissemkl@gmail.com>, <ebleakney@poets.org>, <gary@gcwikens.com>, <bharrison@poets.org>, <jkronovet@poets.org>, <medaverowley@gmail.com>, <rschaer@poets.org>, and <Simon@hamptons.com>.

♦G. Tod Slone
1837 Main Street
Concord, MA 01742

★ ★ ★ ★

News & Notes

From Page 5

2007 copyright and be written by a single author. Coffee table books, children's books, guidebooks, or general references will not be considered. Award recipient receives \$1,000 cash prize and an invitation to visit Northland College (all expenses paid) to give a reading and accept the award. Submission deadline: December 31, 2007. To enter, submit eight copies of the nominated book to: Paula Kalmon, **Sigurd Olson Environmental Institute** Northland College, 1411 Ellis Avenue, Room #159, Ashland, WI 54806. For more information: Paula Kalmon, Phone: (715) 682-1223, Fax: (715) 682-1218, E-mail: <pkalmon@northland.edu>, Web: <www.northland.edu/soei>.

Announcing the 15th annual Tennessee Chapbook Prize. 20-24 page manuscripts of poetry and/or short plays welcome. Winner published in **Poems & Plays** #15, March 2008. Author receives 50 copies. Send entries (with SASE, acknowledgements, and **\$10 for copy of issue**) by November 30, 2007 to: **Poems & Plays**, Gaylord Brewer, Editor, English Dept., Middle Tennessee State Univ., Murfreesboro, TN 37132.

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Reviews

Panorama

Hence this Cradle (D'ici, de ce berceau).

By Hélène Sanguinetti, trans. by Anne Cefola
2007; 159pp; Pa; Otis Books/
Seismicity Éditions, Otis College of Art and Design, Graduate Writing Program, 9045 Lincoln Blvd., Los Angeles, CA 90045. \$12.95.

Ellen Walker

This is a side-by side English/French edition of Hélène Sanguinetti's long poem, published originally in French by Flammarion in 2003. The poem travels in alternating sections, each marked by a characteristic font or type size, passing through culture and its icons, history and geography, but mainly through love, both personal and mythic. One section, identified visually by large italics, questions the nature of the life born of the title's cradle, with echoes of Whitman in its rhythms. The Diver in the Bay of Naples, the Peristyle monument, Dega's Little Dancer (presented in small, delicate italics) who does not know what she hides in the hands clasped behind her back, all share the journey with grumpy municipal employees, "She" and "He whom I love" among others. There are glorious night skies along the way, butterflies, and rusted, spoiled flowers; changing casts, changing scenes, multiple voices, the poem begins in birth and ends in love with death, an ever-present traveling companion.

In addition to a vast panorama of often surreal images, Sanguinetti employs a great variety of visual tropes: spacing (vertical and horizontal) and many type fonts, faces and sizes. "All keyboards are legitimate," she says. The press, from Otis College of Art and Design, has reproduced these essential elements with care.

Cefola's translation both rewards and confounds the reader. Some passages are wonderfully done: "What is still wild, still stuck in our/

eyes, words and gestures of love/ what do we read eye to eye, looking/ at us, that useless words surrender or fail/ to grasp?" In the best lines, Cefola resolves the inevitable tension between accuracy and grace by achieving both. In other places, however, she appears to choose neither: "Souvenirs qui troue les/ étages du cajibi" becomes "memories that bore holes in the small room's whatnot." The reader cannot but cringe. Even the title, "Hence this Cradle" does not work. "Hence" in this syntactical position yields "therefore" not "out of." And translating the frank "fesses" as the coy and cloying "buns" seems almost unforgivable. She does, nevertheless, preserve intact the size and shape of each stanza, an element essential to the poem's effect.

It is good to have Sanguinetti's poem available – its typography preserved, and with a translation that, sometimes at least, preserves its complexities and its adventure. Sanguinetti believes the poem only comes alive when it is read. Here it is to be read, to be animé.



McGovern Prize

A Secret Room in Fall.

By Maria Terrone
2006; 78pp; Pa; Ashland Poetry Press, Ashland Univ., Ashland, OH 44805. \$13.95.

Daniela Gioseffi

A Secret Room in Fall was awarded the McGovern Prize which is given to poets over 40 who have published no more than one prior book. Maria Terrone's poems are well crafted. Her language is carefully wrought and nicely cadenced. She writes with a precise physicality and imagery. The title poem is an apt choice for this collection, as it sets a contemplative mood that runs throughout. Terrone is a lifelong New Yorker who graduated with a B.A. in English Literature from Fordham University. Many of her poems speak of her life as a New

Yorker, acutely aware of her urban landscape: for example, "Omega Train" or "Dead Man Riding" wherein she observes the daily life of riding the subways of her city with the eye of a poet aware of irony. She sometimes assumes different persona, as in the later piece where she speaks in the voice of a dead man written of in a New York newspaper who rode the train for three hours before he was noticed as deceased. Indeed, a multiplicity of voices are assumed throughout the collection, i.e. as the Alice in Wonderland queen at "The Mad Tea Party," or as in "The Slain Wife of the Lighthouse Keeper Speaks" or "A Poet in the Customs House," in poems that are acts of transcendent imagination. Terrone often represents female laborers at work in the background of life, as in "The Pedicurists Club," but she gives each a moment of empathy that sheds light on their existence. Her well crafted poems are accessible without being simplistic. She's a master of the understated or nuanced moment, who sometimes writes in short narrative form or in sonnet form as in "The Egyptian Queen Gives Death the Slip," which uses subtle rhymes and assonance. Though Terrone's mood is usually contemplative and restrained, her poems often end with a twist that delivers surprising conclusions.



Outer Space

Max Goes to Mars.

By Jeffrey Bennett
2006; 31pp; Cl; Big Kid Science, 3615 Tenth Street, Boulder, CO 80304. \$16.95.

Lucy Fuchs

Put this one on top of your list for the youngster in your life who is drawn to science. Built around the make believe of a heroic dog who travels to Mars, the book is essentially a scientific education about exploration in outer space. No wonder, Jeffrey Bennett, the author, is an astrophysicist who worked at NASA.

The adults and children who read this book will come away having learned about Martian dust storms and volcanoes, the search for life and water, light – travel time as well as the implication space exploration holds for humanity.

Reviews

Perfect Pitch

A New Hunger.

By Laure-Anne Bosselaar
2007; 69pp; Pa; Ausable
Press, 1026 Hurricane Road,
Keene, NY 12942. \$16.00.

M.C. Bruce

A New Hunger opens daringly with two long poems, a challenge to the reader to keep close attention. "Against Again" dips back and forth from the present, where the poet is riding a train and feeling a passenger's leg against hers, astounded by the "transitory/intimacies we share with strangers," then dives into her past being unceremoniously deposited to a convent by her flamboyant mother when four years old. The undercurrent of anger and confusion mixes with the nostalgia for those girlhood days and a tainted love for her wayward parent:

**And it comes back to me: how
adoringly I'd breathe—
in sync with her—
the few times she held me.
Soothed, sated with her
perfume,
my face in the curls she
poised on her neck,
I felt chosen—possessed
almost—by un-brokenness.**

Only a poet with the exquisite sensibility of Bosselaar can connect a transitory moment on a train with a mother whose occasional forays into parenthood left such a scar.

Bosselaar, for whom English is a second language, has tuned her poetry to the perfect pitch. There's not a word out of place, and the work retains a dreamy beauty to it, somewhat removed from the *strum und drang* of ordinary life, while still remaining a part of it.

She is the poet of small things, of tiny moments which carry "the wait and the weight." Thus, in "Bus Stop," she overhears a man on a cell phone talking to his daughter, asking if he can come over. Sunday, he says, dazed:

**He snaps the phone shut,
holds it to his cheek, staring
at nothing**

How many poets would boot this moment, trying to inject some false sentimentality into a heartbreaking situation? Instead, Bosselaar merely notes:

**When we board the bus
he's still pressing the phone
to his cheek**

The sonorous language and compassionate but unsentimental attention to detail set Bosselaar apart from most of her contemporaries.

■ ■ ■

Magic

The Little Book of Fairy Tales & Love Poems.

By Iris Berman
2007; 23pp; Poets Wear
Prada Press, 533 Bloomfield
Street, Hoboken, NJ 07030.
\$8.00.

Cone Investigates.

By Bob Heman
2007; 12pp; Poets Wear
Prada Press (see address
above). \$6.25.

Linda Lerner

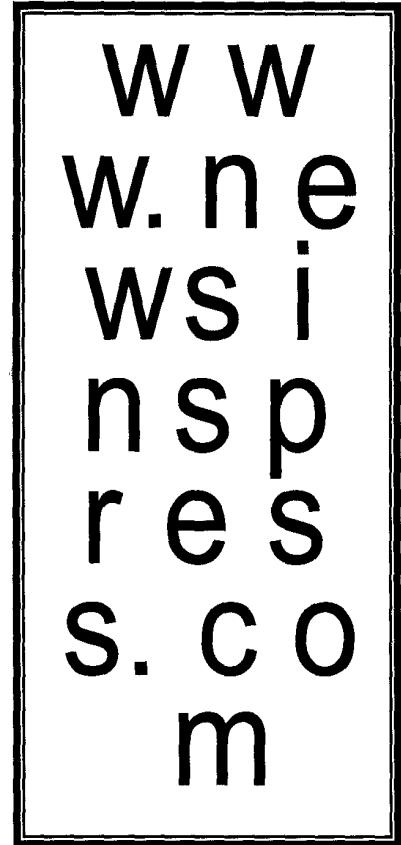
As Iris Berman goes riding with her lover off the edge of this earth, Bob Heman's *Cone* "pulls magic out of the rabbit and stuffs it into his hat" so readers will experience the same when they loosen their grip on logic to step into the marvelous worlds of these two poets.

Cone's empirical investigations lead him "over the edge of the map" into a world as magic filled as Iris Berman's fairy tales. The red shoes lead her "away from/ The beautiful men... Across meadow and dell/ From Mountain to mountain..." refuse to "stop moving; her mermaid's tears became the salty ocean." Heman's Dr. Cone "melts in the rain..."; "the hedonists...view him as a cactus"; when he visits "the city of

numbers (he) slides inside a seven and disappears for hours."

