

GEORGIA POETRY SOCIETY NEWSLETTER

GEORGIA POETRY SOCIETY: SERVING GEORGIA'S POETS SINCE 1979
VOLUME 28, NUMBER 4: WINTER 2006

THOMAS LUX AND LINDA TAYLOR, PH.D. PRESENT AT GEORGIA POETRY SOCIETY MEETING

The Georgia Poetry Society will hold their annual awards presentation at the 112th Quarterly Meeting on Saturday, January 20, 2007. The Society is honored to have internationally acclaimed poets, Mr. Thomas Lux and Dr. Linda J. Taylor as the featured guests. During the morning session, Mr. Lux will talk about his poetry; following the awards luncheon, Dr. Taylor will provide a workshop on writing poetry. This event is sponsored in part by *The Creative Writing Program* at Emory, the Emory Poetry Council, and the Emory English Department.

Mr. Lux's awards and grants include the prestigious Kingsley Tufts Poetry Award, three Pushcart Prizes, three NEA grants, and a Guggenheim Fellowship. Mr. Lux is the Bourne Chair in Poetry and director of the McEver Visiting Writers Program at the Georgia Institute of Technology.

Thomas Lux was born in Northampton, Massachusetts. He was educated at Emerson College and The University of Iowa. He has published over 15 books. His books of poetry include *The Cradle Place* (Houghton Mifflin, 2004); *New and Selected Poems, 1975-1995* (1997), which was a finalist for the 1998 Lenore Marshall Poetry Prize; *Split Horizons* (1994),

for which he received the Kingsley Tufts Poetry Award. Thomas Lux also has edited *The Sanity of Earth and Grass* (1994, with Jane Cooper and Sylvia Winner) and has translated *Versions of Campana* (1977).

Lux has been the poet in residence at Emerson College (1972-1975), and a member of the Writing Faculty at Sarah Lawrence College and the Warren Wilson MFA Program for Writers. He has also taught at the Universities of Iowa, Michigan, and California at Irvine, among others. He has been a finalist for the Los Angeles Times Book Award in Poetry.

Dr. Taylor teaches literature, poetry and prose writing at Oglethorpe University in Atlanta. She grew up in Northeast Ohio and was educated at Cornell University and Brown. About sixty of her poems have appeared in *The Kenyon Review*, *The Georgia Review*, *Nimrod*, *Poetry Northwest*, *Black Warrior Review*, *The Massachusetts Review*, *The Ohio Review*, and many other journals. She was nominated for a Pushcart Prize by Andrew Hudgins for her work in the *Indiana Review*.

Her poems have won prizes at the *Nassau Review* and *The Comstock Review*. Her collection *The Inner Life of Perishable Things* is being

prepared to send out. She has published a book-length annotated bibliography of the American reviews of the work of novelist Henry James, and two articles on Emily Dickinson. She sings folk and pop music, tries to play the guitar, and is an advocate for trees, water, and foster children in the Atlanta area. As often as she can, she visits the Oregon coast.

She conducted workshops with the Georgia Poetry Society in the '70's and '90's. Her teaching and research interests include: modern poetry, 19th and 20th century American literature, short fiction and writing poetry, prose and an autobiography.

Winner of GPS contests will receive prizes at the Annual Awards Luncheon.

Please make luncheon reservations before January 3 by sending \$17.00 made payable to Georgia Poetry Society and thereafter \$20.00 by January 12 to Clela Reed, 185 Red Fox Run, Athens, GA 30605. Address questions to clelareed@gmail.com or call 706-546-9554.

Inside this issue. Meeting Agenda and President's Message (2); 2007 Reach of Song (3); Poetry in the Schools, Youth Contests (4); Member News and Highlights (5-6); Poetry Workbench (7-8); Membership Form (9); Photos from Connemara (10); Directions/Map to Cox Hall at Emory University (11-12).

THE GEORGIA POETRY SOCIETY 112TH QUARTERLY MEETING

Saturday, January 20, 2007, 9:30 a.m. – 3:00 p.m.
Emory University, Cox Hall, 569 Asbury Court

AGENDA

09:30 – 10:00 a.m.	Coffee, Conversation, signing up for member readings
10:15 – 11:00 a.m.	Announcements and member readings
11:00 – 11:30 a.m.	Thomas Lux
11:30 – 12:15 p.m.	Reception and book signing for Thomas Lux
12:15 – 01:30 p.m.	Luncheon and Presentation of Awards
01:30 – 02:45 p.m.	Workshop with Linda Taylor
03:00 – 04:00 p.m.	Board Meeting

PRESIDENT'S MESSAGE

By Ron Self

Let me bring you up to date on some of the exciting things going on in the Georgia Poetry Society. First and foremost we've been adding new members, five since our quarterly meeting at Connemara. Do your part now. Share your love and enthusiasm for poetry by helping us recruit even more new members.

Second, the Traveling RoadShow has started to roll with two shows at the Harris County Library in Hamilton, GA and at the LaGrange Memorial Library. While we've yet to have a standing-room-only audience, there has been a lot of enthusiasm, the poets are having fun, and audience members are accepting our invitation to join GPS. Let us know if there is a library in your neighborhood that might like to have a visit from our poets.

Third, Jean Mahavier and her crew in Atlanta and Hilde Holmes and her crew in Columbus are delivering poetry to the young people in our schools.

