

Sacramento's Literary
Review and Calendar:

Poetry Now

October 2005
Vol. 11, No. 10

A Publication of the Sacramento Poetry Center

That Language

whose fire circle dances
soulward, who licks, dry-lipped, across the desert
rasping, vowel-less, infuriating
as what we stopped trying, long ago, to learn.

You don't come to that language
naturally from Romania or north Africa,
even here it's an invention
like *televisia* or the *New Israeli Shekel*,

swirling, just out of reach, throat-catching,
a cough suspended for forty centuries,
any letter hanging
duplicitous, beckoning and retreating.

Alef, arms extended, poising to embrace,
cross-steps toward you, full of promise
but eternally silent. Brilliant
to make that language speak *car rental* and *washing machine*,

after the millennia's daily prayers, the scribes'
painstaking inscriptions seared into consciousness,
that language breathing *tear gas*, *coin-operated*
and *holy, holy, holy*.

—Cherryl Smith

Edythe Haendel Schwartz retired from the faculty, Department of Child Development, CSU, Sacramento, in Spring 2003. Her work has appeared in many literary journals including *Calyx*, *Earth's Daughters*, *Pearl*, *Poet Lore*, *California Quarterly*, *Spire*, *Kaleidoscope*, *The Potomac Review*, and *Denver Quarterly*.

Cherryl Smith has been a professor of English at CSUS since 1990. She teaches writing and courses in composition theory and pedagogy and directs the CSUS Writing Center. Her publications include: *Shoptalk for College Writers* (with Sheryl Fontaine). Her first book of poetry, *After Being Somewhere Else*, has just been published by Regent Press.

The Astronomer

He is out at midnight watching
sky, hopes clouds will split, wants
auroras, dancing girls
in silk pajamas, waterfalls
of azure ribbons through the gauze,

recalls black nights, a child
in the Caucasus, belly empty, bowl
of sky without a star, nights
flailing in sheets, body
waiting to fall, his windows
rattling, strangers at the gate.

On the train,
his hands, so cold, held tight to steam-
ship tickets to America. Through the pane,
he watched the Black Sea
distance, his far village, shooting
stars, a glow across the dome.

(Previously published in *Potomac Review*,
Spring/Summer 2005)

—Edythe Haendel Schwartz

This Issue:

John Amen
James DenBoer
Claudia Epperson
Bill Gainer
Dianna Henning
d.a. levy
Shawn Pittard
Edythe Haendel
Schwartz
Cherryl Smith

Reviewed:

Tea With Bunya

by Elsie Whitlow Feliz

An Ocean-Front Hotel Room

by Ron Tranquilla

Cherryl Smith and Edythe Schwartz
read with Connie Gutowsky and
Anthony Scoggins on the 10th at SPC.
See calendar for details.

Poetry Now, Sacramento's Literary Review & Calendar, is published each month by the Sacramento Poetry Center and is funded, in part, with grants from the California Arts Council and the Sacramento Cultural Arts Awards Program of the Sacramento Metropolitan Arts Commission with support from the city and county of Sacramento.

Submissions of poems, artwork, and other works of interest to the Sacramento poetry community are welcome. See submission guidelines on page 10.

Poetry Now is distributed free in area bookshops, coffeehouses, community centers, colleges, etc. Back issues are available for \$3 each. Your membership gets **Poetry Now** and **Tule Review** delivered to your door or box.

Managing Editor: **Robert Grossklaus** (dphunkt@mac.com)
Calendar Editor: **Jody Ansell**
Editorial Staff: **Jody Ansell, Ann Conradsen, Tom Goff, Barbara Link, Pat Osfeld, and Ramona Soto**

The Sacramento Poetry Center is a non-profit corporation dedicated to providing forums for local poets—including publications and reading series—and bringing to Sacramento the finest poetry we can get our hands on. Our offices are at 1719 25th Street, Sacramento. Our phone number is: (916) 451-5569.

Board of Directors:
President: **Mary Zeppa**
Vice President: **Bob Stanley**
Secretary: **Martin McIlroy**
Treasurer: **MerryLee Croslin**
Members of the Board: **Rhony Bhopla, Brad Buchanan, Keely Sadira Dorran, Robert Grossklaus, Jose Montoya, and Sandra Senne**
Membership Coordinator: **Stanley Zumbiel**
Advisory Board of Directors:
Luke Breit, Julia Connor, Patrick Grizzell, Burnett Miller, and Anne Rudin
Office Manager: **Robert Grossklaus**

President's Message

Keeping Poetry Alive

6:25 a.m. and I'm at my computer watching the light come. The sky is still the faintest of greys. Though it's not quite officially autumn, our bodies are leaving summer behind. My wonderful productive August week at a workshop at Esalen, so alive in my veins when I returned, is already slipping into the territory of memory. What I want to, what I must, keep alive from that week is the sense of poetry as my center, as a living entity moving inside me. Hard as that is when we're at our daily lives, it's what all of us need to keep ourselves steady, to remind us who we are.

In a larger, more public context, keeping poetry alive is what SPC is all about. Sometimes, for all of us committed to keeping the Center going, it's all too easy to become preoccupied by, embroiled in, frustrated with the business/bureaucracy side of things. That's when we need to remind ourselves that planning events, attending meetings, working on publications and grants is akin to breathing life into poetry for our community.

As you know, SPC will be breathing a lot of life into our community this month. 10/3 award-winning poet and co-founder of Poets for Peace, Ilya Kaminsky will read. Later that same week, 10/7-8, before you have a chance to fully recover from that stellar event, SPC will present **The Poetic Experience**, the Center's 2005 Writers' Conference celebrating "the craft of poetry with a dazzling array of fine Northern California poets." The line-up includes frank andrick, Julia Connor, Molly Fisk, Carol Frith, Laverne Frith, Taylor Graham, Traci Gourdine, Susan Kelly-DeWitt, B.L. Kennedy, Christian Kiefer, Maya Khosla, Terry Moore and Born 2B Poets, Phillip T. Nails and Chip Spann. See the Conference schedule for all the details. And see you there!

Then there's the rest of the month. 10/10: Cheryl Smith, Edythe Schwartz, Connie Gutowsky, Andrew Scoggins. 10/17: Claudia Epperson. 10/24: John Amen. 10/29: a tribute to d.a. levy. See calendar for details.

And that's just at SPC! Be sure to check out the Calendar for events at the many other venues where, virtually every night, our fellow poets and presenters are putting their backs and their breath into keeping poetry alive.

And lest we forget: Thanks to a proclamation by former Mayor Ann Rudin, 10/26 is and ever shall be Sacramento Poetry Day.

—Mary Zeppa

Errata

Ilya Kaminsky's name was horribly misspelled in September's issue; we apologize for any confusion.

The Poetic Experience

Sacramento Poetry Center's 2005 Writers' Conference
Friday, Oct. 7th at 8pm & Saturday, Oct. 8th from 9am until 6pm

Come celebrate the craft of poetry with a dazzling array of fine Northern California poets – A night of reading, plus a day of work and play to celebrate Sacramento's diverse poetic community!

Friday night's reading will feature: frank andrick, Susan Kelly-DeWitt, Christian Kiefer, Maya Khosla, and Sacramento's Poet Laureate: Julia Connor. A full day of poetry workshops follows on Saturday, October 8th, beginning at 9 am.