A Cinderella "happily every after" story concludes not only Berman's title poem but another in which a couple "stoned out of (their) minds... (make) truth out of lies to reach it." As if by magic, the fairy tale, rooted in the ancient world, and the scientist's investigations lead to the same place. In "Cone Awakens" the doctor is stirred by a dream to buy a rooster; the old one no longer crows and there've been no new chicks for a long time. Told there are no more roosters to buy, he goes into the woods and sacrifices the fattest rabbit he sees to the goddess of the dawn. His old rooster is transformed as if by magic, and "soon little chicks are seen hurrying all around the yard."

Stylistically, these beautifully designed and produced chaplets bear their own distinctive signature. While Berman's poems utilize the short line, a minimum use of punctuation, and are driven by a moderately paced rhythm sometimes characterized by a refrain, Heman's collection consist of twelve prose poems in as many pages on ivory parchment with a light green tint.



Reviews

April Snow

Waking Before Dawn.

By Thomas R. Smith
2007; 87pp; Pa; Red Dragonfly Press, The Anderson Center, PO Box 406, Red Wing, MN 55066. \$15.

Francis Alix

The author is a well-published poet with eight books, several anthologies, edited books, and literary criticism articles. With so many accomplishments, I expected great work that, in the words of the publicist, "confronts the challenge and responsibility of moral awareness in some of the best and most varied poems he has written." Sadly, I was mistaken.

The book was divided into four sections (Trust, The End of Poetry: Elegies, People Falling, April Snow) with the pages nearly evenly divided among them. The first section contained unimpressive love poems with odd comparisons (I love your laughter/ red as a basket of straw-

berries) and diction (Worn by the distances we the already-married/ have traveled down the road on which these two/ are setting out). The second part included elegies to persons known by the author and celebrities. The poetry about those he knew was good, though very prosy. They were genuine, unforced, but unlyrical. The third part was the pinnacle of the book. The war poems were thoughtful, charged, and complex. They illustrated the grace and skill of the author. The fourth part was also good with poems mostly on war and growing old. They possessed a casual unfolding with easy lyricism.

Contrasts

Bone Flute/Other Poems.

By R. Virgil Ellis
2007; 41pp; Parallel Press, U. of Wisc., 728 State Street
Madison, WI 53706. \$10.00.

Helen Ruggieri

Most of the poems in Ron Ellis'

chapbook, *Bone Flute and Other Poems*, have been previously published in small press magazines such as *Cream City Review*, *The Blue Train*, *The Lucid Stone*, *Black Buzzard Review*, and several anthologies of Wisconsin poets. This chapbook makes Ellis' work available to a wider audience:

His subject matter includes family life, love, raising children, what to tell them about the world out there. Nature is usually present as a backdrop to these poems, and in others is the whole poem. Sometimes nature and work are juxtaposed in an ironic way. Some moments are as small as taking a swim, and coming back "to the glory of ordinary air." (Great sounds in that line too.) In others like "Chain Sawing" (a perfect haiku) the rhythm of work and the larger natural rhythm we tend to ignore are pasted against each other: "deep in the last cut,/ when I happened to look up,/ the barred owl took off." And this contrast comes up again and again in the poems. In "Firefly Time," which begins "deep in a June night/ the yard becomes a kind of sky," he makes a perfect image which reverses perceptions.



Winner of the Tampa Review Prize for Poetry

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— Dorianne Laux

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— Jack Marshall

What a relief to come upon *The First Noble Truth*: a green oasis where the water tastes sweet and makes me laugh – makes me feel warm, comforted, glad to be alive.

— Charles Webb

Kowitz can make us laugh out loud, horrify and outrage us at our own cruelty, dazzle us with the painful beauty of this world.

— Al Zolynas



NEW PUBS

The New Listings department in SPR gives details of new publisher start-ups every other month between editions of the **International Directory of Little Magazines and Small Presses**. Listings here are based on reports received since publication of the 4th Edition [2006-7]. If you are not listed in the **Directory**, go to our website <www.dustbooks.com>, click on the **directory listing forms** button and follow instructions. The **International Directory** is available from Dustbooks, P.O. Box 100, Paradise, CA 95967 at \$37.95/paperback, \$55.00/cloth, plus \$8.00 shipping.

•**Bloated Toe Publishing**, Lawrence P. Gooley, PO Box 324, Peru, NY 12972, (518)563-9469, info@bloatedtoe.com, www.bloatedtoe.com. 2004. Non-fiction. "At Bloated Toe, we have published seven books related to history, including one pictorial of more than 300 photographs. We are inclined to help the novice author or organization get their publications into print. We also feature a partnership program where we share the production costs with the author, and share in the profits. The partnership extends for the entire printing run, so we share an interest in the sale of every single book. In that way, the author is not alone in trying to sell books." avg. press run 1000. Pub'd 1 title 2006; expects 4 titles 2007, 6 titles 2008. Discounts: 10 copies or more, any mix of titles, 20%. 250pp. Reporting time: 1-5 days. Simultaneous submissions accepted: No. Copyrights for author. Subjects: Animals, Biography, Diaries, History, Memoirs, Reprints.

•**Burns Park Publishers**, Anthony Putman, P.O. Box 4239, Ann Arbor, MI 48104, 734 663 5435, www.burnsparkpublishers.com. 1989. Non-fiction. "We publish "word-of-mouth" bestsellers: Books that make a significant, practical difference to their readers—who then tell their friends." Pub'd 2 titles 2006; expects 1 title 2007, 2 titles 2008. Reporting time: Do not submit manuscripts—query only. Subjects: Business & Economics, Consulting, Inspirational, Leadership, Management, Marketing, Prison, Psychology, Relationships, Spiritual.

•**Drinian Press**, Robert Smith, P.O. Box 63, Huron, OH 44839, www.DrinianPress.com, rob@smith-write.net. 2006. Poetry, fiction, non-fiction. "Drinian Press is a small literary publishing house which supports emerging authors of quality fiction, creative non-fiction, and poetry. We also place an emphasis on cooperation with other small presses and artists in north central Ohio to promote literary arts. By taking advantage of technological advances in the printing industry, we are able to

provide books for the online market as well as "brick and mortar" retail stores. Our authors play an active part in promoting their work through presentations and book signings. Query before making a submission." avg. press run 200. Pub'd 3 titles 2006; expects 4 titles 2007, 4 titles 2008. Discounts: Standard discounts apply to books ordered through Ingram and Baker & Taylor. Books ordered through publisher are 40% discount for booksellers, 25% discount for schools and libraries. Books are returnable. 230pp. Copyrights for author. Subjects: Fiction, Haiku, Literature (General), Memoirs, Ohio, Poetry.

•**Grace Acres Press**, Anne Fenske, PO Box 22, Larkspur, CO 80118, (303)681-9995, (303) 681-9996, 888-700-GRACE (4722), Anne@GraceAcresPress.com, www.GraceAcresPress.com. 2006. Fiction, non-fiction. avg. press run 5000. Expects 8 titles 2007, 12 titles 2008. Discounts: 50% discount. 200pp. Reporting time: Acknowledgement of submission within 48 hours. Acceptance or rejection, approx. 60-90 days. Simultaneous submissions accepted: Yes. Publishes 50% of manuscripts submitted. Payment: 10%-15%. No advances. Copyrights for author. Subjects: Christianity, Family, Parenting, Religion.

•**Hive Books**, Rollings Andrew, P.O. Box 1331, Auburn, AL 36831-1331, 334 239 3117, www.hivebooks.com. 2006. Non-fiction. "We're looking for books of two main types. Computer books that would strongly appeal to a niche audience such as retro computer titles, HOWTO books, and books on working in the computer industry. The other type is political/scientific current affair book such as those which examine the atheist/christian divide, look at knotty ethical issues in science, or explain topical science/technology to the masses. The emphasis here is on current affairs." avg. press run 2500. Pub'd 1 title 2006; expects 5 titles 2007, 25 titles 2008. 300pp. Reporting time: 1 month. Simulta-

neous submissions accepted: Yes. Publishes 10% of manuscripts submitted. Payment: 10-15% royalties on net. Advance negotiable ~\$1000. Copyrights for author. Subjects: Artificial Intelligence, Atheism, Consulting, Current Affairs, Global Affairs, Humanism, Inspirational, Leisure/Recreation, Marriage, Mentoring/Coaching, Motivation, Success, Non-Fiction, Parenting, Public Affairs, Technology.

•**IROL Press, LLC**, James White, 1139 Tall Grass Circle, Suite 214, Stow, OH 44224, www.irolpress.com. 2007. Non-fiction. avg. press run 1000. Expects 1 title 2007, 1 title 2008. 300pp. Simultaneous submissions accepted: No. Publishes 1% of manuscripts submitted. Does not copyright for author. Subjects: Computers, Calculators, Technology.

•**Jigsaw Press**, Mari Bushman, PO Box 136, Sun River, MT 59483-0136, 888-643-6455. 2006. Fiction. "We primarily publish fiction—paranormal thrillers, fantasy, and the like—although we are publishing *The China Doll*, a children's book designed to teach kids grades K-3 how to relate to their peers with autism (includes tips for parents and educators). We will entertain similar projects that encourage not only children, but people in general to be more tolerant and accepting of the differences between us all." avg. press run 1500. Pub'd 1 title 2006; expects 5 titles 2007, 10 titles 2008. Discounts: 50% off list price for any wholesaler, distributor, jobber, retailer, etc.—you pay shipping. 32-400pp. Reporting time: Responds in six to eight weeks. Simultaneous submissions accepted: Yes. Publishes 2% of manuscripts submitted. Payment: No advance. 50% royalty on profits to the author, paid monthly. Contact editor for details. Copyrights for author. Subjects: Children, Youth, Erotica, Fantasy, Fiction, Humor, Juvenile Fiction, Literature (General), Montana, Mystery, Novels, Picture Books, Spiritual, Supernatural.

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NEW PUBS

(continued)

Loving Healing Press, Victor Volkman, 6145 Pontiac Trail, Ann Arbor, MI 48105-9627, Phone 734-662-6864, <http://www.LovingHealing.com>. 2003. Non-fiction. "Publishing psychology, self-help, personal growth, and disability recovery. Our mission: redefining what is possible for healing mind and spirit." avg. press run 1000. Pub'd 6 titles 2006; expects 12 titles 2007, 18 titles 2008. Discounts: Distributors 55%, bookstores 45%, non-profits 45%. Others available depending on quantity ordered. Able to sell in UK and USA. 200pp. Reporting time: 30 days. Simultaneous submissions accepted: Yes. Publishes 25% of manuscripts submitted. Payment: 10% of List Price, paid twice yearly, no advances. Copyrights for author. Subjects: Acupuncture, Aging, Disabled, Disease, History, How-To, Medicine, Metaphysics, Non-Fiction, Psychiatry, Psychology, Self-Help, Sexual Abuse, Social Work, Textbooks.