Fourth, we have been busy updating the website and adding new features. Check it out from time to time at georgiapoetrysociety.org.

Fifth, Larry Hand and his committee have been hard at work doing an overhaul of our contest rules and guidelines, updating them, eliminating some points of confusion.

Sixth, we've had a great quarterly meeting at Connemara, gotten fired up by thoughts of Carl Sandburg, and now are about to have our 111th quarterly meeting at Emory in January. The program will include an awards luncheon, announcement of the 2006 contest winners, and a reading by our featured poet, Thomas Lux. It's shaping up to be another outstanding meeting, and because it is right here in Georgia, right slap-dab in the middle of the Atlanta area, we're going to expect a record turnout, folks who've never been to a GPS meeting before, folks who haven't been to a GPS meeting in a long time,

folks some of us didn't even know were still members. Be sure you are there to see it. And make your luncheon reservations early.

Finally, you will note a new column in this issue of the newsletter: "Poetry Workbench." Member William H. Williams suggested we ought to have a "how to" column with ideas to improve our ability to write better poetry. So thank you, Mr. Williams. I hope you enjoy what will, for a time at least, be a regular feature. This issue's guest author is GPS member Ginger Murchison. Thank you, Ginger, for starting us off so well.

Along with his suggestion, Mr. Williams sent something he wrote, a piece entitled "Why I Write," that begins with the words "I aspire to write." According to the dictionary behind my desk, "aspire" means, among other things: "to seek or desire with longing," "yearn for that which is better or nobler," "to rise or ascend," and comes to us from the Latin *ad*, to, and *spirare*, to breathe. You could say, then, that to aspire is to do something as basic, as fundamental and essential to life as taking a breath. We live, and thus we aspire. As poets our aspirations can take many forms, but one of them ought always to be better craftsmen with the poetry we write. A craftsman is not content with a good first draft, but planes and polishes the work, edits and revises, sometimes for years, in the search for exactly the right words in exactly the right order, an aspiration "to rise or ascend" to the perfect poem. Nineteenth century Georgia Supreme Court Justice, Logan Bleckly, described his method of writing: "I consider, revise, scrutinize, revise the scrutiny, and scrutinize the revision." As poets, we should aspire to nothing less.

Take care. Ron

P. S. Did anybody write a poem about Bob, The Horse who pulled the carriage for our July meeting?

THE REACH OF SONG, 2006 – 2007: CALL FOR SUBMISSIONS

By Bob Lynn

Robert L. Lynn, Editor, will accept submissions postmarked no later than February 15, 2007 from members in good standing of the Georgia Poetry Society for the 2006-2007 volume of The Reach of Song, GPS' annual anthology. The volume, featuring contest winners from the 2006-07 year, will be available at the July, 2007 quarterly GPS meeting. Members are encouraged to submit their work for the portion of the volume reserved for open submissions by GPS members.

Please submit up to three poems for consideration for the member poems section. Include two clean typed copies of each work, one copy with your name and address. Entries (1) must be 40 lines or less in length, (2) must not have been published in The Reach of Song, and (3) may be of any subject or form. Do not type poems in all caps or with all lines centered. Selection of poems for this section and special Awards for Excellence will be based on scoring by non-member evaluators. No more than one poem per member will be included.

So that the anthology will be representative of its membership, The Georgia Poetry Society strongly encourages and welcomes all current members to submit works for The Reach of Song, although membership does not guarantee inclusion. No entry fee is required.

Send manuscripts postmarked no later than February 15, 2007 to ensure consideration. Address your envelope:

The Reach of Song
 Robert L. Lynn, Editor, Georgia Poetry Society
 P.O. Box 2184
 Columbus, GA 31902

Entries may also be sent by Email to rllynn@adelphia.net. Questions by members may be posed by Email or by phoning the editor at 770-876-2904.

No later than May 15, 2007 each poet will be sent a proof copy of any of his/her poems selected for inclusion.

Editor Lynn commented, "Members are asked to submit their best works. Poems sent may have been published, but not in The Reach of Song and may not have been a first, second or third place winner in a past GPS contest. If the poem has been published, state the name of the journal. The 2006-07 edition will again bear the striking cover art introduced last year by John Kollock."

Lynn commended the wise counsel of the editorial committee for The Reach of Song: past presidents John Ottley and Steven Shields, and Ron Self, current president.

Copies of the 2003-04 and 2001 volumes of The Reach of Song, as well as advance copies of the upcoming 2006-07 volume, may be ordered on the form below. The 2005-06 edition was sold out. Complimentary copies will be provided to each Life Member of GPS, to first, second and third place winners in 2006-07 GPS contests, and to recipients of Member Section Awards for Excellence.

In addition GPS members will have the opportunity to donate a copy of the 2006-07 volume to their local library at \$13.50 (advance order price, including shipping.)