9 am: Panel discussion with Philip T. Nails, Traci Gourdine, Susan Kelly-DeWitt and Frank Andrick.

10 am to 12 noon: Smaller "break-out" sessions for writers to work on their craft in small groups with accomplished poetry teachers. Leaders for these sessions include Molly Fisk, Julia Connor, Taylor Graham, Maya Khosla, and Susan Kelly-DeWitt.

After a brown bag (bring your own) lunch, there will be a special mid-day performance by Terry Moore and Born 2B Poets when the conference reconvenes at 1:30 pm.

Afternoon workshops will address various aspects of "the poetic experience." At 1:45pm, there will be a workshop on Publishing Poetry led by Laverne and Carol Frith, as well as an alternate workshop on Poetry as Community Service with Chip Spann and Julia Connor.

At 3:15pm, attendees can choose from various workshops focusing on the performance of poetry. These presentations will be led by noted writers/performers B.L. Kennedy, Terry Moore and Philip T. Nails. The conference will wrap-up with refreshments at 5 pm, and an open mic reading by and for all workshop participants!

Note: Specific details of schedule may vary.

All Events will be held at 1719 25th Street (25th and R), in Sacramento. Workshop & reading costs only \$35 (\$25 for SPC members). October 7th reading: \$5 (free to SPC members). October 8th workshops: \$30 (\$25 for SPC members). Note: SPC membership is only \$25 for a full year, so conference plus membership is \$50.

Contact the Sacramento Poetry Center for more details: 1719 25th Street, Sacramento CA 95816 (916) 451-5569; www.sacramentopoetrycenter.org



HEADQUARTERS
FOR THE ARTS



WHAT I SAID TO MYSELF

Choose the butterfly over the chrysalis.
Choose light, the ballroom, the well-lit restaurant.

You have for lifetimes strummed minor chords
on the coast of a dead sea. Think major, spindrift.

The sex between you and grief is becoming mechanical.

Despite your vestigial sentiments to the contrary,
a scab's story is much greater than that of a scar.

Your cock is not an umbilical cord, it is your
heart's mouthpiece. Choose sunrise, please.

It is time to do something that might cause
embarrassment. Let emptiness mother your child.

Put away the map, where we're going won't be on it.

There is nothing particularly inspiring about a death wish.

You have learned all there is to learn from the woman in black.

It is time to stop insulting ecstasy. Masochism
is an empty udder. What was is a cipher. Pick
the rose over the injured dove. Pick warm waters.

Attend a circus. Go for the comic. There is nothing
more mediocre than the association of dysfunction with genius.

Indulge in color. Believe me, there is not a problem.
Plumb bright places for new symbols.

Recommendation: study evergreens.
Find me. We have much to talk about.

—John Amen

(from *More of Me Disappears*;
Cross-Cultural Communications 2005)



John Amen is the author of two collections of poetry: *Christening the Dancer* (Uccelli Press 2003) and *More of Me Disappears* (Cross-Cultural Communications 2005); as well as one folk/folk rock CD, *All I'll Never Need* (Cool Midget 2004). He founded and continues to edit the award-winning literary bimonthly, *The Pedestal Magazine* (www.thepedestalmagazine.com). Further information is available on his personal website: www.johnamen.com.

HIDING

for Richard

I spend the morning
looking at photographs of my dead sister,
dark mannequin posing
beside husbands, parents, siblings,
her son—people who look like extras on a movie set—
the years' battering superimposed on her face,
reminding me of Holocaust images, olive-skinned
girls who died in showers at Auschwitz.
Even in the photo where she
wades in a nurturing Atlantic, she
reminds me of some Jewish Ophelia, her
moribund drama hemorrhaging into the spindrift,
thick shadow snuffing a nirvanic beach.

Last night a friend told me she felt
my ex-wife had not been good for me,
that I had hidden behind her like an eclipsed sun,
and I thought about how my own mother was a piranha
who each morning at the breakfast table
stripped her sons and daughter to the bones.
Years later, my father would tell me
he sacrificed his children to appease his wife,
offered us to her as if she were some pagan goddess
who needed to drink daily her own family's blood.

We all learned to hide; it is our legacy—
my sister and I, even my brother,
skulking in the custody of his own rage.
We grew out of childhood
like houseplants in a hurricane,
domestic pets abandoned in a jungle;
floating out of body in public places;
passing like ghosts through marriages and jobs;
watching ourselves fuck spouses and greedy strangers,
naked bodies move; not recognizing ourselves, honestly
not knowing how we were going to survive the relentless inva-
sions,
the ambushes and slow, secret military movements,

this thing other people simply called life.

—John Amen

(from *Christening the Dancer*; Uccelli Press 2003)

John Amen reads on October 24th at
SPC. See Calendar for details.

Literary Calendar for October 2005

Note: Unless otherwise stated, events take place in Sacramento, CA.

1 Saturday

Escritores del Nuevo Sol's writing workshop and potluck on 1st Saturdays. 11am, second floor at La Raza Galeria Posada, 15th & R. Info: Graciela Ramirez, 456-5323 or joannpen@comcast.net.

2 Sunday

Poem Spirits, **Indigo Moor** reads. Indigo is known for his writing and presentations in Northern California and the Boston area. Co-host Nora Staklis will present briefly on Enheduanna, a Sumerian princess and the earliest known author in world literature. Sacramento Unitarian Church, 2425 Sierra Blvd., 6pm, the lounge/foyer. Info: Tom Goff, Nora Staklis, 481-3312; JoAnn Anglin, 451-1372.

3 Monday

Sacramento Poetry Center presents **Ilya Kaminsky**. Host: Susan Kelly DeWitt. 7:30 pm, SPC/HQ for the Arts, 1719 25th (25th and R Sts). Info: 441-7395 or www.sacramentopoetrycenter.org. Free. This event is supported by Poets & Writers, Inc., through a grant it has received from The James Irvine Foundation.

4 Tuesday

SPC Poetry Workshop, 7:30pm, Hart Senior Center, 916 27th St. (27th & J). Info: Danyen, (530) 756-6228. Free. Workshop news, www.sacramentopoetrycenter.org, SPC Workshop News.

Terry Moore's Access Television Show, 1st & 3rd Tuesdays, 9pm, Channel 17 (depending on cable provider). Co-hosted by Regina High. (Sacramento viewing only.)

5 Wednesday

Dr. Andy's Poetry and Technology Hour, host Andy Jones, 5pm, KDVS-90.3 FM. Info: www.culturelover.com.

Mahogany Urban Poetry Series, **Garland Thompson Jr.** Thompson has performed across the U.S., and in the U.K. He's also known as the Monterey (CA) Slammaster, and is the founder and producer of the 8th annual West Coast Championship Poetry Slam (www.westcoastslam.com) that takes place every summer in Big Sur. He's been published online, in journals, in the *Austin-American Statesman*, as his chapbook

Hey Garland, I Dig Your Tweed Suit! 9pm, Sweet Fingers Jamaican Restaurant, 1704 Broadway. Info: www.malikspeaks.com or 492-9336. \$5 cover.