MatchTal Resources, Reginald Beal, 950 Herrington Road, Suite C131, Lawrenceville, GA 30044, 678-344-2073, 678-344-2074 (fax). 2007. Fiction. "Publication of gracefully written, imaginative novels that do not fall neatly into a particular genre." Expects 1-2 titles 2007, 2-3 titles 2008. Discounts: Distributors 40%. 225pp. Reporting time: 2-3 weeks. Simultaneous submissions accepted: Yes. Publishes 5% of manuscripts submitted. Payment: 6-10% of net receipts. Copyrights for author. Subjects: Fiction, Novels, Science Fiction, Supernatural.

Nuith Publications, Shawn Scanlon, 4010 Los Feliz Blvd. Ste 17, Los Angeles, CA 90027, 323-953-9893. 2006. Fiction. "Focus on: Sci-Fi, Fantasy, Horror, Magick, Esoterica, Qabalah, Goetia, Shamanism, Wicca." Expects 1 title 2007, 1 title 2008. Subject: Occult.

Penworth Publishing, Carmen Wisenbaker, 6942 FM 1960 East, #152, Humble, TX 77346, 281-404-5019, FAX 713-893-6107, Email: carmen@penworth.com, Website:

www.penworth.com. 2002. Non-fiction. "We publish Non-Fiction, Business and How-To books." avg. press run 1500. Pub'd 2 titles 2006; expects 4 titles 2007, 6 titles 2008. Discounts: 1-2 books No discount 3-9 books 20% off 10-50 books 30% off 51-100 books 40% off 101-199 books 45% off 200 or more books 50% off. 200pp. Reporting time: 6-8 weeks. Simultaneous submissions accepted: Yes. Publishes 5% of manuscripts submitted. Payment: Varies per project. Copyrights for author. Subjects: Business & Economics, Consulting, Creative Non-fiction, How-To, Leadership, Management, Marketing, Motivation, Success, Public Relations/Publicity, Publishing, Self-Help.

Poets Wear Prada, Roxanne Hoffman, 533 Bloomfield Street, 2nd Floor, Hoboken, NJ 07030, (201)795-3810. 2006. Poetry, art, cartoons, long-poems, collages. *Poets Wear Prada* is a small press based in Hoboken, New Jersey devoted to introducing new authors through limited edition, high-quality chaplets and chapbooks, primarily of poetry. Currently, all chap submissions are solicited only. However, open submissions for annual anthology. 2008/2009 Topic for Anthology: Bugs. Please visit website <http://poetswearnj.home.att.net> for submission guidelines." avg. press run 50. Pub'd 3 titles 2006; expects 9 titles 2007, 10 titles 2008. Discounts: 10 or more copies 10%. 12pp. Reporting time: 3 months. Simultaneous submissions accepted: Yes. Payment: For chapbooks. 10 free copies as payment. Additional author copies at 1/2 off cover. For Anthologies. 1 Free Copy as payment. 25% Discount on Author Copies. 1st North American Rights. Returned to author after publication. Subject: Poetry.

Red Cygnet Press, Bruce Glassman, 11858 Stoney Peak Dr. #525, San Diego, CA 92128, 858-674-1500. 2005. Fiction. "To discover and nurture the next generation of America's most talented children's author/illustrators and to provide them with their first opportunity to be published." Pub'd 8 titles 2006; expects 10 titles 2007, 12 titles 2008. 32pp. Subjects: Animals, Children, Youth, Family, Fiction, Literature (General).

Slipdown Mountain Publications LLC, Walt Shiel, 28151 Quarry Lake

Rd, Lake Linden, MI 49945, (phone) 906-523-4118, (toll-free phone/fax) 866-341-3705, (email) Books@SlipdownMountain.com, (website) <http://www.SlipdownMountain.com> 2003. Fiction, non-fiction. "Our books, although intended for adults, contain no graphic sexual content, excessive violence or gratuitous profanity. You can safely share them with your family...teens to great-grandparents. Our goal is your satisfaction. Topics include: historical fiction, SciFi/Speculative Fiction, Aviation/Military History, Cryptozoology, Reprints of Military Flight Manuals Active Series: Cessna Warbirds, Human Origins, Backyard Bigfoot, Dawn of Aviation Authors: Walt Shiel, Lisa A. Shiel, Jan Forsgren, Mike Little, James R. McConnell." Pub'd 3 titles 2006; expects 2-3 titles 2007, 3 titles 2008. Discounts: For all books except ISBN 978-0-9746553-3-3: 1 Copy - 10% 2-5 Copies - 20% 6-19 Copies - 30% 20+ Copies - 40% For ISBN 978-0-9746553-3-3: 1-5 Copies - 10% 6-19 Copies - 20% 20+ Copies - 30%. Reporting time: 2 weeks (provided online submission requirements are met, anything else is ignored). Simultaneous submissions accepted: Yes. Publishes 1% of manuscripts submitted. Payment: No advance, variable royalty paid quarterly. Copyrights for author. Subjects: Airplanes, Ancient Astronauts, Anthropology, Archaeology, Aviation, Military, Veterans, Novels, Science Fiction, World War II.

Socratic Consulting Group, Jill Schatz, PO Box 70162, Rochester, MI 48307-0003. 2004. Fiction, non-fiction. "We are actively looking for outstanding educational titles within a defined marketing niche, through our non-fiction imprint The Socratic Press. Our fiction imprint The Black Boot Press is seeking gritty pulp in areas of crime, cyberpunk and spiritual horror." avg. press run 500. Expects 5 titles 2007, 9 titles 2008. Discounts: 1+ copies 40%. 250-350pp. Reporting time: 3 Months. Simultaneous submissions accepted: Yes. Subjects: Education, Fiction, Inspirational, Libertarian, Non-Fiction, Occult, Philosophy, Self-Help, Spiritual, Zen.

Free Sample Mart Page 24

Letters

Here's a vote for Ellaraine Locki's guest editorial on publishing pre-published poetry! She brought to light assumptions too long unexamined. I hope it leads to lively discussion and the subject is widened to include other forms as well. Lockie's clarity of thought and fine writing make her a pleasure to read.

◆**Lucy Fuchs**
178 Morris Road
Ambler, PA 19002

John Jacob Responds to Margot D. Price (July/August 2007 SPR):

I have reviewed more than 1,000 books in a career that goes back to the late 60's. I have written for small and large publications. One thing has been constant: the editors don't screen publications to see if they are "good" or "bad" or "ugly." They just send on the books and ask for my review.

But I took a look at the *Chicago Tribune's* "Book Week" from the last week to see what their reviewers did. One of them dared to call author Robin Cook "boring." Not as bad as "stupid" but probably equal to "feeble." Another reviewer of another book said that "the staccato wisdom of the book devolves into weary repetition – self-centered, insufferable narrators are hardly strangers to contemporary fiction." I guess I'm not the only one to find

fault with a book. But I do not do so gratuitously as charged.

One of the problems with the small press has always been the interest of some of its editors and authors to see everything small as good, or if there is bad, to not review it at all. We live in a special world of suffering and smallness and we don't do it for the money, so let's cheer one another on. Luckily, Len Fulton has never been one of those editors.

If you read all of my work, you will see that its venom is limited to stupid and feeble products. Ms. Price makes the mistake of not bothering to read the books being reviewed, so she can hardly complain at the results.

◆**John Jacob**
808 S. Cuyler Avenue
Oak Park, IL 60304



I have read a couple of arguments for the idea of paying a well-deserved reader's fee, or, on the other hand, contributing to the maintenance and encouragement of small-press outlets. These letters, it seems, have come from people who have had teaching jobs or are otherwise associated with stable educational institutions. That's fine. I believe very much in supporting one's interests. My partner and I have, in a similar way, put out three little

brochures in the past year that serve only to give a boost, when a boost is needed, to an up-and-coming mystery-story writer, a sculptor, and a painter. These are hand-sewn, signed and numbered editions of only a hundred copies put together on our dining-room table. However, when I was desperate to give a boost to my own need to be published, I sent out, as a continuous operation, very much like a business, three poems to ten editors, with a note and SASE. I was working, then, for a weekly salary as a speed-typist, and it took years to attain the title of editorial assistant. My friends were more clever and used their own education to become doctors, lawyers and teachers. But poetry was the only thing I could do well, and so I did that. How could I afford to pay a reading fee to ten editors with the hope that a poem might be accepted now and then? I am supposed to be retired now, but I still can't afford to donate excess money to anybody's cause; I am still trying to pin down my own cause. Please send me \$5, \$50, or \$5000 any time soon! It will be well spent!

◆**Kirby Congdon**
715 Baker's Lane
Key West, FL 33040

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Issue 168-169

September-October 2007

Iowa Review, Vol. 37 #2, Fall 2007.
Editor: David Hamilton. 3/yr; 308 EPB,
Univ. of Iowa, Iowa City, IA 52242.
\$24/year, \$8.95/sample.

★

Apalachee Review #57, 2007. Editor:
Michael Trammell. 2/yr; PO Box
10469, Tallahassee, FL 32302.
\$15/year, \$8/sample.

★

New Letters, Vol. 73 #3, 2007. Editor:
Robert Stewart. 4/yr; Univ. of Missouri-
Kansas City, 5101 Rockhill Road,
Kansas City, MO 64110. \$22/year,
\$8/sample.

★

off our backs, Vol. 37 #1, 2007. Editor-
ial Collective. 6/yr; 2337B 18th Street
NW, Washington, DC 20009.
\$29.95/year, \$4.95/sample.

★

The Shakespeare Newsletter, Vol. 56
#3, Winter 2006-07. Editors: John W.
Mahon & Thomas A. Pendleton. 3/yr;
English Dept., Iona College, New Ro-
chelle, NY 10801. \$15/year, \$4/sample.