ORDER FORM--THE GEORGIA POETRY SOCIETY

	Quantity	Subtotal
Reach of Song 2006-07—Advance Order (price \$13.50; \$15 after July 1, 2007; includes S/H; delivery July, 2007)		
Reach of Song 2003-04 (\$10; includes S/H)		
Reach of Song 2001-02 (\$5; includes S/H)		
I wish to donate to my local library a copy of the Reach of Song 2006-07 (price \$13.50; includes S/H; delivery August, 2007 with note of your donation.) Library name, address:		
	Total Due	

Please complete the information below, mail check or money order to Georgia Poetry Society, P.O. Box 2184, Columbus, GA 31902. *Your cancelled check is your receipt.*

Name		Address	
City		State/Zip	
Phone	Home	Work	Cell
Email		Website	

POETRY IN THE SCHOOLS

By Jean Mahavier and Hilde Holmes

Through the end of November the schools visited in the Atlanta Area by volunteer poets were: Sprayberry Academy, Marietta Meadowcreek High School, Gwinnett County Cliff Valley Elementary, Atlanta Huntley Hills Elementary and Montessori School, Norcross Arbor Montessori Elementary and Middle School, Decatur. If you want to visit schools with us, please email Jean at: jmaha@bellsouth.net or phone 404-633-3129.

GPS members in Muscogee County began a poetry in the schools program this quarter. We visited fourth and fifth graders at Forrest Road Elementary, St. Mary's Road Magnet School, Dimon Elementary, and J.D. Davis Elementary Schools. Teachers and students welcomed us and we enjoyed them, certainly as much, if not more. They are so spirited and enthusiastic, not to mention talented, and made our visits such fun. If anyone would like to join us in this effort in the Chattahoochee Valley Region, please contact Hilde Holmes at: oma@mchsi.com.

Editor's Note: Thanks to Jean Mahavier, Anne Bucey, Ira Harrison, Thomas Haynes, Marian McDonald, Hilde Holmes, Ron Self, Freddie O'Connor Riley, Keith Badowski, Laura Phelps and Linda Ames.

YOUTH CONTESTS

By Deuce Douglass

The GPS conducts annual awards programs for students in grades 1-12 enrolled in a Georgia public or private school or home-schooled at a permanent Georgia address. Information on the Margery Carlson Prize and the Marel Brown Prize can be found below, and at the GPS website, www.georgiapoetrysociety.org, which also contains a printable copy of the required entry form.

The *Margery Carlson Prize* is awarded annually by the Georgia Poetry Society for poetic achievement by students in grades 1-5. The *Marel Brown Prize* is a two-tier contest with prizes awarded annually by the Georgia Poetry Society for poetic achievement by students grades 6-8 and grades 9-12.

ELIGIBILITY: Any student in grades 1-12 enrolled in a Georgia public or private school or home-schooled at a permanent Georgia address.

Fees: There are no entry fees for this contest.

Prizes (1st/2nd/3rd): \$15/ \$10/ \$5 (Margery Carlson, grades 1-5)

\$20/ \$15/ \$10 (Marel Brown, grades 6-8)

\$25/ \$20/ \$15 (Marel Brown, grades 9-12)

Prize-winners also receive a copy of the issue of The Reach of Song that contains winning youth poems.

RESTRICTIONS: Poems must be accompanied by entry form (a printable copy of the form is available on the GPS website at www.georgiapoetrysociety.org).

Length of poem: maximum of 32 lines.

Only one entry per student.

Maximum of four poems per school.

Subject: Any subject in good taste, any poetic form. Poem must be student's original and unpublished work. Teachers should ensure that works are not plagiarized.

HOW TO ENTER POEMS:

To guide submissions, please adhere to these format considerations:

* Type or word-process on standard 8.5x11 white paper. Grades 1-5 may submit hand-written entries. Please ensure legibility.

*Do not include illustrations.

*Select a standard font such as Times-Roman rather than some unconventional font (such as script fonts or Gothic). Use fonts no larger than 14-point.

*One poem per page. Poems must be in English.

*Submit two copies of the poem, one without author identification. The copy with identification should be taped, pasted or stapled to the entry form. Keep a copy of the poem submitted as they cannot be returned.

*Send all manuscripts from the same school in one envelope with school name and grade level on the envelope exterior. No entries accepted from individual students unless home-schooled. Winners will be posted on the Society website at the completion of competition.

*Entry form must accompany each poem and must be complete. Form must be signed both by the student submitter and the sponsoring teacher.

*No emailed or disk entries accepted. Entries should be mailed to: Georgia Poetry Society, P.O. Box 2184, Columbus, Georgia 31902

DEADLINE: All entries must be postmarked no later than **January 31, 2007**.

JUDGES: The Georgia Poetry Society will select qualified judges who receive the copies without author identification for judging. Winners are announced at the April meeting of the Society. Winners are invited, but are not required, to appear with parents and/or teachers to receive their awards. The Georgia Poetry Society reserves the right to publish prize-winning poem in its annual anthology *The Reach of Song*. Until published, rights rest with the Society. After publication, or a decision not to publish, rights revert to the author.

MEMBER NEWS AND HIGHLIGHTS

Welcome to new members who joined the Georgia Poetry Society during the Fall.

- Ellouise Connolly, Pine Mountain, Georgia
- Sorcha Duncan, Gum Spring, Virginia
- Martha Hartley - Pine Mountain, Georgia
- Brad King, senior high school student from Douglasville, Georgia
- Tonette Taylor Long, a retired university professor from Dahlonega, Georgia

Dr. William Frank McKemie, M.D. President of the Georgia Poetry Society from 1988 – 1990, Dr. McKemie died in Atlanta on December 5, 2006 after an extended illness. Frank published two nonfiction books, **McKemie Pioneers**, and **From Zetto to Normandy**, and several books of poetry.