6 Thursday

Poetry Unplugged presents **Beth Lisick** and **Tara Jepsen** in the return to Luna's "Carole and Mitzi" (a.k.a. Beth Lisick & Tara Jepsen in their alterna-personalities) in what promises to be a wild and uncompromising ride through poetic drama and comedy with costume changes etc. Plus a screening of the most recent award winning alt-fest Beth and Tara short independent film *Diving for Pearls*. Plus cameo tour readings by **Gene Bloom**, **Barbara Noble**, **Becca Costello** and **Alan Satow**. Hosted by frank andrick. Open mic before/after. 8pm, Luna's Café, 1414 16th St. Info: 441-3931 or www.lunascafe.com. Free.

Poetic Light Open Mic: **TBA**. 8-10pm, Personal Style Salon, 2540 Cottage Way. Info: John Hughes, 470-2317. Free.

Evening of Poetry. Host: La-Rue. 7pm. Gwen's Caribbean Cuisine, 2355 Arden Way. Info: 284-7831.

7 Friday

The Poetic Experience (part 1): Sacramento Poetry Center's 2005 Writers' Conference featuring frank andrick, Susan Kelly-DeWitt, Christian Kiefer, Maya Khosla, and Sacramento's Poet Laureate: Julia Connor. 8pm, SPC/HQ for the Arts, 1719 25th (25th and R Sts). Info: 441-7395 or www.sacramentopoetrycenter.org. \$5 (free for SPC members). This event is supported by Poets & Writers, Inc., through a grant it has received from The James Irvine Foundation.

The Other Voice: **Carlena Wike**, **Sibilla Hershey** and **Theodore Gould**, 7:30pm, Davis Unitarian church library, 27074 Patwin Road. Info: Allegra, (530) 753-2634 or Betty, (530) 753-1432.

Beth Lisick and **Tara Jepsen** w/ **Gene Bloom**, **Barbara Noble**, **Becca Costello**, **Chad Williams**, **Star Vaughn**, and **frank andrick**. Plus special guests. Hosted by frank andrick & Alan Satow. 8pm, The J Street Café. Info: (209) 577-8007 or fandrlickfabpub@hotmail.com

8 Saturday

The Poetic Experience (part 2): Panel discussion with **Philip T. Nails**, **Traci Gourdine**, **Susan Kelly-DeWitt** and **frank andrick**. Poetry workshop leaders include: **Molly Fisk**, **Julia Connor**, **Taylor Graham**, **Maya Khosla**, **Susan Kelly-DeWitt**, **Laverne** and **Carol Frith**, **Chip Spann**, **B.L. Kennedy**, **Terry Moore** and **Philip T. Nails**. Mid-day performance by **Terry Moore** and **Born 2B Poets**. Open mic reading by and for all workshop participants. 9am-8pm, 1719 25th Street (25th and R), in Sacramento. \$30 (\$25 for SPC members). Info: (916) 451-5569 www.sacramentopoetrycenter.org. (See page 2 for complete details.)

Patricity in Spirit in Truth, open mic at Queen Sheba's restaurant, 1537 Howe Ave., 3-5pm. Info: Patricia Turner-Green, 920-1020 or patricity_07@yahoo.com.

Saturday October 8th. 8pm @ Hidden Passage books - Beth Lisick and Tara Jepsen w/ Gene Bloom, B. Noble, Becca Costello, Alan Satow, and frank andrick. 530-622-4540 Hosted by frank andrick and Chad Williams. fandrlickfabpub@hotmail.com

Wordslingers presents: **Robert Hass**. Event #1: Poetry workshop 2-4pm. \$35 for Literature Alive members; \$50 for non-members (includes one-year membership in Literature Alive.) Event #2: reading 7:30pm, Center for the Arts, Grass Valley. Price: \$20 Reservations and info: (530) 272-5812, info@litalive.org, or www.litalive.org.

9 Sunday

Stockton Poet's Corner. **Brad Buchanan** reads from & signs *The Miracle Shirker*. 7 pm, Barnes & Noble, Weberstown Mall, Stockton. Info: www.poetscornerpress.com or (209) 951-7014.

10 Monday

Sacramento Poetry Center presents **Cherryll Smith**, **Edythe Schwartz**, **Connie Gutowsky** and **Anthony Scoggins**, reading to celebrate the release of Ms. Smith's book, *After Being Somewhere Else*. Host: Bob Stanley. 7:30pm, SPC/HQ for the Arts, 1719 25th (25th and R Sts.) Info: 441-7395 or www.sacramentopoetrycenter.org. Free.

BookTown, a bi-weekly radio show spot-

Calendar continued...

Note: Unless otherwise stated, events take place in Sacramento, CA.

lighting the literary scene, co-hosted by Molly Fisk and Eric Tomb, 1-2 pm, KVMR 89.5 FM.

Sacramento Poetry Center Board Meeting, 6 pm, Hamburger Mary's (17th and K.) Info: spc@sacramentopoetrycenter.org or 441-7395.

11 Tuesday

SPC Poetry Workshop, 7:30pm, Hart Senior Center, 916 27th St. Info: Danyen, (530) 756-6228. Free.

12 Wednesday

Dr. Andy's Poetry and Technology Hour, host Andy Jones, 5pm, KDVS-90.3 FM. Info: culturelover.com.

Mahogany Urban Poetry Series, 9pm, Sweet Fingers Jamaican Restaurant, 1704 Broadway. Info: www.malikspeaks.com or 492-9336. \$5 cover.

Rattlesnake Press: features **James DenBoer**, to celebrate the release of his new chapbook, *Black Dog: An Unfinished Segue Between Two Seasons*. Host, Kathy Kieth, the Book Collector, 1008 24th St., 7:30pm. Free.

13 Thursday

Poetry Unplugged presents: **Kimberly White**. A much published and self-published poet in the Sacramento area. She has found print in *Poetry Now*, *Poems-For-All*, *The Rattlesnake Review* and *The Sacramento News and Review*. A former poetry host at various venues, Kimberly has been featured as a reader at SPC, Poetry Unplugged @ Luna's and The Book Collector. Her work in text can also be found online at www.artCAP.org. Hosted by Barbara Noble. Open mic before/after. 8pm at Luna's Café, 1414 16th St. Info: 441-3931 or www.lunascafe.com. Free.

Poetic Light Open Mic: TBA. 8-10pm, Personal Style Salon, 2540 Cottage Way. Info: John Hughes, 470-2317. Free.

Evening of Poetry. Host: La-Rue. 7pm. Gwen's Caribbean Cuisine, 2355 Arden Way. Info: 284-7831.

15 Saturday

Underground Poetry Series: **Black Men Expressing** tour, Underground Books, 35th

and Broadway, next to Starbucks, info: 455-POET. \$3.

16 Sunday

Poems-For-All presents **Donald Sidney Fryer**; hosted by Richard Hansen. 7:30pm, The Book Collector, 1008 24th Street. Refreshments. Free mini-books. Info: Richard, 442-9295.

Third Sunday Writing Group 1-3pm, various locations. Info: eskimopi@jps.net or nancy_wallace@calpers.ca.gov.

17 Monday

The Sacramento Poetry Center presents **Claudia Epperson** celebrating her new book *The Warrior King*. Stan Zumbiel hosts. 7:30 pm, SPC/HQ for the Arts, 1719 25th (25th and R Sts.) Info: 441-7395 or www.sacramentopoetrycenter.org.

18 Tuesday

SPC Poetry Workshop, 7:30pm, Hart Senior Center, 916 27th St. Info: Danyen, (530) 756-6228. Free.