★

The Bear Deluxe Magazine #25, Sum.
2007. Editor: Tom Webb. 4/yr; PO Box
10342, Portland, OR 97296. \$16/year,
\$3/sample.

Sept-Oct Mag Picks

The Greensboro Review #82, Fall 2007.
Editor: Jim Clark. 2/yr; MFA Writing
Program, 3302 Hall for Humanities &
Research Admin., UNCG, Greensboro,
27402. \$10/year, \$5/sample.

★

The Minnesota Review #68, Spr. 2007.
Editor: Jeffrey J. Williams. 2/yr; Eng.
Dept. Carnegie Mellon Univ., Baker
Hall, Pittsburgh, PA 15213. \$60/year,
\$15/sample.

★

Anarchy #64, Fall/Winter 2007. 2/yr;
PO Box 3448, Berkeley, CA 94703.
\$20/5 issues, \$6/sample.

★

The Lyric, Vol. 87 #3, Summer 2007.
Editor: Jean Mellichamp Milliken. 4/yr;
PO Box 110, Jericho Corners, VT
05465. \$15/year, \$4/sample.

★

American Short Fiction, Vol. 10 #38,
Summer 2007. Editor: Stacey Swann.
4/yr; PO Box 301209, Austin, TX
78703. \$30/year, \$10/sample.

★

Kaye Bache-Snyder

Breathing Room

Threepenny Review #28:1.

Edited by Wendy Lesser
Spring 2007; 4/yr; 1426 Oxford
Street, Berkeley, CA 94709. \$25/yr,
\$12/sample.

Fuse Magazine #30:2.

Edited by Izida Zorde
April 2007; 4/yr; 52pp; Artons
Cultural Affairs Soc., 454-401
Richmond Street West, Toronto, ON
M5V 3A8 Canada. \$28/year (US).

Backwards City Review #3:1,
Spring 2007.

Ed. by Gerry Canavan et al
2/yr; 108pp; PO Box 41317,
Greensboro, NC 27404. \$12/year,
\$5/sample.

Ploughshares #33:1.

Guest ed. by Edward Hirsch
Spring 2007; 3/yr; 246pp; Emerson
College, 120 Boylston Street,
Boston, MA 02116-4724. \$24/year,
\$10.95/sample.

Greensboro Review #81:6.

Edited by Jim Clark
Spring 2007; 2/yr; 130pp; MFA
Writing Program, 3302 Hall for
Humanities & Research Admin.,
Univ. of North Carolina,
Greensboro, NC 27402-6170.
\$10/year, \$5/sample.

The Journal #31:1.

Ed. by Kathy Fagan & Michelle
Herman
Spring/Sum. 2007; 2/yr; 152pp;
Ohio State Univ., English Dept.,
164 W. 17th Avenue, Columbus, OH
43210. \$12/year, \$7/sample.

At first glance, *Threepenny Review* resembles a newspaper and the *Fuse*, a color magazine. *TPR* and *Fuse* look different, but share beliefs in the powers of humanities, arts, and open forums to improve social conditions in their nations. Both in-

vite letters. In *TPR*, Gary, a California prisoner, thanks the editor for his free subscription (offered on request to any US prisoner).

"As a prisoner, it is almost impossible to find suitable material to read that covers the wide spectrum of interests, or does so with such breathtakingly beautiful prose. You could not possibly contemplate the peace of mind that your paper has brought to me. When you are constantly surrounded by illiterate fools (inmates and staff alike), it is nice to retreat into intellectual ideas supplied by your authors."

Ever feel like a prisoner of public TV with ads, police blotters, and political ranting? Break free with these publications. *TPR* includes prints by Edouard Manet and boxed poems that provide breathing room between in-depth pieces. For example, Robyn Sarah's "Lowly" about a crawly, "pink as a discarded bubble gum," is so precise, she does not need the word "worm." This issue includes "A Symposium on Sleep" by five writers; a memoir on dementia by Kathryn Brega Rebillot; plus short stories and reviews of books, films, theater, and art. Among books reviewed are W. S. Di Piero's *Jackson Pollock's Paintings on Paper* (at the Guggenheim Museum) and John Worthen's biography of *D.H. Lawrence: Life of an Outsider*.

Fuse means to light yours with enlightened articles on art, media, and politics on one theme. In this issue, it's "precarity," defined by Zorde, the editor, as "issues of equity not only in our institutions, but also in our communities." Seven essays on precarity follow. To launch this *Fuse*, a collective of artists, academics, and activists organized a public forum to open "a critical space for reflecting on the relationships of creative practice and socio-political activism."

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By
Bob
Grumman

Experioddica

A Visit to Pottersville

Postcards from Pottersville, Volume 3: Adventures in the Underground.

Edited by Jack Saunders
2007; 212pp; Pa; Pottersville
Press, Box 35038, Panama
City, FL 32424. \$18 ppd.
<www.pottersvillepress.com>

In the November/December 1994 issue of *Small Magazine Review*, I wrote that Jack Saunders, who will soon have written '100 books without selling a word to New York or Hollywood,' has a simple mode of operation: every day he sits at his computer for 37 hours or more and, like his hero Jack Kerouac, writes whatever comes into his head – which is mostly a defense of writing whatever comes into his head. Much of this is repetitious – but mythically so, and vastly reassuring to his fans (I'm proud to be one) who, my guess is, are similarly "marginal" writers who won't give up in spite of NY and Hollywood, and are grateful to find Jack's leaky but still somehow seaworthy dinghy bobbing along with them no matter how many time zones left of the closest shipping lane they find themselves in."

I seem not to have mentioned Jack in *SMR* since then, probably because he is mainly a novelist, not a poet (and not what I'd call burst-norm). I've tried to keep up with his oeuvre, though, and exchanged a card or letter or two with him every once in a while. Sometime last year he invited me to send him a piece for an anthology of writings about what I call the otherstream he'd been commissioned to edit. I threw together a half-assed bit of megalomania about how I compared with Shakespeare as a writer (not unfavorably) and when the anthology, *Postcards from Pottersville, Volume 3: Adventures in the Underground*, duly came out, it was embarrassingly in it. Actually, I'm not too mortified by what I wrote, but will be

making a few changes in it if I ever have it reprinted.

According to the website of the anthology's publisher, the writers represented in the book include "roots musicians, folk artists, and independent filmmakers who share the do-it-yourself ethic that inspired the civil rights movement, environmentalism, women's lib, gay pride, the peace movement, clear on back to the Merry Pranksters and Ken Kesey's bus, Further, with Colored Power written on the side." Names? There are twenty-six including Al Ackerman, Ron Androla, both John Bennetts, Mike Dean, Lyn Lifshin and *Small Press Review's* Number One Alumna, Laurel Speer.

Those who have been reading Jack since his sons were small will be pleased to find an interview of one of them, Balder Saunders, now grown and playing guitar for an apparently moderately successful reggae-bluegrass fusion band with three CDs to its credit, *Dread Clam-pitt, Warck & Ruin*, and *Geaux Juice*. Of his dad, who ran a website for the band for a time, he says, "Saunders is a loose can on the deck. We just hope he doesn't get too far afield."

Among the many interesting pieces in the collection is one from a Canadian point of view by Leopold McGinnis about the differences and similarities between Canadian and American otherstreamers, the former having the double burden of being misfits as innovators in a philistine society and as Canadians in an American society – when, as usually happens, they give up on their native country as writers and try to make it across the border.

Jeff Potter is especially informative about how a DIY (Do-It-Yourself) type can at least make a living in small press publishing. In 1990 he launched a bike magazine called *Out Your Backdoor*. Here's how he describes what happened: "I typed up a few brief articles for my zine, scanned in some photos, printed out a master copy and made more copies downtown, stapled up the 5

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Small Magazine Review

[Issues 168-169]

September-October 2007

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Contributing Editor
Bob Grumman

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Bob Grumman
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Michael Kriesel
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Small Magazine Review
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Guest Editorial

Terse Verse

Some people who have read my short poems in journals, newsletters, and in my book, *A Festival of Lanternes*, have asked me how I became interested in such brief forms. They would like to know how I came to write a bookful of lanternes. Actually, my fascination with brevity took hold a long time ago. In my early teens I wrote epigrams as guides to my life and behavior. Then later, still in my teens, I wrote a number of short poems. The first of these praised a neighborhood girl with flowing tresses and incredible eyes.

How short can a short poem be? To my way of thinking, “om” and “God” are one-word poems, the first a mantra whose sound is used to contemplate ultimate reality, and the second a prayer to an all-encompassing, compassionate, personal Being who grants and guides our lives and awaits our return.

A really short poem, I believe, is comprised of 5 or fewer lines. The usual designations for these poems are couplet, tercet, quatrain, and quintet. The cinquaine is a special instance of quintet. Unrimed, it has 2 syllables in the first line, 4 in the second, 6 in the third, 8 in the fourth, and 2 in the fifth. It is the parent of the lanterne, which halved the cinquaine’s 5 lines into 1, 2, 3, 4, and 1 syllables. Lanternes have been written since 1936. I came upon the form 20 years ago and, along with other kinds of poems, have been writing lanternes ever since.

Brief as it is, a lanterne can capture the essence of a mood. Lanternes also lend themselves to philosophic statements, critical observations, and humor. Whimsy can come out of chiding oneself, out of looking at one’s own foibles and deficiencies.

Poetry may be defined as concise, precise, imaginative use of words in rhythmic patterns. Poems may be long or short, but economic use of words has always been regarded as poetry’s central virtue. In truth, thoughtful brevity is appreciated everywhere in day-to-day conversations, in speeches, and in the writing of prose. For me, sculpting my experiences, ideas, and emotions into lanterne form has been challenging, enjoyable, therapeutic. These cameos reflect my work, my life, my love.

**♦Louis J. Cantoni
2591 Woodstock
Detroit, MI 48203**

Kaye Bache-Snyder

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A related article (and the color cover of collage art) support arguments for artists' rights to create without controls of proposed Canadian copyright laws. Both magazines ride wide ranges.

"Shooting Republicans," a zany, fun short story by George Singleton, leads off this *Backwards City Review*. "So what if there are fewer Republicans in South Carolina? It would take about a million unsolved murders before anyone noticed changes at the polls." His is one diverse voice in a journal self-described as "within-sight-of and slightly out of tune with conventional" ones. Its cover is a puzzling collage. Selections poke fun at our troubled times, fulfilling a *BCR* idea that backwards cities, real and imaginary, "nourish us and make it possible for us to live richly."