"Dr. Frank", known for his kind heart, keen intellect and sense of humor worked long hours and was deeply involved in the community. He served as president of the Georgia Academy of Family Practice and on the Council of the Medical College of Georgia and the State Board of Health. He served five years as staff physician for the Georgia Mental Health Institute before retiring in 1986. As a steward of Albany First Methodist Church, he voted to integrate the congregation. Frank belonged to the Kiwanis Club and to the YMCA, where he served as board chair.

The family requests donations be made to Decatur First United Methodist Church or to Hospice Atlanta, 1244 Park Vista Road, Atlanta, Georgia 30319.

Ginger Murchison, Editor of *The Cortland Review*, an online literary journal distinguished by Forbes Magazine as "Best on the Web" three times and the first to publish in RealAudio as well as text, recently retired from "POETRY at TECH" to attend the M.F.A. Program in Poetry at Warren Wilson College in Swannanoa, North Carolina. Ginger is one of only four applicants accepted for the semester beginning January 3. Published in several small press journals and anthologies, she has poetry published or upcoming in **Atlanta Review**, **Terminus Magazine**, and the **Chattahoochee Review**. Her chapbook, **Small Craft Advisory**, will be released in the spring.

Pearl H. Cockrell (Sep '06) "When I received my GPS newsletter today and read your news column, I decided to send in my own news.... I enjoy reading of you and your activities. Pearl relates that she sold several poems the year to *Mature Years*, a quarterly publication of the United Methodist Churches, and *Mature Living*, a monthly publication of Southern Baptist Churches, and *Writers' Journal*. Congratulations, Miss Pearl!

Emery Campbell "My highly acclaimed* poem "*Marsupial Saga*" was published in the online journal **Laughter Loaf** at <http://molyworld.net/laughterloaf/marsupial.htm> and my even more highly acclaimed* poem "*Broken Heart Redux*" is now appears at <http://www.goodgoshalmighty.com/poetry.elc.01.htm>.

*By me mostly



Kristina Simms

Tina, as she is often called, celebrated her 70th birthday by publishing a volume of poetry, **A Second Spring** (iUniverse, 2006), that includes poems that have appeared in three previously published chapbooks, plus a few new ones. Read about **A Second Spring** at <http://kristina-simms.blogspot.com/>. A number of the poems were published originally in journals, including *Aura*, *Habersham Review*, *Zone 3*, *Thema*, *Georgia Journal*, *Old Red Kimono*, *Slant*, *Snake Nation Review*, *Poem*, *The Chattahoochee Review*, the *Harbinger*, and in the GPS anthology, *The Reach of Song*.

Tina, as she is often called, is listed in *An American Directory of Poets and Writers*, sponsored by *Poets & Writers* magazine (New York). She is a graduate of Mercer University (during a previous inter-glacial period), earned a master's degree in English from Stephen F. Austin State University in Texas, and did doctoral work at Georgia State University. She has taught English on the high school level and part-time at a number of colleges. She retired with over 20 years experience as a high school counselor.

She has published newspaper columns, magazine articles, and several books, including *Macon, Georgia's Central City: An Illustrated History* (Windsor Press, 1989) and *A Year at the Lake* (Xlibris, 2003). In 2004, she attended the summer writer's conference at Sewanee. She feels no stigma about publishing her own poetry books because she is waaaaay out of the academic loop and doesn't plan to hold her breath until a university press makes her an offer!

Annabel Alderman "While looking over the Newsletter, I decided that I might have something to tell, after all.



Strange Beginnings: It was a bright mid-morning at a writers' seaside conference, and I ~ who revel in being known as a novelist ~ was open to suggestion about what to write next. Somebody read a stunning piece they called "Cowboy Poetry". I said to myself, Aw, I can do that.

Later that day, I made a start with "Lottie Marie, She Can Handle It". I decided that "Farewell Party", which I'd written weeks before, fit the descriptive mode fairly well, and I read it (recited it from memory) that night on the open mic stage. The response was gratifying, to say the least.

Only thing, once started, I couldn't quit. Ideas tumbled about in my head and words poured out on scraps of paper. Back home, the obvious problem stopped me cold: I was not operating in cowboy country! I was based in a South Georgia village where cowboys are scarce.

As I slept that night, the answer came: just call it something else. Okay, but what? I don't know when that name surfaced on a blank piece of paper, but one day, there it was ~ "Dirt Road Poetry".

You think you know something about elation? Something about leaping up and shouting, "Hallelujah?" Not 'til the name you've been searching for lands right there before your eyes.

Since that splendid revelation, I've managed to acquaint a number of poetry lovers with my newfound art form. More, Valdosta Magazine does me the honor of referring to me as the Dirt Road Poet, having boldly published some of the same in almost every issue for the past more than two years. Besides all that, I've created an entire poetry book manuscript of Dirt Road creations ~ call it Redneck Ties. There's something oddly disconcerting about Dirt Road poetry ~ it often comes across with a male voice. I've decided there's nothing amiss about that. Yet, can it possibly be that I've found another calling? See what some members are doing in their spare time ~ even when they should be working on a novel? Thanks, Annabel!