Third Tuesday Poetry Series: **Alfred Arteaga** and **Eve West Bessie**. Alfred Arteaga studied at Columbia University and UC Santa Cruz. He has received a National Endowment for the Arts Creative Writing Fellowship in Poetry and a PEN Oakland Josephine Miles Award for Literary Excellence for his book, *House with the Blue Bed*. He teaches at UC Berkeley. Eve West Bessie earned degrees from SF State University and UC Davis. She is the Yolo County Coordinator of California Poets in the Schools. She has received several literary awards including The Kathryn Hohlwein prize for poetry from The California Focus on Writers Contest (2000). She was nominated for a Pushcart Prize in 2003. She also performs as a jazz vocalist, and is a visual artist. Host: Art & Christina Montecon. Q&A follows reading. 7pm at La Raza Bookstore, 1421 R Street. Info: 743-5329. Free.

Terry Moore's Access Television Show, 1st & 3rd Tuesdays, 9pm, Channel 17 (depending on cable provider). Co-hosted by Regina High. (Sacramento viewing only.)

19 Wednesday

Urban Voices presents: **Todd Walton**; hosted by B.L. Kennedy. 7-8pm, South Natomas Library, 2901 Truxel Rd., free.

Dr. Andy's Poetry and Technology Hour, host Andy Jones, 5pm, KDVS-90.3 FM. Info: www.culturelover.com.

Mahogany Urban Poetry Series: **Sharkie Marado**. 9pm, Sweet Fingers Jamaican Restaurant, 1704 Broadway. Info: www.malikspeaks.com or 492-9336. \$5 cover.

20 Thursday

California Lectures: **Chitra Banerjee Divakaruni**. American Book Award winner, bestselling author and poet of *Queen of Dreams*, *Sister of My Heart*, *The Mistress of Spices*, and *Arranged Marriage*, in conversation with Jeffrey Callison. Capital Public Radio Host of Insight. 7:30pm. Crest Theatre. 1015 K Street. \$23.00.

Poetry Unplugged presents: **Julie Reyes**, poet, photographer, painter, and assemblage artist who now inhabits Los Angeles following her graduation from the Otis School Of Art and Design. Julie was one of the original poets who, in her teen years, attended the first Poetry Unplugged at Luna's 10 years ago. She returns to once again devastate and illuminate as she did at her last poetry performance, the now famed and infamous Rent Girl Event last December. The evening will also be a benefit for an Aids Marathon held in Honolulu, a sponsored 26.2 mile run, to be held on Dec. 11th. 2005. Contact www.aidsmarathon.com for more info. Hosted by Frank Andrick. Open mic before/after. 8 pm at Luna's Café, 1414 16th St. Info: 441-3931

continues... ➤

List Your Event:

To have an event listed on the SPC Literary Calendar, please email us at: calendar@sacramentopoetrycenter.org, dphunkt@mac.com or call Jody Ansell at: (916) 739-0768 **by the 5th of the month preceding your event.**

Thank you.

Calendar continued...

Note: Unless otherwise stated, events take place in Sacramento, CA.

or www.lunascafe.com. Free.

Escritores del Nuevo Sol presents **TBA**. 7:30 pm, La Raza Galeria Posada, 15th & R. Info: Graciela Ramirez, 456-5323 or Joannpen@comcast.net.

Poetic Light Open Mic: **TBA**. 8-10pm, Personal Style Salon, 2540 Cottage Way. Info: John Hughes, 470-2317. Free.

Evening of Poetry. Host: La-Rue. 7pm. Gwen's Caribbean Cuisine, 2355 Arden Way. Info: 284-7831.

24 Monday

The Sacramento Poetry Center: **John Amen**. Rhony Bhopla hosts. 7:30pm, SPC/HQ for the Arts, 1719 25th (25th and R Sts). Info: 441-7395 or www.sacramentopoetrycenter.org. Free.

BookTown, a bi-weekly radio show spotlighting the literary scene, co-hosted by Molly Fisk and Eric Tomb, 1-2pm, KVMR 89.5 FM.

25 Tuesday

SPC Poetry Workshop, 7:30pm, Hart Senior Center, 916 27th St. Info: Danyen, (530) 756-6228. Free.

Sutter LAMP Week (Literature, Arts, and Medicine Program) October 25-28, celebrating the arts in medicine: Art Therapy with **Peggy Gulshen**. 7pm, Sutter Cancer Center. Register: 454-6802 or spannc@sutterhealth.org.

26 Wednesday

Dr. Andy's Poetry and Technology Hour, host Andy Jones, 5pm, KDVS-90.3 FM. Info: culturelover.com.

Mahogany Urban Poetry Series, 9pm, Sweet Fingers Jamaican Restaurant, 1704 Broadway. Info: www.malikspeak.com or 492-9336. \$5 cover.

Sutter LAMP: Music Therapy with **Theresa Konomos**. 7 PM, Sutter Cancer Center. Register: 454-6802 or spannc@sutterhealth.org.

27 Thursday

Poetry Unplugged presents: **Donald**

Sidney-Fryer with Chi Cheng of The Deftones. Chi Cheng holds a BA in English Literature from UC Davis and is the author of a collection of poetry as a spoken word album entitled *Bamboo Parachute* (2000.) Hosted by B.L. Kennedy. Open mic before/after. 8pm at Luna's Café, 1414 16th St. Info: 441-3931 or www.lunascafe.com. Free.

Poetic Light Open Mic: **TBA**. 8-10pm, Personal Style Salon, 2540 Cottage Way. Info: John Hughes, 470-2317. Free.

Sutter LAMP: Dance/Movement with **Nandi Szabo**. 7pm, Sutter Cancer Center. Register: 454-6802 or spannc@sutterhealth.org.

Evening of Poetry. Host: La-Rue. 7pm. Gwen's Caribbean Cuisine, 2355 Arden Way. Info: 284-7831.

28 Friday

A Tribute to d.a. levy (part 1) featuring **D.R. Wagner, Kent Taylor, Art Beck, Linda Thorell, frank andrick** and **B.L. Kennedy**. \$5 donation for T.A.G. (The Archival Group). 8pm Luna's Café, 1414 16th St.

Poetry at the Art Foundry: **TBA**; host, Luke Breit. 7:30pm, Art Foundry Gallery, 1021 R. Street. Info: Luke, 446-POET. \$5 donation.

Sutter LAMP week concludes with **Pat Schneider**, author of *Writing Alone and With Others* (Oxford, 2003). Schneider is founder of Amherst Writers & Artists and a leading figure in the field of writing to empowerment. Schneider reads and discusses her work, 7pm, Sutter Cancer Center. Register: 454-6802 or spannc@sutterhealth.org.

29 Saturday

A Tribute to d.a. levy (part 2) featuring **D.R. Wagner, Kent Taylor, Art Beck, Linda Thorell, Robert Grossklaus** and **B.L. Kennedy**. Celebrating d.a. levy's birthday. \$5 donation for T.A.G. (The Archival Group). 8pm, SPC/HQ for the Arts, 1719 25th (25th and R Sts).

The Show: **The Big Clean Mouth Slam**

for \$50.00 and open mic. Guest host: Petri Hawkins-Byrd, the Bailiff on Judge Judy. 7-9 pm. Wo'se Community Center, 2863 35th Street. Tickets, \$5 Underground Books or fromtheheart1@hotmail.com. Info: Terry Moore, 455-POET.