From Robert Serge's *Idiot Comics* comes his "Saddest Day," an ink sketch, of a man riding on the front seat of a tandem bike, the back seat empty. There is Dorothy Gambrell's "Cat and Girl" comic plus a villanelle, "the most restrictive of all sandwich forms." Its first stanza: "One slice of freshly toasted whole wheat rye./ A quarter pound of ham with honey glaze/ beneath that, two crisp leaves of lettuce lie." The anthropomorphic cat relishes it.

BCR draws blood from veins not pricked by journals, such as *Ploughshares*, where requisites seem to be blood, enriched by publication, an academic post, a name, and maybe a friend in the business. In this issue, poet Edward Hirsch, guest editor, invites or selects half those published, while a herd of readers winnow the other half from over 1,000 monthly submissions. Names like Joyce Carol Oates (fiction), Patricia Hampl (memoir), Wisława Szymborska (Nobel Prize in Literature), and David Wagoner (poetry) jump out.

"Hi Howya Doin?," Oates four-page story, runs without the relief of a period, as the male protagonist runs – "solid-built as a fire hydrant, carries himself like an athlete, or an ex-athlete just perceptibly thickening at the waist, otherwise in terrific condition like a bronze figure in motion,..."). Oates' tour de force runs as breathless as the runner runs and ends with a bullet.

"In the Dead of the Night," Hampl's memoir about watching her mother die opens your heart, perhaps closed with the casket's lid on a less-than-beloved parent's passing. Szymborska's poem "Neglect" has her seeming simplicity that moves to contemplation. Wagoner's "Night Song from the Apartment Below" turns midway from song to violence. *Ploughshares* is exciting reading for us underling admirers trapped in the cages of quatrains.

Writers in *The Greensboro Review*, are often MFA graduates-become-instructors in MFA programs, like the one offered by UNCG. "Snares," James W. Wyatt's short story, opens this issue pervaded by dark moods. Set in Turkey, characters are American teachers on a year's assignment. Gordon, the protagonist, left Missouri and his commitments behind, but brought a baggage of guilt. The group eats, smokes pot, drinks, and indulges. Gordon replaced a math teacher, who left Turkey mysteriously. It is one snare that troubles Gordon, as the story ends, after the group's arrest for pot smoking and his failure to seduce a young woman among them. Wyatt's is the prize short story in this issue.

Jennifer Fumiko Cahill's "Where You Fell," the prize poem, also is a dark mood. "The snow held your shape like bedding,/ the shadow of your hand over your head ruined/ by the feet of the men who found and carried you." Then there's "Good Friday, Good Death," by Gaylord Brewer, an editor and poet, that concludes: "Now, cool liquid holy on his lips, clear blood./ In three days she'd be home, these holidays passed over./ He'd rise rotting from their bed, loose the tatters/ of a soiled shroud, scatter himself across her like ash." Is this a spring issue? Well, T.S. Eliot would agree, "April is the cruelest month."

The Journal features cutting-edge poems, three short stories, four poem book reviews, and two prize-winners. Jeremy Lybarger's "Morning Spares Its Shape, the Heart Beating Alone," won the OSU Alumni Flash Writing Contest. Punctuation, grammar, and capitalization aside, it sweeps along: "...the sick ladys skin is the tint of a chain smokers linoleum, she sweated beyond her dress in a runaway molt, I guess her dugs are small than etteminas but her pretty

yawns in the daylight like a gutted fish..." Sorry, it's [sic].

Connie Vaughn's "Finding Oz," winner of the William Allen Creative Nonfiction prize, opens with a blast. "On April 3, 1974, my mother, father, brother, and I huddled in the basement as a tornado hit our house. I was nine...." After years, she writes of it, exploring her past and relationship with her father. "The F Word," Carol Potter's prose poem, focuses on farm, farmer's daughter, fair game, faulted eggs, more than the usual meaning. There's fun in "Mustard on the Lips of My Muse," a short poem by Jamie Fink. "She's not proper./ You could say/ she's indecent./ She rockets./ She rolls./ She's very pink,/ the silly girl./ [stanza break] "Boys sell her/ at ball games./ She can/ be boiled." Strong mustard, for sure.

Review

Sparkles

Prairie Schooner, Vol. 81
#2, Summer 2007.
Edited by Hilda Raz
4/yr; Univ. of Nebraska
Press, Lincoln, NE 68588-
0334. \$28/year, \$9/sample.

Lynn Goodwin

Prairie Schooner's authors carve original paths and then invite readers to travel them. The Summer 2007 issue contains powerful prose and poetry that explores family, relationships, place, mystery, adventure, death, and purpose.

Sandra Koehler's "From The Albums of Strangers" is filled with vibrant portraits. She captures the heart of each subject with details, exposing "narratives of loss, alienation,/ emigration, exile, sadness..."

In "Sorrowful Ode" Richard Jackson's words "lunge...like the wind... through a tiny knot of flame" and "ferment." He combines beautiful language with honesty, doubt, and passion, a stimulating combination.

Jesse Lee Kercheval's "Family Portrait" and "Mary" draw readers into the complexities of family history and unexplored pride in a story steeped in Wisconsin heritage.

Experioddica

From Page 14

doublesided pages and mailed it out.

"I realized that it was like a letter to a friend. I had been writing lots of big letters, so I sent this first issue to my usual pals. I also sent it to everyone else I could think of who might be interested.

"I then discovered the world of zines. And it discovered me.

"The underground anarchist types of zinesters opened a bunch of wacky windows of ideas for me. And there were outdoor adventure zinesters, too – quite a few bike zines, in fact. We all started sharing what we were doing. We swapped mailing lists, too. The zine scene boomed in the early 90's, and *OYB* boomed along with it."

Potter learned of Jack Saunders through *Popular Reality*, my old friend Rev. Nestle used to publish when he was still a male. Potter was sufficiently intrigued by Jack to visit him in Florida. This book was one outcome of the friendship the two and their families developed when Potter later created the Pottersville Press.

I rather doubt that anyone after National Acclaim and/or big bucks will model a career on that of any of the writers' and other artists contributing to this book, but it presents material that should be of value to sociologists of the future interested in the near-invisible, as many sociologists are. And who knows, one of these long-shots may yet come in, and make reprints of the book mandatory reading in future university English classes. Best, it should prove entertaining for anyone interested in American Culture, and soothe others struggling against the gate-keepers the way the contributors to this book are with the knowledge that they aren't alone.

"That's what the hero does, in myth.

"Sometimes, when he comes back, Joseph Campbell says, the old men, the tribal elders don't want to hear what he has to say, because it throws their hustle into doubt, causes confusion and unrest, disquiet.

"Nothing must change.

"They try to make him shut his pie hole.

"What can he do?"

"Again, Joseph Campbell says, quoting Nietzsche, 'Behave as though the hour were here.'

"Disintermediate now.

"Don't wait for permission.

"Start from where you are. Get better by doing it. By and by, a cult will form around you. You'll be respected by your peers. You'll be known in the narrow world of what you do as a mensch. A stand-up guy. A soldier.

"The ant's a centaur in his dragon world.

"Red could stay, because Red was not a bugler. But Prewitt had to leave, because he wanted most of all to stay.

"Prewitt had a call."

Who are Prewitt and Red? I read the book from cover to cover but can't answer. It doesn't matter: they are the generic company man and the Saunders alter-ego. Jack's still strummin' the strum in his dinghy – with me and the rest of the Prewitts trying to not get too far astern of him, or running along the shore, cheering him on.

Hatters' Review with a new canon particularly interested, as publisher Carol Novack says,

"in edgy, experimental, gutsy, thematically broad (i.e., saying something about the world and its creatures), psychologically and philosophically sophisticated writings."

Issue #7 continues to endow this canon. Poets Joe Amato, Gunnar Benediktsson, Bob Marcacci, Sally Molini and Michael Neff are genes spliced from E.E. Cummings and some of his inventive and eloquent ancestors and progeny. Each contributor is granted a vibrant trove of visual and musical accompaniment, if s/he so chooses. Custom-made artworks are provided by staff and guest artists and composers, including (classical) Sandra Scheetz Wise, Quartetto Constanze & Jon Leifs, Suchoon Mo, (jazz) Benjamin Rush Miller, the versatile, melodic Guthrie Lowe, Steve Kane, Paul Toth, and fusion ace Benjamin Tyree. Stay for the mad multimedia spree, a unique experience in the expanding field of cyberitic publishing.

Reviews

Demented

Mad Hatters' Review #7.

Edited by Carol Novack
Feb. 2007; 3/yr; website
www.madhattersreview.com
No price given.

Daniel Y. Harris

Lewis Carroll, patron saint of the unsaintly and unpatronized, in bestowing such idiosyncratic mirth to the Hatter's position at the tea party, sets the parameters for *Mad Hatters' Review* and its Internet and Outernet world. Adorned with Carroll's 19th century vision of the demented hatter as "victim of mercury poisoning" (the poor, working-class hatter "worked with hot solutions of mercuric nitrate, in poorly ventilated rooms"), the *Review* makes contemporary and metaphorical the plight of the hatters, who suffered "neurological damage, resulting in such symptoms as tremors, slurred speech, irritability, and depression." This enfolding of legacy bestows *Mad*

Offbeat

G.U.D. (greatest uncommon denominator) #0".

Ed. by Mike Coombes et al
6/yr; 192pp; PO Box 1537,
Laconia, NH 03247.
\$18/year.

Arnold Skemer

A new and unorthodox magazine just starting out. There is an arresting cover photo of a mouth with extended tongue that emerges from a young man's belly. There is other artwork that suggests the offbeat. 40 contributors are listed in the table of contents. At least half the work is fiction so bear this in mind, short story writers. There is poetry too. Reading a cross section of the contributions buttresses the initial impression. *G.U.D.* has an ear for the unusual, the semi-sci-fi, the irreverent. It has commix too, is 5 X 8 and is filled with expectations of its future.

News & Notes

Our critically acclaimed ("the best"... "Highly recommended" *Library Journal*) journal **Visions-International** needs special poetry for our *once in a lifetime* "Double 7" issue (#77). Send 3-6 unpublished poems not currently submitted elsewhere, with a self addressed, stamped envelope, to our *new address*: **Black Buzzard Press**, 3503 Ferguson Lane, Austin, TX 78745.