Here is a sample:

After All, Family Matters

She's at th' house right now, practicin' –
Curling 'er hair an' practicin'.
By time I git there, she'll be got it perfect.
"Mansfield," she's gon' say, not "Manse," Like she
gener'ly does. Nope, not this time.
"Mansfield, honey," she'll tell me,
Chenida called while ago, an' she's bad sick.
They don't know what it is, but she sounded real bad
off.
So I reckon I better go on over t'Waycross
An' do what I can t'he'p. We might have t'take'er

T'th' 'mergency room 'fore it's all over.
You won't mind t'stay with Rosie tonight, will ya?"

Who, me? Mind t'stay with my little girl?
Not a-tall. Stay right here at th' house
With my little two year-old child
While her mama puts more'n a hunderd miles
On that there Camry I knowed I shouldn' 'a bought.
"Where's Gifford at?" I'm gon' ask 'er.
Gifford's a outlaw that's married t'Chenida.
"Oh, I think he's workin' in Savannah right now,"
She's gon' tell me. All the time, I know
Gifford ain't workin' nodamnwhere.
Me an' Rosie go out t'th' front
An' watch Mommy drive off.
That's when I remember Dolly Frances Waltham,
An' how she used t'say she'd love me
Long as she lived, didn' matter what happened.
I wonder if she still does . . .

© Annabel Alderman 2006

F. William Broome

Bill, as he prefers to be called is a native of Atlanta. ...a loyal American, (who) served in the Air Force, and is proud of having done community work for many years.



His memoirs, [A Will Of My Own](#) (2000), was followed by [Kicking Leaves Barefoot](#) (2003), a skillful presentation of free verse, sharing his humor about love and the need for being loved. A second book of free verse, [The Man From La Mancha](#) (2005) is an innovative bid to observe the 400th year of Cervantes' writing. His newest book [Windmills Beyond La Mancha](#), offers

80 poems, within phases framed by characters and events in Don Quixote's life. Throughout, it is light presentation of a better side of life. You may buy it at AD, Amazon.com or Barnes and Noble. You may purchase an autographed copy from Bill for \$15 (includes postage). Send check to: 147 Elbert Gaddis Rd., Dahlonega, GA 30533.

Gentle Rain

We know what a good rain is about.
It isn't about thunderstorms wreaking havoc
on the just and the unjust.
Rain is about gently falling drops of water
refreshing needy soil
where plant roots survive
in sweet softness
like a yearning to soak clothes and skin
washing away modest sins and grime.

The gentle rain of peace and place is
when wetness weaves a cool soothing umbrella
shielding us from the dull indifference
of dry opinions and warped goals
then a soothing drizzle that yields to
a finale of glistening mist
before bright sunshine's warmth
dries up your and my moist see-through dreams

© 2004 F William Broome

POETRY WORKBENCH

GRAMMAR: DOING SOME OF THE HARD WORK IN POETRY

By Ginger Murchison

Beginning to write--for most of us a long time ago--we were taught to pay attention to sentences, sentences that were made up of subjects, verbs and, in some cases, direct objects, sentences that got more complicated as we learned about adjectives, adverbs, prepositional phrases, and, hopefully, infinitives, gerunds and participles. Eventually, we learned to combine clauses and phrases in complex ways, and once we started writing poetry, we discovered that language is far more than just words; it's also how one word works beside another to contribute to meaning and feeling. That's syntax.

Growing up with language, we grow up with its grammatical complexities, so the best way to know if a sentence is correctly written is to read it aloud. The well-schooled, well-practiced ear will pick up on what's not working in a sentence, and the brain will do the job of sorting through all sorts of syntactical complication to get at the sentence's heart (the subject, verb, and direct object).

Anyone who is tempted by the theory that poetry is a place where grammar doesn't matter, should try this little analysis on a favorite poem. I selected both a book and the following poem entirely at random:

Gretel
said she didn't know anything about ovens
so the witch crawled in to show her,
and Bam! went the big door.

Then she strolled out to the shed where
her brother was fattening, knocked down
a wall, and lifted him high in the air.

Not long after the adventure in the forest
Gretel married so she could live happily.
Her husband was soft as Hansel. Her
husband liked to eat. He liked to see
her in the oven with the pies and cakes.

We know the story so, in just these few lines, we've already picked up on Ronald Koertge's deliciously-humorous, revisionist version of the familiar tale, but what's not immediately apparent is that the poem is all the better because Koertge knows grammar so well. Zeroing in for a closer look shows just how he has put syntax so effectively to work.

It's immediately clear that the title is the first sentence's subject. We accept that, and by the second stanza, we've settled in to accept the fairly regular pattern of 3-line sentences and the fact that the stanzas come to full stops—end with periods; the thought is over, so the stanza is over.

While our minds have no difficulty at all taking in the meaning while we are reading, when we start to examine the context, we realize it's not as simple as we first thought. The first stanza is a compound sentence: three different subjects and verbs separated by the conjunctions SO and AND. Gretel said ((that) she didn't know anything about ovens), SO (the) witch crawled, AND (the) door went BAM!

<u>SUBJECT</u>	<u>VERB</u>	<u>DIRECT OBJECT</u>
Gretel	said	(that) she didn't know anything about ovens (noun clause)
witch	crawled	
door	went	Bam!

The second is a simple sentence with a compound verb: "She strolled...,knocked..., and lifted...."