31 Monday

The Sacramento Poetry Center: Traci Gour-dine hosts open mic night. 7:30pm, SPC/HQ for the Arts, 1719 25th. Info: 441-7395 or www.sacramentopoetrycenter.org. Free.

November 11th -12th

Cowpoke 11th annual Fall Gathering of Cowboy Poetry and Music. Features Sourdough Slim, Waddie Mitchell and Pat Richardson. Blue Goose Fruit Shed, 3550 TGaylor Road, in Loomis. Info: 652-4480 or www.soplacerheritage.org. \$30. Proceeds benefit So. Placer Heritage Foundation for the renovation of the Blue Goose Fruit Shed.

Take Me Away

Take me away
From emotions raging
Cell phone paging
calling me to go away
Spend another dreary day
in places I do not want to go
What is it about NO?
The first time
The last time
You do not understand?
I have another plan
Take a clue
It does not include you

(from *The Warrior King Women Long For*)

—Claudia Epperson



Claudia Epperson reads at SPC on the 17th. See calendar for details.

Claudia Epperson is a servant leader and a catalyst for change; she sees developing new leaders as one of her most important roles. She has worked in the education field for more than thirty years. In addition, Epperson enjoys painting, writing poetry, music, world travel, and catering grand events. She is an active member of the Modesto Christian Center and the Sacramento Poetry Center. Her book, *The Warrior King Women Long For*, was recently published by The Zoe Life Publishing Co.

They have been described as the Russian Amish, likened to Quakers, and were given the name Molokan by the Russian Orthodox Church. Molokan means “milk drinkers.” They were given this name because members of the Molokan spiritual order did not give up milk and dairy products during Lent, as did the members of the Russian Orthodox Church—from whom they gained their religious independence, by edict of the Tsar himself, in 1805. This past July, the Molokans celebrated two hundred years of religious freedom.

In *Tea with Bunya*, Elsie Whitlow Feliz takes us inside the world of immigrant Molokans, and the world of her childhood. Pacifists, the Molokans made their first exodus from their native Russia in the early 1900s, to escape conscription into an army that was fighting the Russo-Japanese War, and conscription into labor camps serving the Siberian mines. Molokans settled in Armenia, Canada, Baja California, and the California cities of Los Angeles and San Francisco. Ms. Feliz’s “Bunya,” her grandmother, fled Stalinist Russia and settled in the Molokan community already established in San Francisco’s Potrero Hill district.

Bunya’s world is rich with butter melting on pancakes, warm milk, hot tea served in a glass with “apricot jam/at the bottom to sweeten it.” She sings songs from her homeland and provides an endless supply of unconditional love for her granddaughter. We first meet Bunya during a dream in the chapbook’s first poem, “Prologue: Tea and Glasnost.” The speaker awakens to the “smell of garlic in her one-toothed mouth.” Our parting image of Bunya is on the book’s last page: a color photograph of Bunya herself, wearing a scarf and a gentle countenance, standing at the top of the stairs.

In telling the story of Bunya’s world, Ms. Feliz creates an authentic voice that is both the voice of childhood, and the voice of adult perspective on childhood. As a result, the reader feels present in the past while knowing that this way of life is gone. *Tea with Bunya* is set during the Second World War and the Cold War. It was a hard time for Russians in America. In “On The Way To Social Security, 1955,” the speaker in the poem is a young woman now old enough to drive. She is taking her grandmother and her aunts to the Social Security office. “Two babashkas sit in the back seat/speaking rapid Russian.” The speaker wants to smoke, but won’t in front of her Bunya. “Masha is nervous. I can see/it in the mirror. Aunt Em says Masha/worries they’ll send her back to Russia,/tries to explain that Social Security is not/the SS.”

Ms. Feliz also provides us with poems that celebrate Molokan culture, including its unique music. With its roots in Gregorian chant, Molokan music has both religious and mystical qualities. Thanks to the internet, this music can be heard on-line at www.molokane.org.

In “The Music of the Molokans: With thanks to the singers of the Molokan Church,” the reader gains insights into both the Molokan community’s history and its future. “My Russian family sang to praise/work, to praise friendship, to praise/the land, and the Lord God. Their music/echoes in the mountains of Prometheus,/lingers in the wheat fields of Russia.” The speaker tells the story of her Aunt Mary’s funeral, where she tries to understand the Russian words being sung: “and though I listened/hard I could only make out a few words:/God, home, father, go...” The speaker

thinks about her own death, and how this music will be gone. “we/ know our children can never understand this/thing about the music. They will bury us/to a different song, or probably none at all,/but once, not so long ago, our whole family sang.”

The poems in *Tea with Bunya* do more than provide an insider’s view of the Molokan community, they tell the story of an immigrant’s daughter: A story about a young girl growing up in the city, finding her way in the world, and ultimately becoming a Bunya herself. In “The Coloring War, 1943: At The Frederickson’s, Potrero Hills Housing Projects,” we get a child’s eye view of the Second World War. The speaker is a young girl. She and her friend Lila are “coloring in a book/about war. While the grownups drink their/beer, it’s our job to hate the enemy. Our/ weapon is wax, and we color American heroes.” As in other poems, Ms. Feliz makes both imagistic and metaphorical use of color. Here, they “wear the points off red crayons on the lips/of nurses, the crosses on an Army ambulance/or hospital tent.” Through the use of repetition, we start to feel the strain of the war on these children. “We wear down our gray crayon/on Navy battleships.” Honest, true images of the war’s racial elements are deftly crafted into these lines: “Green for the jungle where yellow/Japanese hide in machine-gun nests.”

In addition to worrying about the war, there are dangers at home the speaker tries to understand. There are husbands that become violent when they drink “Tokay,” and Bunya must protect her granddaughter from her own grandfather. The poem “Tea Party” is a harrowing account of her “Deddeh” coming home and interrupting their tea. “This is an odd game/of tag and Deddeh is It,” the speaker says, as Bunya desperately tries to secure the doors against his pounding fists. In the midst of the chaos, Ms. Feliz creates a wonderful moment of calm within the storm: “I look through this beautiful glass/with its beveled edges where I/can find rainbows of odd beauty/ in refraction of light. Now my/grandfather’s eye is trying to/focus on us. It is cloudy blue/and distorted.”

One of the most moving poems, for me, is “Potrero Hill Library, San Francisco.” It is written in the present day, with all of an adult’s perspective. The speaker has gone back to the old library in the old neighborhood, and the memories surface. “This is my *clean well-lighted place*,” Ms. Feliz writes. “I will make the most/important decision of my life here, sitting on/a green leather chair: *Go to college*.” It is forty-five years later. “The upholstery is torn.” “I look/around, wonder if it’s still possible for a girl/like me to read herself into a better life.”

Tea with Bunya is yet another fine Rattlechap from Kathy Kieth’s Rattlesnake Press. You can purchase *Tea with Bunya* at The Book Collector, 1008 24th Street, Sacramento, CA, or order it directly from Rattlesnake Press, 4708 Shade Tree Place, Fair Oaks, CA 95628. Price: \$5.