Conceit Magazine is sponsoring a poetry contest. Deadline: November 30, 2007. With the discretion of the editor, all entries will be published in a special **Conceit Magazine** subsidiary issue entitled *Conservative Blues* to be published and mailed out to the participants and subscribers by December 31, 2007. The winners will be determined by the **Conceit Magazine** subscribers and the contest participants. Each subscriber/participant is to vote for *two* writers. (*Two votes per person*). **Reading Fee: \$1 per poem entered** - unlimited entries. Unpublished, simultaneous and previously published entries accepted. Voting Deadline: January 31, 2008. Winners announced and prizes awarded by February 28, 2008. \$50 First Prize, \$30 Second Prize, \$20 Third Prize. E-mail entries to: <conceitmagazine@gmail.com>. Website <www.myspace.com/conceitmagazine, and snail mail reading fees to: Perry Terrell, Editor, CM Contest, PO Box 8544, Emeryville, CA 94662. (Entries can be e-mailed or snail mailed.) (Cash, check or money order - Make payable to Perry Terrell).

Zine Related News is a new sister site to **Syndicated Zine Reviews**. Its purpose is to provide a community bulletin board for news and announcements pertaining to the world of self-publishing. Anyone can post messages simply by sending an email to jackcheiky.zinenews@blogger.com. Appropriate news would include conventions and gatherings, the rise and fall of distribution channels, changes or possible changes in laws that affect publishing and free speech, etc. This is *not* a place to promote specific publications beyond changes of address or

what have you. All are encouraged to post news here, but we will closely monitor content for appropriateness. We no longer maintain a mailing list, but we do have a feed. Visit us at <<http://zinerelatednews.blogspot.com>>.

Kaleidoscope Magazine semiannually publishes articles, fiction, poetry, personal essays, reviews, and art (including cartoons and photographs) that explore various aspects of disability. We are seeking submissions for issue No. 57 the focus of which is "The Effects of War: Body, Mind & Spirit." In this issue we are interested in what participating in war does to the mind and spirit of soldiers and civilians caught in the crossfire, not only physical injuries and the details of battle. Deadline for submissions March 1, 2008, publication July 15, 2008. Submissions for issue No. 58 the focus of which is "Disability & Childhood." Deadline for submissions August 1, 2008, publication January 15, 2009. **Kaleidoscope** will also accept fiction and poetry on a variety of disability-related subjects for both issues. Guidelines for submissions may be obtained on our website, <www.udsakron.org>. Send submissions to Gail Willmott, Editor-in-Chief, at: United Disability Services, **Kaleidoscope Magazine**, 701 South Main Street, Akron, OH 44311-1019.

Reviews

Bon-Bons

Tar River Poetry, Vol. 46 #2, Spring 2007.
Edited by Luke Whisnant
2/yr; Erwin Building Mail Room, East Carolina Univ., Greenville, NC 27858-4353.
\$12/year, \$6.50/sample.

M.C. Bruce

Why read poetry at all? For enlightenment, as the Romantic poets of the 18th Century believed?

For intellectual calisthenics, as modern academics insist?

How about for pleasure? To share an intense, compact experience with the poet? How about for entertainment?

Entertainment? Poetry? Is the boy nuts?

Tar River Poetry carries within it such delights as watching Richard Pierce's father dancing to the refrigerator during a commercial break while watching professional bowling ("sometimes he wouldn't know when to stop,/ and my mother would get pissed and go/ to their room, her version of the 7-10 split"); of a boy, told to imagine flying like a pterodactyl, who is sent to the bus for doing exactly that and then feels the wind on his hand all the way home, "feeling the resistance of air, knowing it." (Releigh Lee, "Boy Without Wings"); and Nate Perrine's ode to the joys of turning 30 ("That's when I swear/ I woke and heard my furniture shift...").

You know. Real stuff. Stuff you and I experience. No weird poems that you have to decipher like code in a James Bond thriller; no esoteric philosophy from a poet who likely flunked Philosophy 101.

And you get little bon-bons like this short poem from Bruce Bennett:

Two butterflies, a spinning pair gyrate and gyrate in the air, their delicate euphoric dance as evanescent as romance.

As poetry becomes more and more weighed down by fifty dollar words and incomprehensible meaning, small college publications like *Tar River Poetry* try to keep the light flickering in face of the oncoming wave. How lovely, how brave, how foolhardy. Subscribe before they become extinct.

Whopper

Gargoyle #51, 2006, 30th Anniversary Edition.
Edited by Lucinda Ebersole & Richard Peabody
1/yr; 3819 N. 13th Street, Arlington, VA 22201. \$30/2 issues, \$15.95/sample.

Michael Kriesel

This one's a whopper! Big as an antique price guide, *Gargoyle* #51's a 5x8 paperback boasting 358 pages of cutting edge fiction, short & sharp, a touch experimental. There's some poetry, and plenty of full-page ads for classy journals.

Reviews

Preconceptions

Cape Rock 37.1, Spring '07.
Edited by Harvey Hecht
2/yr; 52pp; Southeast
Missouri State Univ., Cape
Girardeau, MO 63701.
\$10/year, \$6/sample.

Salamander 12.2, 2007.
Edited by Jennifer Barber
2/yr; 162pp; Suffolk Univ.,
English Dept., 41 Temple
Street, Boston, MA 02114-
4280. \$12/year, \$6/sample.

Raritan 26.4, Spring 2007.
Edited by Jackson Lears
4/yr; 198pp; Rutgers Univ.,
31 Mine Street, New
Brunswick, NJ 08903.
\$24/year, \$8/sample.

George Held

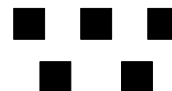
These journals address different constituencies by different means. *Cape Rock* specializes in poems and photographs, while *Salamander* contains poems, fiction, memoirs, essays, reviews, and a portfolio of paintings. While both have glossy covers, the back of *Cape Rock* features blurbs for the journal, whereas the back of *Salamander* lists the names of its contributors. These include the great European poets Cavafy, Celan, and Radnoti, whose work appears in translation, and the domestic writers Ellen Kaufman, X.J. Kennedy, and Hilary Sideris, among others. The poets in *Cape Rock* are staples of the small press, including Ida Fasel, A.D. Winans, Frederick Zydek, and Lyn Lifshin. The poems in this journal often have rural subjects and tend to begin with "I" and to be autobiographical; fathers, mothers, grandmothers, and fathers-in-law pop up with regularity. The poems in *Salamander* are more cosmopolitan and various, occasionally experimental and more formal, including sonnets, an ode, and prose poems. The five short stories deal with different matters and in diverse ways. Much of the work in this issue pertains to

the theme "Is it possible for any of us to untangle the feelings we have about the countries that are part of us?" Bulgaria, Greece, Ireland, and the United States are among the nations heard from.

This 25th anniversary issue of *Raritan* contains a lot of first-rate work. Among the highlights are Georgina Kleege's examination of the effects of his temporary blindness on John Howard Griffin's conception of his nonfiction book *Black Like Me*, Jochen Hellbeck's comparison of Vasily Grossman's *Life and Fate* with Tolstoy's *War and Peace*, and Robert Hahn's treatment of four paintings by Tintoretto. Kleege reviews Griffin's posthumously published chronicle of his ten years of blindness, *Scattered Shadows: A Memoir of Blindness and Vision*, showing that he had become sensitive to the oppression of blacks before he was blinded as a result of head injuries suffered in World War II. She theorizes that the recovery of his sight added to his concern for how one's appearance as a minority figure – whether blind or black – caused discomfort in one and evoked discrimination in those of the sighted or white majority. Hellbeck, writing with the cool passion of a vindicator, concludes convincingly that Grossman's novel is both more comprehensive and more memorable than Tolstoy's. And Hahn makes a persuasive case for Tintoretto's (1518-94) modernity, arguing that though he painted traditional religious subjects, he ventured "to challenge our preconceptions about familiar stories and to complicate their meanings."

Besides these remarkable essays, which run from 16 to 25 pages in length, this issue contains poems by Frederick Seidel and Nick Bozanic that would grace any "Best of" anthology for 2007; Christian Imischer's "When Harry Met Annie," an enjoyable exercise in elevated literary gossip, about Henry James, Annie Fields, and her Boston marriage with Sarah Orne Jewett, which James used in *The Bostonians*; and *Raritan* founding-editor Richard Poirier's "An Approach to Unap-

proachable America," a tough-minded close reading of a crucial passage from Emerson's essay "Experience."



Didion: A Poseur

The Hudson Review, Vol.
60 #1, Spring 2007.
Edited by Paula Deitz
4/yr; 176pp; 684 Park
Avenue, New York, NY 10021.
\$32/year, \$9/sample.

Arnold Skemer

There is much in *The Hudson Review* starting with a new translation of Lucretius' *Of The Nature Of Things* by A.E. Stallings. William H. Pritchard supplies a ten page essay on Samuel Johnson's *Lives Of The English Poets*, a work that ought to be read more than it is. Were contemporary poets to peruse it, it might "settle their minds wonderfully." Brooke Allen contributes a review of a biography of George Sand. Richard Hornsby writes on the popularity of American plays in London and Edinburgh. The productions eschew American actors who, it is felt, lack the training for the stage. The high point is a review of Joan Didion's *We Tell Ourselves Stories In Order To Live*. Reviewer Bruce Bawer performs a major dissection. Didion, a Californian who voted for Goldwater, came to New York and came under the spell of the Manhattan intelligentsia. She adopted "Upper West Side received opinion" as her own. Her philosophical transformation was a deliberately calculated bit of careerism. These were the people she lived among and whose approval she craved. Bawer points out the blatant hypocrisy, the posturing, the name dropping, the stylish political correctness, the studied disdain, the shoddy journalism cooked up in hotel lobbies without venturing into the actual country (El Salvador). Didion, he says, is a poseur with supercilious contempt for her own country, even extending to a smirk at the excessive sentimentality, the "pollyannish rhetoric" of New Yorkers in the wake of the 9/11 attacks. It is rich and very amusing. A very good issue.

NEW MAGS

The New Listings department in SMR gives details of new magazine start-ups every other month between editions of the **International Directory of Little Magazines and Small Presses**. Listings here are based on reports received since publication of the 42nd Edition [2006-07]. If you are not listed in the **Directory**, go to our website <www.dustbooks.com>, click on the **Directory Listing Forms** button and follow instructions. The **International Directory** is available from Dustbooks, P.O. Box 100, Paradise, CA 95967 at \$37.95/paperback, \$55.00/cloth plus \$8.00 shipping.