She	strolled	
(she)	knocked	wall
(she)	lifted	him

And just when we've been lulled into the comfort zone of the three-line-sentence stanza, we get knocked off balance by a stanza of four lines with four sentences. Something in us is (consciously or unconsciously) startled, but there is nothing accidental in a good poem. What is Koertge up to?

After an introductory element ("Not long after the adventure in the forest") that our brain registers and sets aside waiting for the meat of the sentence, we get subject-verb-SO-subject-verb ("Gretel married SO she could live...."), a compound sentence: two subjects and two verbs separated by a conjunction.

<u>SUBJECT</u>	<u>VERB</u>	<u>DIRECT OBJECT</u>
Gretel	married	
she	could live	

The second sentence is a simple sentence with a predicate adjective.

<u>SUBJECT</u>	<u>VERB</u>	<u>DIRECT OBJECT</u>
husband	was	(soft is a predicate adjective, not a direct object)

The third is a simple sentence with an infinitive (acting like a noun) as a direct object.

<u>SUBJECT</u>	<u>VERB</u>	<u>DIRECT OBJECT</u>
husband	liked	to eat (infinitive)

The fourth sentence is a simple sentence with an infinitive as a direct object, but in this case, the infinitive, while it acts like a noun, is *being* a verbal, so it takes its own direct object the same way a verb does: "He liked to see her...."

<u>SUBJECT</u>	<u>VERB</u>	<u>DIRECT OBJECT</u>
he	liked	to see (infinitive) her (direct object of the infinitive) and all of it (to see her) is the direct object of "liked"

It's not necessary to pay this much attention to grammar to read Koertge's poem. Every reader who knows English without the ability to analyze what's going on here in grammatical terms, has a brain doing a sizeable amount of work to ferret out the subjects and verbs, to know who was doing what, and separate the main elements from the subordinate ones to keep him on track and allow him to come away with what the poem says. If we want to read like a writer, however, it is necessary to know all of this grammar to appreciate how the poet's use of syntax makes the poem *work* and work on a level beyond what the reader's ear hears.

While Koertge is telling the story we already know, he is rather straightforward, both with the facts and in the syntax. However, the third stanza holds a surprise: we didn't know Gretel was married, and we, for sure, knew nothing about her husband. Koertge not only throws us off balance with jarring news, he throws us off balance with jarring syntax. He's thwarted our expectation for another three-line sentence, thus his surprise lives in the words AND in the syntax.

The poem doesn't tell us that Gretel is unhappy, and as long as the poem stays with its fairly regular pattern (one we were set up to accept at the beginning), regardless of what the words tell us, we will be swept fairly happily along, but as soon as the syntax gets bumpy (remember mood, tone, word choice and other poetic elements are operating at the same time), something in the reader experiences an unsettling, and that unsettling contributes to how we feel as we read.

It shouldn't surprise us at all, then, to know that the next line is a complete informational and syntactical shock, structured unlike anything we've seen yet in this poem or in our experience: "Ever after was the size of a kitchen."

God bless our brains for working out the meaning while the syntax gets in the way to make us feel as if we're in a room with crooked walls and the door ajar, and we haven't even broached the subject of how the *line* works. Poets have to pay attention to both!

Again, in the first stanza, Gretel has come through as the story goes, and all is right in the world of the poem. As a strategy to keep us in our comfort zone, Koertge's lines, in the first stanza, break at normal grammatical pauses. But the savvy poet/reader can bet that any poet worth his salt who has set us up with expectations, is going to fail to meet them, and we can already see unusual line breaks showing up in stanza two.

The witch in the oven, Gretel has such confidence, she "strolls" out to the shed. There's no panic in this heroine, but notice the line break on "where," forcing the reader to hurry ahead to learn that "her brother was fattening, knocked down." With this line break, the poet momentarily confuses us into thinking that Hansel was "knocked down." Human emotion aroused, the reader rushes forward, curious to know how he came to be "knocked down," but whether we know grammatical terms or not, our brains kick in to set us straight. "She" is still the subject, so "knocked down" can't be about Hansel's condition; it has to be something else (another verb) Gretel did. Our brains won't let us make that mistake, and just as we come around to that correction, we read "a wall" and know Gretel's "knocked down a wall" and "lifted him high in the air." Oh, man. What a girl!

Just look what Koertge, with his syntax and his line breaks, has done with our emotions in just six lines. Gretel did the witch in, and all is well. With Gretel, we are full of confidence, but something startles us out of our comfort zone. First, we are curious, then frightened for Hansel, then, along with him, "lifted high in the air." It's a roller coaster.

Here's the rest of the poem:

Ever after was the size of a kitchen.
Gretel remembered when times were better.
She laughed out loud when the witch
popped like a weenie.

"Gretel! Stop fooling around and fix my dinner."

"There's something wrong with this oven,"
she says, her eyes bright as treasure.

"Can you come here a minute?"

When the line and the sentence work this well together, we'd better believe it's no accident. Reading or writing, a good poet doesn't ignore a single tool, and the poet who knows grammar gets more out of every poem he reads and more into every poem he writes.