Once There Was Light

an essay by Dianna Henning

Like Russia's Anna Akhmatova, whom Jane Kenyon translated in 1985 with Vera Sandomirsky Dunham, Kenyon employs images that create emotional pressure, that are told with such photographic accuracy that the reader becomes witness to what Kenyon herself witnessed. With few poetic over-drive devices, other than a finely tuned ear for the music of language and a keen eye for strong images, Jane Kenyon writes about ordinary life with a fierce clarity. She is a poet of pictorial precision, of deliberate control, and her lyrical work follows much in the same vein as her forerunners Akhmatova and Elizabeth Bishop. Never does she "prettify" her work with the superfluous, for she finds magic in everyday situations, and takes those moments to turn them into quiet epiphanies.

Kenyon says in her introduction to *Twenty Poems/Anna Akhmatova*, "I love the sudden twists these poems take, often in the last line." This can also be said of Jane Kenyon, as is evidenced in "Man Waking." Kenyon starts out with a commonplace observation: "The room was already light when he awoke," but as he draws his knees to his forehead, the covers now pulled completely over him, she expands the poem into larger implications: "Not dark enough, /not the utter darkness he desired." Her timing is perfect. She has saved the poem's twist for the end, and Kenyon has built up to that moment with a keen sense of timing.

The man in the poem is an hour late for work but he lets that pass. The smell of his skin offends him. Underneath the covers he sees his hand in the light that tunnels through the blankets, and finally it is not dark enough, not the complete psychological darkness he desires. The speaker in the poem, by empathically identifying with the situation, has become the man desiring the absolute quiet of the dark.

With resolve, Kenyon writes of the owl that settles down in "Prognosis" and "The bough did not sway." The speaker in the poem is out for an early morning walk. There is a chill in the air as there is in the poem. Her mind lurches forward as though about to tumble over some precipice, but what pulls her back is clearly evident in the natural world. An owl passes her, and she does not avoid this ominous symbol of death. The speaker is nudged from her contemplation. As Kenyon's feet grope for place, so too does her mind and she makes a seemingly simple childlike assertion: "The owl in not/like a crow." A crow would make a raspy caw as it flies by, but the owl, like death itself, flies away before the speaker in the poem actually hears it, and when it lands there is a ringing finality: "The bough did not sway."

Using only five stanzas, each of which is written in couplets, as though each word unit were a magnet to the preceding one, she uses enjambment which wraps the continuation of one sentence into the next. Kenyon has written a disturbing meditation on death. She has gone from the undefined "gray shape" to the owl with alarming speed. The last five lines of the poem are free of stops, as though words too were hastening in a terrible finality toward that unshakable bough. This lyric derives its thrust from emotion, but it is not solely emotive. Kenyon's poem is emblematic of transcendence and she maintains the distance of objectivity in order to arrive at this.

As the speaker in the poem sits by her dying father, "Whose tumors briskly appropriated what was left of him," she writes that birth is perhaps the real abyss, for why else would the dying choose to keep their hands free or the young howl at birth. Kenyon goes on to say that we must honor the dying person's desire. "Reading Aloud To My Father" begins, "I chose the book haphazard," and it ends with an as-

sertion: "... and you must honor that desire, / and let them pull it {their hand} free." She uses a quote by Nabokov in the first stanza, "The cradle rocks above an abyss," coming back in the third stanza to assert, "Nabokov had it wrong..." and there Kenyon expands the poem into a philosophical moment: "That's why babies howl at birth,/and why the dying so often reach/for something only they can comprehend." By the last stanza the speaker in the poem achieves this realization: "At the end they don't want their hands/to be under the covers, and if you should put/your hand on theirs in a tentative gesture/of solidarity, they'll pull the hand free; /and you must honor that desire, /and let them pull it free." For Kenyon, the poem frees her hand—she will not pull the departed back.

Kenyon's poems are often spiritual pathways that lead to a quiet discovery. She attains this through what is best described as "Acmeism," a Russian aesthetic which holds to the principle that poems reflect perfection of form, that they embody concision, and that they speak with clarity. Acmeism, a break with Symbolism, rose to popularity in 1912 during Anna Akhmatova's time, and Kenyon, like her predecessor, relies on the image to carry the emotional weight of the poem.

In "How Like the Sound," the similarity between laughing and crying is noted. The poem begins with sound and progresses into the visual observation of a man in his mother's tattered chair, "...head back, throat/open like a hound," as he howls. This is a man preparing himself for loss. He has added "call realtor" to his list of daily chores. This loss is more than the loss of a house; it is the loss of a loved one. It is as though Kenyon looked through the eyes of the man seated in his chair, his anguished red face vanishing behind the morning paper with a chilling finality.

There is a hard edged resolve here—a knowledge that life continues. The man in the poem returns from his grieving to the daily ritual of reading his morning paper which is what saves him from being completely consumed by grief. In a sense, the speaker in this poem has become mother to the man: "Of course the howling/had to stop." One is reminded here of Elizabeth Bishop, particularly the stories of Nova Scotia and of her poem "In the Waiting Room,": "I said to myself: three days/and you'll be seven years old./I was saying it to stop/the sensation of falling off/the round, turning world/into cold, blue-black space." Words give Kenyon, as they do Bishop, the geography of stability, a firm foothold. They prevent her from falling "into cold, blue-black space."

In Kenyon's poem "The Way Things Are In Franklin," she asserts in the first line, "Even the undertaker is going out of business." Her eye roves the town with an awareness of the transitory nature of life. The poem becomes a record of her community. Stores are closed and one can no longer buy "gingham smocks/for keeping Church Fair pie off the ample/fronts of the strong, garrulous wives/of pipefitters and road agents." Her use of "smocks" and "fronts" creates music from the twinning of vowel sounds. Everything in the poem is disappearing, even the speaker's self. In the first stanza there is no personal "I," and it's not until the second stanza that the speaker regains herself. "Yesterday,/a Sunday, I saw the proprietors breaking/up shop, the woman struggling with half/a dozen bicycle tires on each arm,/like bangle bracelets, the man balancing/boxes filled with Teflon pans."

"Yesterday," which starts the second stanza, takes a single line and is justified to the right of the page to enhance the sense of things breaking up. This poem reveals the falling away of the familiar and is similar in tone to Elizabeth Bishop's "In the Wait-

ing Room.” “The windows have been soaped to frustrate curiosity,” Kenyon says, whereas in Bishop’s poem everything “is night and slush and cold” outside. Both poems obscure access to easy comfort.

Akhmatova wrote in 1917: “With the hissing of a snake the scythe cuts down/the stalks, one pressed hard against another.” Wherever Jane Kenyon is, I imagine her with Anna Akhmatova, and that from where they are they “.....see the Paradise where together, /blissful and innocent, we once lived.” They are perhaps “On the Road,” in a land not quite their own. Akhmatova says: “Though this land is not my own/I will never forget it, /or the waters of its ocean, /fresh and delicately icy.”

Perhaps they are discussing “Happiness,” and Jane is telling Anna that “There’s just no accounting for happiness, /or the way it turns up like a prodigal/who comes back to the dust at your feet.” Here one is reminded of Whitman’s invitation to the reader: “I bequeath myself to the dirt to grow/from the grass I love, /If you want me again look for me under your boot-soles.”