1097 MAGAZINE, Ian Rose, 1427 NW Highland Drive, Corvallis, OR 97330, <http://www.1097mag.com>. 2007. Poetry, fiction, art, photos, music, long-poems, plays, concrete art. circ. 100. 12/yr. Expects 3 issues 2007, 12 issues 2008. sub. price \$25; per copy \$3.00; sample \$1.50. Back issues: inquire. Discounts: 5+ copies 30%. 24pp. Reporting time: 2 weeks - 2 months. Simultaneous submissions accepted: Yes. Publishes 10% of manuscripts submitted. Payment: Small payment plus free year's subscription to all contributors. Copyrighted, reverts to author. Pub's reviews. Ads: Full page \$75. Subjects: Absurdist, Arts, Graphic Design, Journals, North America, Photography, Poetry, Prose, Short Stories.

•**THE BELTANE PAPERS: A Journal of Women's Mysteries**, Lise Quinn, 11506 NE 113th Pl., Kirkland, WA 98033, 425-827-7004, editor@thebeltanepapers.net, www.thebeltanepapers.net. 1984. Poetry, articles, art, interviews, criticism, reviews, letters, non-fiction. "We are a magazine focused on women's mysteries and Goddess spirituality but inclusive of all women's spiritual paths The Beltane Papers is womanspirit at work! This 64-page magazine is published by an all-volunteer, feminist, egalitarian group of women, working out of our homes from coast to coast in the USA. It is a conscious experiment in women working together for a common goal. personal experiences, your stories and journeys, dreams and inspirations, poetry and humor, Goddess and herb lore, recipes, rituals and reviews." circ. 2000. 3/yr. Pub'd 3 issues 2006; expects 3 issues 2007, 3 issues 2008. sub. price 16.00; per copy 7.50; sample free. Back issues: 7.50. Discounts: distributors 55% discount. 64pp. Reporting time: 2-3 months. Simultaneous submissions accepted: Yes. Publishes 75% of manuscripts submitted. Payment: We can't pay for content, but we can offer a free ad and copies of the magazine. Maga-

zine is copyrighted, magazine reserves the right to use article/artwork in future compendiums, advertising and marketing materials and fundraising merchandise. Artists and writers are free to use their material as they please as well. We both retain rights. Pub's reviews: 45 in 2006. §Goddess Spirituality, Feminist, Wiccan, Women's Health, Natual medicine, Metaphysics, Tarot, Astrology, Mythology. Ads: full - \$300.00/half - \$175/classified - 7.50. Subjects: Anthropology, Archaeology, Astrology, Book Reviewing, Community, Dreams, Essays, Feminism, Food, Eating, Magic, Metaphysics, Multicultural, Myth, Mythology, Reviews, Spiritual, Women.

Hearing Health, The Quilldriver, Donna Schillinger, P.O. Box 573, Clarksville, AR 72830, 479.497.2301, 479.774.5699, www.thequilldriver.com, info@thequilldriver.com. 1984. Articles, interviews, letters, news items, non-fiction. "The primary mission of Deafness Research Foundation (DRF) is to support some of the best and brightest researchers in the field of hearing health. Our goal at Hearing Health magazine is to keep you informed of the latest discoveries that donations from you and others help make possible." 4/yr. Pub'd 4 issues 2006; expects 4 issues 2007, 4 issues 2008. sub. price \$0; per copy \$0; sample free. Back issues: \$5. Discounts: subscription is free. 52pp. Reporting time: 3 months. Simultaneous submissions accepted: Yes. Publishes 15% of manuscripts submitted. Payment: \$300 for feature articles (1800 to 2200 words); \$125 for smaller articles, profiles, etc. - 700 words. Copyrighted. Publisher retains nonexclusive print and electronic rights. If reprinting exactly, please request permission. Pub's reviews: none in 2006. §Research, latest discoveries, donations, living with hearing loss, overcoming difficulties in the hearing world, and more about hearing health. Subjects: Aging, Alternative Medicine, Community, Disabled, Disease, Ex-

perimental, Global Affairs, Handicapped, Health, Human Rights, Inspirational, Interviews, Law, Leadership, Motivation, Success.

•**HUMOR TIMES**, James Israel, PO Box 162429, Sacramento, CA 95816, 916-455-1217, info@humor-times.com. 1991. Articles, cartoons, satire. "A "review of the news" featuring editorial cartoons, columns and a "fake news" section." circ. 4000. 11/yr. Pub'd 11 issues 2006; expects 11 issues 2007, 11 issues 2008. sub. price \$17.95; per copy \$3.00; sample \$3.00. Back issues: \$3.00. Discounts: 2-20 copies 50%. 20pp. Reporting time: 30 days. Simultaneous submissions accepted: Yes. Publishes 5% of manuscripts submitted. Payment: Negotiable. Copyrighted, reverts to author. Ads: \$579 full/\$349 half/\$169 qtr/\$40 classified. Subjects: Cartoons, Comics, Humor, Politics, Satire.

•**ILLOGICAL MUSE**, Amber Rothrock, P.O. Box 63, Buchanan, MI 49107, 269-426-0296, illogical-muse@yahoo.com, www.geocities.com/illogicalmuse. 2004. Poetry, fiction, articles, art, photos, cartoons, reviews, parts-of-novels, non-fiction. quarterly. Pub'd 1 issue 2006; expects 4 issues 2007, 4 issues 2008. sub. price \$8; per copy \$3. 15-20pp. Reporting time: 3-6 months. Simultaneous submissions accepted: yes. Publishes 90% of manuscripts submitted. Payment: 1 contributor's copy. Requires one time rights which revert to author upon publication. For work appearing on the website also requires archival rights. Pub's reviews: none in 2006. §Will review anything pertaining to the arts. Please send a query letter and brief summary of what you'd like to have reviewed beforehand. Subjects: Avant-Garde, Experimental Art, Cartoons, Creative Non-fiction, Creativity, Essays, Fiction, Handwriting/Written, Literature (General), Media, Photography, Poetry, Publishing, Reviews, Short Stories, Writers/Writing.

•**JOLIET MAGAZINE**, Valerie Ayertey, P.O. Box 3553, Joliet, IL 60434, 877-806-4611; www.joliet-magazine.com; jolietmagazine@ayin-gotv.com.

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NEW MAGS (Continued)

LINES & STARS, Rachel Adams, linesandstars@hotmail.com, www.lines-andstars.com, Washington, DC 20009, 443-904-4586. 2006. Poetry, fiction, art, long-poems. "Lines & Stars began as a means of establishing a new creative forum in Washington, D.C. -- a city that all-too-often coasts solely on its more mechanistic pursuits. While many of our contributors hail from the D.C. area, we've also expanded our writer-base to include national and international voices. Lines & Stars features poetry and short fiction of all types. In general, we commend the experimental and eschew the inane. Novice and seasoned writers are welcome; it is the quality and strength of the work that ultimately determines its inclusion in the journal." circ. 700. 4/yr. Pub'd 1 issue 2006; expects 2 issues 2007, 4 issues 2008. sub. price free; per copy free; sample free. Back issues: inquire. 20pp. Reporting time: 1-2 days. Simultaneous submissions accepted: Yes. Publishes 40% of manuscripts submitted. Copyrighted. Subjects: Literature (General), Photography, Poetry, Prose, Short Stories.

MOBIUS, THE POETRY MAGAZINE, Juanita Torrence-Thompson, P.O. Box 671058, Flushing, NY 11367-1058, mobiusmag@earthlink.net, www.mobiuspoetry.com. 1982. Poetry. "We publish imaginative, innovative, image-driven, high-quality poetry. Poems can be serious, thought-provoking, metaphorical, HUMOROUS, surreal... ALL poetic forms welcome, but especially free verse, sestina, haiku, tanka. Categories: Family & Relationships, Life Is..., Science & Nature, Conflicts & Disagreements, Emotions & Escapades, Spirituality, Art & Culture and The World About Us. We have published RITA DOVE, NIKKI GIOVANNI, ROBERT BLY, TOI DERRICOTTE, SRI CHINMOY, DENISE DUHAMEL, RHINA ESPAILLAT, DANIELA GIOSEFFI, DANIEL THOMAS MORAN, SIMON PERCHIK, MARGE PIERCY, HAL SIROWITZ, DIANE WAKOSKI as well as gifted

emerging poets from U.S. and abroad." 1/yr. Pub'd 1 issue 2006; expects 1 issue 2007, 1 issue 2008. sub. price \$12; per copy \$12; sample \$12. Back issues: inquire. Discounts: 5 copies or more 17%. 92pp. Reporting time: It varies. Average 1-4 months. Simultaneous submissions accepted: No. Payment: one free copy to poets published in that issue of MOBIUS. Copyrighted, reverts to author. Ads: No.

•**OTOLITHS, Otoliths**, Mark Young, 8 Kennedy St, Rockhampton, QLD 4700, Australia, otolitheditor@gmail.com, <http://the-otolith.blogspot.com>, http://stores.lulu.com/l_m_young. 2006. Poetry, fiction, art, photos, long-poems, collages, concrete art, non-fiction. 4/yr. Pub'd 4 issues 2006; expects 4 issues 2007, 4 issues 2008. 240pp. Reporting time: Two weeks. Simultaneous submissions accepted: No. Publishes 25% of manuscripts submitted. Payment: Print copy of e-zine. Copyrighted, reverts to author. Subjects: Creative Non-fiction, Poetry, Prose.

•**PHOEBE: Journal of Gender & Cultural Critiques**, Kathleen O'Mara, Women's & Gender Studies Department, State University of New York, Oneonta, NY 13820-4015, Phone (607) 436-2014, Fax (607) 436-2656, phoebe@oneonta.edu, http://www.oneonta.edu/academics/womens/Phoebe_Small.htm. 1989. Poetry, fiction, articles, reviews. "Phoebe focuses on feminist scholarship, theory, and aesthetics in this international literary journal. Appearing in each issue are short stories, essays, poetry, and articles that enrich critical thinking about women's lives in the U.S. and around the world." circ. 100. 2/yr. Pub'd 2 issues 2006; expects 2 issues 2007, 2 issues 2008. sub. price \$35; per copy \$17.50; sample \$7.50. Back issues: \$7.50. 128pp. Reporting time: 4-6 months. Simultaneous submissions accepted: No. Publishes 85% of manuscripts submitted. Payment: No payment. Provide two contributor's copies for Essays, one copy for short stories and poetry. Copyrighted. Pub's reviews: 7 in 2006.