Ginger Murchison, working with Thomas Lux, created POETRY at TECH and served as its Associate Director four years. She recently retired from Georgia Tech to enter the Warren Wilson M.F.A. program in poetry. Further, she has worked nine years (the last two as Editor) on the staff of The Cortland Review, published in RealAudio as well as text, online at <http://www.cortlandreview.com>. Her poems have appeared or are upcoming in various small press journals as well as Atlanta Review, Terminus Magazine, and The Chattahoochee Review and more than a dozen anthologies. Her chapbook, Small Craft Advisory, is expected from Jeanne Duval Editions in late 2006 or early 2007.

Georgia Poetry Society New Member Application

Georgia Poetry Society dues are \$30 annually for individual members on a fiscal year basis running from June 30 to June 30. Persons joining after April 1st will be credited as members for the following fiscal year without any additional dues. A family membership, limited to parents and dependent children residing in the same household, is available for \$40.00. Student and active duty military memberships are available for \$15.00. Life memberships are currently \$300.00.

NOTE: The information you provide here may be included in a directory of members circulated to members of the Georgia Poetry Society. Do not include any information you do not want included in the directory.

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Street Address or P.O. Box:					
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Fax:					
Email (please print very carefully):					
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Name of your hometown newspaper (to be used for press release):					
If this is an application for family membership, please list the other family members who will be included in this membership:					
Please list publications in which your work has appeared, if any, and any prizes you have won or any significant activities as a poet					
How did you hear about the Georgia Poetry Society					

Type of Membership: Individual Family Student Military Life
 \$30 \$40 \$15 \$15 \$300

If you are joining as a student, please list your age ____; the name of your school _____ and your grade _____.

Volunteer: I would like to help GPS with _____.

To join: Complete this form, enclose your check in the proper amount, and mail to Georgia Poetry Society, P. O. Box 2184, Columbus, GA 31902.

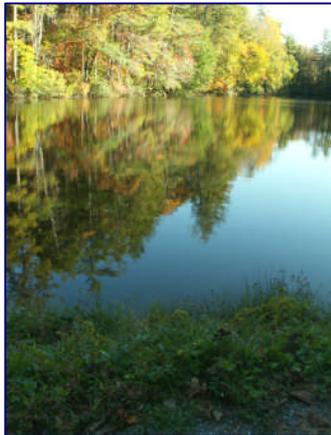
From:

Georgia Poetry Society
PO Box 2184
Columbus GA 31902

Email: georgiapoetrysociety@yahoo.com
URL: <http://www.georgiapoetrysociety.org/>

To:

❖ Dear Members: If there is a red dot ❖ on your mail address label, it means we have not yet received your dues for the year. Dues are due by July 1st of each year. According to our records your dues have not been paid. If we are in error, please notify Ron Self, smrws@aol.com or Box 751 Columbus, GA 31902, or 706-649-3080 immediately. Otherwise, your name will be removed from the active membership roster of the Georgia Poetry Society. We must send a membership list to the NFSPS by January 1st, and if you want to be included on that list, please make your payment now. ❖



Connemara

DIRECTIONS TO EMORY UNIVERSITY, COX HALL

From the South on I-85 N (Atlanta)

1. Exit 248C (GA-10 E, Andrew Young Intl Blvd, Freedom Pkwy, Carter Center) on right
2. Take International Blvd (World Congress Center) ramp on left 0.1 miles
3. Turn right onto Freedom Pkwy NE 1.1 miles
4. Take GA-42-CONN (Carter Center) ramp on right 0.2 miles
5. Continue onto CONN GA-42 E (E Freedom Pkwy NE) 0.6 miles
6. Turn left onto US-23 (GA-42, Moreland Av NE) 0.3 miles
7. Continue onto GA-42 (Briarcliff Rd NE) 1.4 miles
8. Turn right onto N Decatur Rd NE 0.8 miles
9. Bear left onto Dowman Dr NE < 0.1 miles
10. Turn right onto Fishburne Dr 0.3 miles
11. Turn left onto Ashbury Cir 0.1 miles
12. You are at Cox Hall, 569 Ashbury Cir, Atlanta, GA

From the North on I-85 S (Atlanta)