Kenyon might then go on to relate to Akhmatova how, “Once There Was Light” and “I was floating with the whole/human family. We were all colors—those/who are living now, those who have died, /those who are not yet born. For a few/moments I floated, completely calm, /and I no longer hated having to exist.” Then the two women might quietly stroll into the thinning distance, these lines of Anna’s singing through them: “Late sun lays bare/the rosy limbs of the pine trees. /And the sun goes down in waves of ether/in such a way that I can’t tell/if the day is ending, or the world, /or if the secret of secrets is within me again.”

Dianna Henning won Eastern Washington University’s Fellowship to Ireland, Writer’s Center in Dublin summer of ’94 and won scholarships for Post Graduate work at Vermont College and for the Breadloaf Writers’ Conference at Middlebury College, Vt. Her book *The Tenderness House* was published by Poet’s Corner Press (2004.) She has received a California Arts Council residency grant and taught creative writing in several state prisons. She and her husband Kam are owners of Thompson Peak Retreat, a reasonably priced cabin for writers to work in solitude. Dianna has published in: *Swink Magazine* (online); *Blue Fifth Review* (online); *Asheville Poetry Review*; *The Spoon River Poetry Review*; *Ginger Hill*; *California Quarterly*; *The Montserrat Review*; *The Red Rock Review*; *Psychological Perspectives*; *The Louisville Review*; *Crazyhorse*; *The Mid-America Poetry Review*; 88, *A Journal Of Contemporary American Poetry*; *Connecticut River Review* and the *South Dakota Review*. She is in *The Blueline Anthology* (Syracuse University Press 2004.) She has new work due out in *The Seattle Review*; *Visions International*; *Manzanita: Poetry and Prose of the Mother Lode and Sierra*; *High Desert Journal*; *Red Rock Review* and *Psychological Perspectives*.

An Ocean-Front Hotel Room by Ron Tranquilla
Rattlechaps Chapbooks Series, Rattlesnake Press, 2005
Reviewed by Bill Gainer

In his new book, *An Ocean-Front Hotel Room*, Ron Tranquilla shows us the strength of a man coming to terms with an uncertain future and, in doing so, gives us 16 beautiful poems.

Ron’s poems tell how he deals with the weight of being diagnosed with Leukemia. This is not a book of death and dying though, but rather a collection of poems that skip across the memory of a life that is not done living. From the book’s dedication (for Ron’s wife), “For Penny: Half a century is not enough,” to the last lines of the last poem: “when I cross, trust me, I’ll look/ back; I know that I’ll see flowers/growing where you stand.” It is obvious that Ron has lived a life worth living, has truly loved without regret and has experienced those gifts that make us all want to stay a little longer.

Rather than seeing his illness as the enemy, something to challenge and curse with angry insult, Ron almost embraces it, weighs his options and moves on. His poems carry redemption, not for him, but for his fate. It is obvious he has forgiven what he needs to. He tells us it is okay and spends no time accusing or searching for sympathy. He is no victim. He simply asks, “... will the future be/ a cold ash or a dancing flame?” As for his writing, his poem “Trauma Center” tears the hearts out of the angels; in “My Blue Heaven” he offers an almost playful look at his closeness of death, and through his poem “Apples” he tells us how 50 years of togetherness has never been a love affair – but a romance. Ron is a skillful observer of the world he lives in, a talented interpreter of what he sees and a masterful wordsmith. His is the soul of a poet.

An Ocean-Front Hotel Room begs to be made more – lengthened to a full volume. For now though, we will have to settle for these 16 beautiful touchstone poems of a life not done living. And yes Penny, half a century is not enough...

An Ocean-Front Hotel Room can be found at The Book Collector, 1008 24th Street, Sacramento, CA, or order it directly from Rattlesnake Press, 4708 Shade Tree Place, Fair Oaks, CA 95628. Price: \$5.

Call for articles!

SPC would like to include your articles about the Sacramento poetry scene on its website. There is no limit to the length of these articles. Please send your work to:

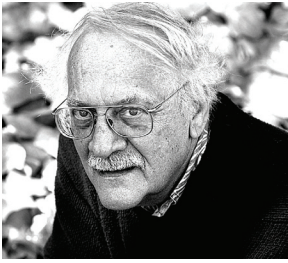
Sacramento Poetry Center

1719 25th Street

Sacramento, CA 95816.

You may also email your articles as Word attachments to dphunkt@mac.com or

poetrynow@sacramentopoetrycenter.org. Please include your name, address, phone number and email address on each page.



James DenBoer reads on the 12th at The Book Collector. See calendar for details.

James DenBoer is a Sacramento poet and independant scholar. His books include *Learning The Way*, University of Pittsburgh Press, 1968; *Trying To Come Apart*, University of Pittsburgh Press, 1971; *Olson/DenBoer: A Letter, Nine Poems; Brandi & Brandts & DenBoer & Durand & Peters & Turner*; and *Lost in Blue Canyon*, all from Christopher's Books, Santa Barbara, 1972-1980; *Dreaming of the Chinese Army*, Blue Thunder Press, Grand Rapids, MI, 1999; *Bibliography of the Published Work of Douglas Blazek*, Glass Eye Books, 2003; *Back Until Then: Prose Poems*, PalOMine Press, Berkeley, CA, 2005, and *Black Dog: An Unfinished Segue Across Two Seasons*, Rattlesnake Press, October, 2005.

He has won grants and awards from the International Poetry Forum, the National Endowment for the Arts, the National Arts Council, the Carnegie Fund for Authors, the Authors' League of America, PEN/New York, and other institutions. He has recently completed, with Maria den Boer, a translation of Book 11 of the *Opera Poetica of Venantius Fortunatus*, a 6th-century Latin poet living in the Frankish kingdoms, and is now working on a translation of 10th-11th century kharjas, short poems partially in proto-Spanish, attached to longer classical Arab strophic poems.

The black dog cocks his thick head
at the full moon;
the question he is asking is not about
the moon. It is about, instead,
the incorrigibility of what he sees;
it is all there, in front of him, filling

his nose, his eyes, his whole body
without any filtering --
and he remembers nothing after he's eaten it
except: eat this again
when it appears.

...

Black dog is all himself; unlike me,
who is filled with everyone else and those
nothings we continue to believe in,
like dead parents and lost friends
and beliefs themselves. . . .

black dog has no friends;
he would bite anyone that looks like God.
He has no belief, he is all action,
You've seen how he strains at his leash,
how he tenses and lunges at shadows
or more than shadows.
I will have to choose someday;
or have I already chosen?

I have not fallen without thought,
have not landed without the grace
of believing I would land.

I have not loved believing,
but have loved without caring to believe.
Black dog has no thoughts
that run down his spine, as I have thoughts
at the ends of all my fingers.
See me grip his lead, when he lunges.

—James DenBoer
(from *Black Dog: An Unfinished Segue Across
Two Seasons*, Rattlesnake Press, 2005)

SUBMISSION GUIDELINES

We accept poetry, book reviews, event commentary, poetry-related articles and interviews. Accompanying these with short biographies and pictures (B&W or high-contrast color JPEGs are preferred) is welcomed. Please submit 3-6 poems at a time. Include your name, address, phone number and email address on *each page*. Email submissions of poetry are **not** encouraged. Please send your work along with a self-addressed stamped envelope to:

Poetry Now c/o
Sacramento Poetry Center
1719 25th Street
Sacramento, CA 95816

Reviews, articles and pictures can be sent via email to:

poetrynow@sacramentopoetrycenter.org
or dphunkt@mac.com.