SpinningS...intense tales of life magazine, Victoria Valentine, PO Box 295, Stormville, NY 12582-0295, <http://www.spinningsmagazine.com>

email: spinningsmag@aol.com. 2000. Poetry, fiction, photos. "80 pages filled with INTENSE stories, poems and art/illustrations, *SpinningS* is precisely what the title implies: INTENSE !! Publishing hard-hitting fiction: detective, mystery, sensual, thriller, horror, suspense, romance, gothic romance, sci fi: stories and poems and of course art and illustrations.... SpinningS...intense tales of life is intended for a mature audience. Electronic submissions only." 1/yr. Expects 1 issue 2007, 1 issue 2008. price per copy 16.00; sample 16.00. Back issues: 10.00. 80pp. Reporting time: 4 months. Simultaneous submissions accepted: Yes. Publishes 25% of manuscripts submitted. Copyrighted, reverts to author. Subjects: Diaries, Drama, Erotica, Fiction, Horror, Inspirational, Memoirs, Mystery, Poetry, Publishing, Relationships, Romance, Science Fiction, Short Stories, Supernatural.

•**VOX, VOX Press**, Louis Bourgeois, P.O. Box 527, Oxford, MS 38655-0527, (662) 801-2167. 2004. Poetry, fiction, interviews, criticism, reviews, collages, plays, non-fiction. "VOX is an avant-garde journal that seeks to publish the most extreme forms of literature being written in the 21st century." circ. 500. 1-2/yr. Pub'd 1 issue 2006; expects 1 issue 2007, 2 issues 2008. price per copy \$6.00; sample \$5.00. Back issues: \$5.00. Discounts: 300. 100pp. Reporting time: 3 months. Simultaneous submissions accepted: Yes. Payment: Publication is payment. Copyrighted, reverts to author. Pub's reviews: 4 in 2006. §Experimental novel. Ads: None. Subjects: Absurdist, Anarchist, Surrealism.



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Reviews

Boundaries

Animal People, April 2007.
Edited by Merritt Clifton
10/yr; PO Box 960, Clinton,
WA 98236. \$24/yr, \$3/copy.

Boston Review, March/
April 2007.
35 Medford Street, Ste. 302,
Somerville, MA 02143.
\$25/year.

Iconoclast #95.
Edited by Phil Wagner
6/yr; 1675 Amazon Road,
Mohegan Lake, NY 10547.
\$18/8 issues, \$5/sample.

Laurel Review, Vol. 41 #1.
Edited by William Trowbridge
2/yr; English Dept., North-
west Missouri State Univ.,
800 Univ. Drive, Maryville,
MO 64468. \$10/yr, \$5/copy.

Bellevue Literary Review,
Vol. 7 #1.
Edited by Danielle Ofri
2/yr; Dept. of Medicine, NY
Univ. School of Medicine, 550
First Avenue, OBV-612, New
York, NY 10016. \$12/year,
\$7/sample.

Agni #65.
Edited by Sven Berkirts
2/yr; 236 Bay State Road,
Boston, MA 02215. \$17/year,
\$9.95/sample.

John Jacob

The sub-title for *Animal People* is "News For People Who Care About Animals," and this tabloid-size magazine is exactly that, news stories from newspapers around the world of AP and UPI stories about the mis- and maltreatment of animals, as well as stories that more positively report about animals and their roles in our world. All of the contents are nonfiction and the magazine should be of value to anyone who identifies with the sub-title. None of the stories is particularly compelling to me, but animals are a small part of my world. This is an

extremely specialized publication.

Boston Review is subtitled "A Political and Literary Forum" and is a good-sized tabloid printed on heavy paper stock. The contents include poetry and nonfiction articles on various humanities subjects, such as globalization and the war in Iraq. The material is well-researched and the layout is professional. The only problem with reading this type of publication comes in handling the paper itself. Like most newspapers, it involves folding and refolding, and twisting the pages around. The difference is that this is not the news, and readers might wish to read articles in their entirety. That is hard to do, to be honest.

This issue includes a long poem by Jorie Graham titled "Guantanamo," and its full-page treatment shows how the theme can be handled well with this format. So take your choice: if you pay attention to the contents of an issue, it will take a concentrated period of time in which to read it. That probably is a good thing for anyone interested in such a well-written and impressive forum.

Iconoclast contains book and magazine reviews and both prose and poetry. The magazine is 8½ by 11, on heavy paper stock. The poems are nothing to write home about. I didn't recognize any "name" poets in this issue. The fiction seems a little more impressive, though including long excerpts from longer works just leaves the reader wanting more and not knowing when or where that will be found.

Iconoclast also includes art, not necessarily related to the literary contents but welcome nonetheless. The magazine should engage serious fiction writers, and not knowing the poets is not necessarily a condemnation of them. It is only an observation. The magazine is worth a look.

The Laurel Review is square-bound and has been around for a long time. This issue contains only two works of fiction, but they were impressive. The magazine's other contents include a fair amount of poetry and various miscellaneous prose. The quality of the magazine is high. You must work hard to get included in an issue, and a reader's

interest is well-rewarded. I hope that typical issues will contain more fiction. The two stories, by J.D. Chapman and Anne Panning, are riveting. That is high praise for most small press magazines these days.

Of these magazines I am most impressed by *Bellevue Literary Review*. All of the contents are somehow related to medicine, to humanity, to nursing, to relationships among people with a medical bent – it really is a review which publishes a narrow margin of material. What is most impressive about the *Review*, though, is how the editors can stretch their own boundaries, as in these poem excerpts: "Dust covers everything/ we've ever touched/ as if to say, somehow,/ it remembers us" (Angela Armstrong, "Watching You Nap Beneath a Faded Quilt") and the ending of "Blood Test" by Judith Harris: "Our bones are wood./ When you probe for blood,/ my veins twist like rivers under my skin."

The contributors' notes indicate that these authors indeed are related to the medical field in some way, but the authors are well-published as well. I was surprised by the quality of the poetry and prose in this review, one which I will look forward to reading again in the future.

Agni #65 is a 225-page square-bound, attractive journal that contains sturdy poems and excellent nonfiction. I was frustrated by the fiction because two of the stories were parts of longer work. I wanted to read more. Debra Nystrom is the best poet included herein, and Tom Burckhardt's art (four-color) is fascinating, as is the conversation with the artist. This is a magazine to be recommended with few reservations.

♦♦♦

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★**Main Channel Voices**, PO Box 492, Winona, MN 55987. Available: previous issues (3 yrs); Required: 6 X 9 SASE with \$1.35 postage.

★**Profile Press**, 6051 Greenway Court, Manassas, VA 20112. Available: How to Cut Silhouettes for Fun & Money; Required: \$4 postage.

★**Dick B**, PO Box 837, Kihei, HI 96753. Available: The Good Book & The Big Book; Required: 9 X 12 SASE with \$2 postage.

★**New Concept Press**, 425 W. 57th Street #2J, New York, NY 10019. Available: Hymie and the Angel (novel); No Requirements.

★**MacDonald & Sward Publishing Co.**, 120 Log Cabin Lane, Greensburg, PA 15601. Available: Heroes, Heroines & Villains by George Swetnam; Required: \$3.95 postage.

★**P.R.A. Publishing**, PO Box 211701, Martinez, GA 30917. Available: View From the Middle of the Road, Vol. II; Required: 9 X 13 SASE.

★**Sensations Magazine**, PO Box 132, Lafayette, NJ 07848. Available: "5-poem sample pack"; Required: 4 loose 41¢ stamps plus self-addressed label.

★**Las Vegas Insider**, PO Box 1185, Chino Valley, AZ 86323. Available: 2 free blackjack strategy cards; No Requirements.

★**Silver Wings**, PO Box 2340, Clovis, CA 93613. Available: a 2007 issue; Required: 41¢ stamp or 6 X 9 envelope with 58¢ stamp or \$1.

★**Vegetarian Journal**, PO Box 1463, Baltimore, MD 21203. Available: sample issue; Required: 5 first class stamps.

★**www.arthur-james-fiction.com**. Available: three novels free, download or read online.

★**Don Hildenbrand**, PO Box 11157, Eugene, OR 97440. Available: all back issues, until gone. Required: 8½ X 11 SASE w/\$1.50 postage.

★**The PEN (Poetry Newsletter)**, PO Box 4725, Pittsburgh, PA 15206. Available: sample issue; Required: \$1 postage.

★**Potomac Review**, Montgomery College, 51 Mannakee Street, Rockville, MD 20850. Available: #40, 38, 37, 35, 34, 33; Required: \$5 postage.

★**Lucidity Poetry Journal**, 14781 Memorial Drive #10, Houston, TX 77079. Available: past issue; Required: \$1 postage.

★**Continnuus**, PO Box 416, Denver, CO 80201-0416. Available: Create Your Way Out: A Formula and Idea Samphlet; Required: \$2.75 postage.

★**Pediatrics for Parents, Inc.**, 120 Western Avenue, Gloucester, MA 01930. Available: "various"; Required: \$1 postage.

★**Oyster River Press**, 36 Oyster River Road, Durham, NJ 03824. Available: Je ne regrette rien, mini chapbook by Robert Dunn; Required: 6 X 9 SASE with 92¢ postage.

★**RubberStampMadness**, PO Box 610, Corvallis, OR 97339. Available: current issue; No Requirements.

★**ZYX**, 58-09 205th Street, Bayside, NY 11364. Available: one issue; Required: 41¢ postage or send \$2 for 1 pound of back issues.

★**Living Free Newsletter**, PO Box 29, Buffalo, NY 14223. Available: latest issue; Required: 41¢ postage.

★**Timber Creek Review**, PO Box 16542, Greensboro, NC 27416. Available: recent issues; Required: \$1.37 in loose stamps.

★**The (Libertarian) Connection: The Unblog**, c/o Strauss, 10 Hill Street #22-L-SP, Newark, NJ 07102. Available: current issue; Required: 75¢ postage.

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