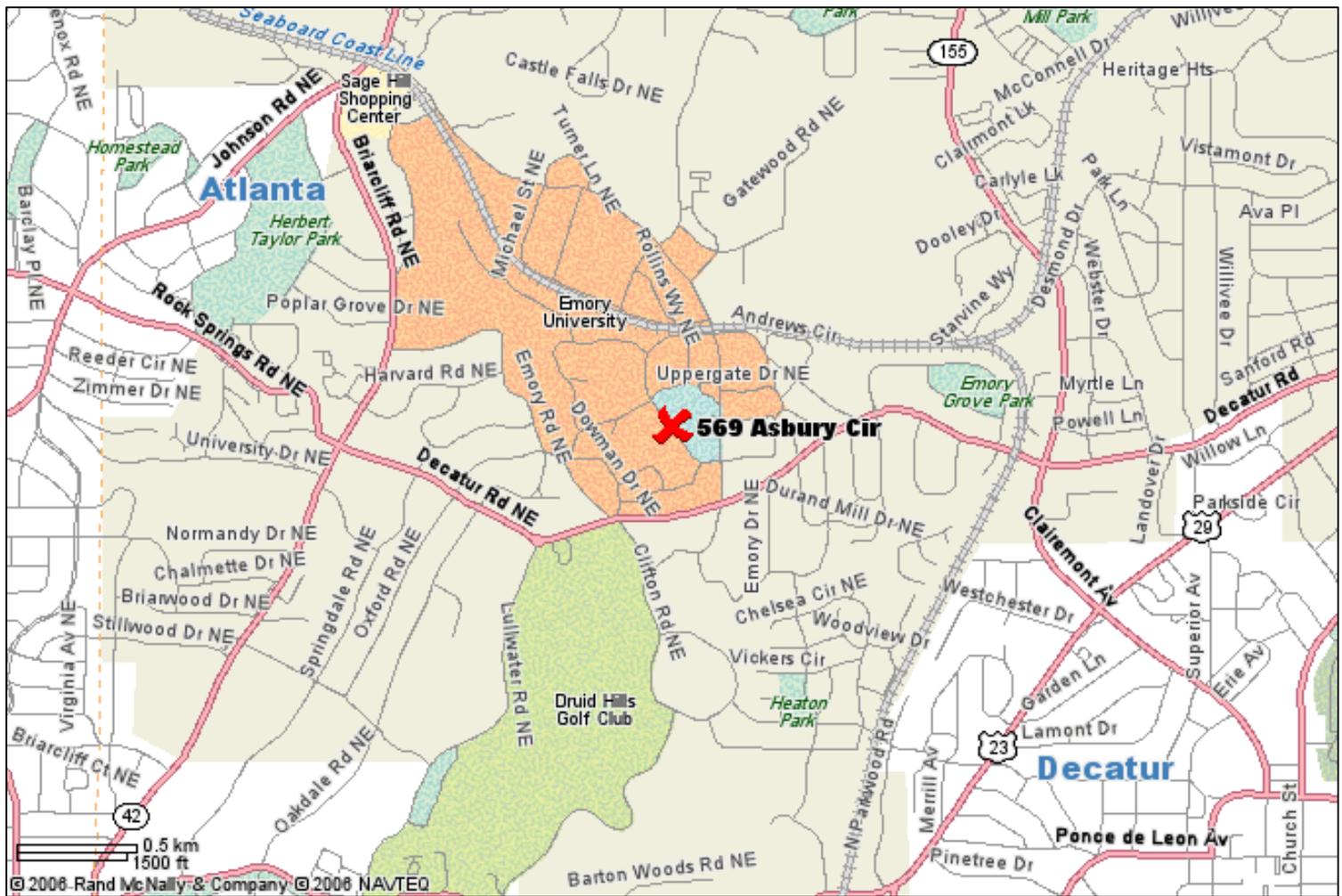
1. Take Exit 249D (US-78, US-278, North Ave, Ga Tech) on right 0.3 miles
2. Continue onto Williams St NW < 0.1 miles
3. Turn left onto US-29 (US-78, US-278, GA-8, North Av NW) 0.5 miles
4. Turn left onto US-29 N (US-78 E, US-278 E, GA-8 N, Piedmont Av NE) 0.1 miles
5. Turn right onto US-29 (US-78, US-278, GA-8, Ponce de Leon Av NE) 1.9 miles
6. Turn left onto GA-42 (Briarcliff Rd NE) 1.4 miles
7. Turn right onto N Decatur Rd NE 0.8 miles
8. Bear left onto Dowman Dr NE < 0.1 miles
9. Turn right onto Fishburne Dr 0.3 miles
10. Turn left onto Ashbury Cir 0.1 miles
11. You are at Cox Hall, 569 Ashbury Cir, Atlanta, GA

From the West on I-20

1. Take I-20 E (Atlanta) ramp on right 35.6 miles
2. Take Exit 60B (US-23 N, Moreland Avenue) on right < 0.1 miles
3. Take US-23 (GA-42, Moreland Av SE) ramp 0.2 miles
4. Continue onto US-23 (GA-42, Moreland Av SE) 2 miles
5. Continue onto GA-42 (Briarcliff Rd NE) 1.4 miles
6. Turn right onto N Decatur Rd NE 0.8 miles
7. Bear left onto Dowman Dr NE < 0.1 miles
8. Turn right onto Fishburne Dr 0.3 miles
9. Turn left onto Ashbury Cir 0.1 miles
10. You are at Cox Hall, 569 Ashbury Cir, Atlanta, GA

From the East on I-20

1. Continue onto I-85 S (GA-403 S, Veterans Pkwy) 9.8 miles
2. Take Exit 95A (I-285-BYP E, Augusta, Macon) on right 0.8 miles
3. Take I-285 E (Augusta, Macon) ramp on left 4.7 miles
4. Take Exit 39A (US-78 W, Decatur, Atlanta) on right 2 miles
5. Continue onto US-29 S (US-78 W, GA-8 S, GA-410 W, Lawrenceville Hwy) 0.1 miles
6. Continue onto US-29 S (US-78 W, GA-8 S, Lawrenceville Hwy) 1 miles
7. Bear right onto N Decatur Rd; street becomes N Decatur Rd NE 1.9 miles
8. Turn right onto Clifton Rd NE 0.1 miles
9. Turn left onto Fishburne Dr < 0.1 miles
10. Bear right onto Ashbury Cir 0.1 miles
11. You are at Cox Hall, 569 Ashbury Circle, Atlanta, GA



Emory University, Cox Hall, 569 Ashbury Circle, Atlanta