Please keep book reviews between 500-1500 words, event commentaries between 100-250 words and interviews and articles between 500-2000 words.

Please note that accepted work will also be available on our website:

www.sacramentopoetrycenter.org

Recently Released/Available Again:

1. *Why I Collect Moose* by Svea Barrett
winner the first Poet's Corner Press chapbook contest 2005
2. *The Miracle Shirker* by Brad Buchanan (Poet's Corner Press)
4. *Another Heart Dancing in the Flames (littlesnake broadside #15)* by Todd Cirillo (Rattlesnake Press)
5. *In the Absence of Silver* by Victoria Dalkey (Rattlesnake Press)
6. *Black Dog* by James DenBoer (Rattlesnake Press)
7. *Joe's Rain* by Quinton Duval (Cedar House Books, POBox 73, Manchester, WA 98353; www.cedarhousebooks.org)
8. *Free Wheeling* ed. Elsie Whitlow Feliz
(Towe Auto Museum, www.toweautomuseum.org)
9. *Running Away With Gary the Mattress Salesman* by Catherine Fraga (Poet's Corner Press)
10. *Under the Shuttle, Awake* by Taylor Graham
(Dancing Girl Press)
11. *Vyper #1* ed. Robert Grossklaus (Rattlesnake Press)
12. *Fangs #1* ed. Robert Grossklaus (Rattlesnake Press)
13. *The Empress of Certain* by Norbert Hirschhorn
(Poet's Corner Press)
14. *The Land* by Susan Kelly-DeWitt (Rattlesnake Press)
15. *Way Too Much Sky (littlesnake broadside #13.1)* by Kathy Kieth
(Rattlesnake Press)
16. *Rattlesnake Review #7* ed. Kathy Kieth (Rattlesnake Press)
17. *The Commuters: A Novel of Intersections* by Cheryl Klein
(City Works Press)
18. *James Dean's Diaries* by Arthur Winfield Knight
(free online by The King's English at www.thekingseenglish.org)
19. *Erik and Laura-Marie Magazine #29* by Laura-Marie
20. *Territorio Nuevo (littlesnake broadside #16)* by Irene Lipshin
(Rattlesnake Press)
21. *All From Elsewhere* by William Ludington
22. *The Novice Mourner* by Josh McKinney
(2005 Dorothy Brunsman Poetry Prize at Bear State Press)
23. *El Sobrante: Selected Poems, 1975-2005* by Charlie Macdonald
24. *Letters With Taloned Claws* by Eileen Malone
(Poet's Corner Press)
25. *We Have Tress* by Alexa Mergen
26. *Bigfoot Lives* by Crawdad Nelson
27. *The White Bone Harp* by Barbara O'Donnell
28. *Caught Against the Years* by Joyce Odam,
illus. by Charlotte Vincent (Rattlesnake Press)
29. *Brevities #31* ed. Joyce Odam
30. *A Whooping Crane Diary* by Jeff Ross
31. *Ithaca* by Gilbert Schedler (Poet's Corner Press)
32. *The Common Fire* by Shelley Sevren
33. *Mudsong* by Michael Spring
34. *Greatest Hits 1981-2004* by Hannah Stein
35. *An Ocean-Front Hotel Room* by Ron Tranquilla
(Rattlesnake Press)
36. *This Land Is Not My Land* by A.D. Winans (Presa Press)
37. *State of Siege* broadside by A.D. Winans
(Black Shark Press: www.mysteryisland.net/shotglass07)
38. *King* broadside painting/print by F. N. Wright
(Black Shark Press: www.mysteryisland.net/shotglass11)
39. *The Battered Bride Overture* by Mary Zeppa (Rattlesnake Press)

Local blogs/websites to check out:

Rhony Bhopla: <http://rhonybhopla.blogspot.com/>
Brad Buchanan: www.miracleshirker.blogspot.com
Robert Grossklaus: www.xanga.com/dphunkt6/
Richard Hansen: <http://www.sacfreepress.com/poems/>
Ben L. Hiatt: <http://digitaldawg.blogspot.com/>
David Humphreys: www.poetscornerpress.com
James Lee Jobe: <http://putahcreek.blogspot.com/>
Colette Jonopulos: <http://colettej.blogspot.com/>
<http://tigerseyepoet.blogspot.com/>
Kathy Kieth: <http://medusaskitchen.blogspot.com/>
Crawdad Nelson: <http://www.crawdadnelson.com/>
Larry Stenzel: www.larrystenzel.com
Patricia Wellingham-Jones: <http://www.wellinghamjones.com>

Do you have a poetry blog or website you'd like people to know about? Email the web address to: dphunkt@mac.com.

Do you have a recently released book or know of one that you feel should be listed here? Contact us at poetrynow@sacramento-poetrycenter.org with the title, author, publisher and any quips, quotes or even lengthy reviews of the work.

Most books listed here are available at:
The Book Collector
1008 24th Street
Sacramento
442-9295

New from Rattlesnake Press—

Fangs I: Poems from The Snake
edited by Robert Grossklaus

Elsie Whitlow Feliz:
Tea With Bunya

Snake books of all ilk are available at The Book Collector. Pick up Rattlesnake Review #7 and littlesnake broadsides from Todd Cirillo & Irene Lipshin

Deadline for Vyper #2 is NOVEMBER 1st! Send poems from people ages 13-19 to kathykieth@hotmail.com. And check daily for poetry/news/gossip on: medusaskitchen.blogspot.com

d.a. levy

Oct. 28th & 29th @Luna's @SPC/HQ

\$5 benefitting T.A.G. (The Archival Group)

Hosted by B.L. Kennedy

featuring:

frank andrick

Art Beck

Robert Grossklaus

B.L. Kennedy

Kent Taylor

Linda Thorell

D.R. Wagner

...and more...

performing the works of d.a. levy



to jim lowel's goldfish

there is little or nothing
of the minds nightwork
so there is pretending & amusement
a goldfish in a toilet bowl
a piece of the captured sun
the heart of a melons wisdom
if of the Spanish marauders
a ripping up of alabaster by its iron roots
carries this treasure off to store in a
galleon that is to die young

instead, i anchor him with old memories
and change his water by day
he thinks it is the tide

—d.a.levy

The Poet Tree, Inc.
dba Sacramento Poetry Center
1719 25th Street
Sacramento, CA 95816

FIRST-CLASS MAIL
U.S. POSTAGE
PAID
PERMIT NO. 1956
SACRAMENTO

JOIN THE SACRAMENTO POETRY CENTER & GET POETRY NOW
DELIVERED TO YOUR DOOR EACH MONTH!

Your membership is tax deductible and entitles you to receive SPC
publications and admission discounts. Please enclose a check or money order
for the amount circled:

- \$25 (standard) \$45 (family) \$75 (contributing)
- \$100 (supporting) \$200 (sustaining) \$250 (universities)
- \$500 (corporate) \$15 (persons on fixed incomes, students)

Name: _____

Address: _____

City/State/Zip: _____

Phone: home _____ work _____

Email: _____

Please make checks payable to: **The Sacramento Poetry Center**
1719 25th St., Sacramento, CA 95816

PoetryNow

www.sacramentopoetrycenter.org