



# GREEN FUSE NEWS



## FALL 2010

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### ***The Power of Suggestion***

What is the difference between poetry and prose? Such an old question...never truly answered. Is it as simple as line length and rhyme? If so, then how is a prose poem still a poem? And why is it so rarely a poem? And why are haiku so frequently poems? For one thing, the haiku form doesn't have as much opportunity to go wrong; length and tradition demand suggestion versus statement. There isn't time to explain, and so the poet usually must make do with juxtaposition, hints, image, and *suggestion*.

The haiku is the lady's token or sleeve—western verse is the entire suit of armor, painstakingly together, slow and and imposing and But...does it *suggest* as And what of its great- Did it pass on a genetic *explain*? So that now, jettisoned so many of its music and meter, what are we left with to balance out all that *explaining*?

***We used to wear our hearts on our sleeves.... What did that look like?***

hammered clunky, gorgeous indestructible. much as it *states*? grandchildren? tendency to when we have favorite devices of

Not much. Formal verse is out of fashion—a recent poetry contest organizer confided in me that the overwhelming majority of the entries were in the “free verse” (versus “formal verse”) category—no one writes sonnets anymore. How many Poet Laureates or Pulitzer Prize winners specialize in formal verse? We are playing tennis, as Robert Frost would say, without the net.

Is it still poetry? Walt Whitman would say, *Yes!* I say...I wonder...whatever happened to the lady's token—the sleeve, the scarf, the slip of silk that *suggested* whole terrains of the heart? Today we feel required to spell it out..."my divorce was made final today...my youngest child ran away..." or to play dry intellectual games—poetic Rubik's cubes, crossword poems, equations in syntax, impenetrable puzzles—all the pieces just sky.

We used to wear our "hearts on our sleeves"...what did that look like? A woman in blue, blindfolded, her back to the storm? Did anyone try to weight that silk down...with *explanations*? If we now live in a net-less poetic world, "free" to create as we please, let us remember that there is no poetry without the involvement of the heart, and that the heart—like God, quarks, or the sun, cannot be looked at directly—can only be seen by way of what it creates.

*Katherine West*

### ***Everywoman***

**By Anita Jepson-Gilbert**

**Puddinghouse Press 2010**

**Review by Katherine West**

*Everywoman* by Anita Jepson-Gilbert, the energy behind Denver's Columbine Poets, makes an interesting claim—it states that *Everywoman/harbors two hearts/one faithful and/wise as swallows...but...she bears another heart/flapping raptor wings/ that ache for solitary flight*. One is the domesticated bird, the other the wild predator, and *Everywoman* attempts to offer the stories of both.

There is a young  
who seeks solace  
with  
trumpet flowers—  
escape.

***Banned from sacred houses,  
she slips between stained glass  
when the moon rises orange  
and full of holy lies.***

girl from a violent home  
by way of an interface  
hummingbirds and  
but does not manage to

There is a young girl who interfaces with her doll collection when the dirty old man comes to call—yet she is just as inert as they.

There is an old woman, apparently domesticated, but who goes out to feed the chickens like *the one who comes from nowhere/at the expected hour*. Almost a deity, of sorts.

And then there is...*Anima*...

*Banned from sacred houses,  
she slips between stained glass*

*when the moon rises orange  
and full of holy lies.*

But Anima is not just another character in another story—she is a surreal Jesus, offering redemption by way of *retelling stories while we sleep*. If she is also a raptor, she must be an owl since *she dances veiled in night/...floating on her own breath*. Invisible savior, she *fills...mouths/with ancient songs*, and with these songs

*She alone endures the night,  
disarming soldiers in the dark,  
haunting all of us from other wars,  
where phantoms breathe  
from flesh so like our own.*

Many have claimed that human beings are hard-wired for story, for myth, but it has perhaps been millennia since the storyteller was a savior, was a woman, was everywoman.

## UPCOMING EVENTS

### FALL WORKSHOPS

***My Chapbook*** concerns choosing the right poems and sequence of poems for a short collection, picking works that overlap in theme, image, or technique and weaving them together in a musically compelling and story-like manner. Here in Loveland it consists of four two-hour seminars which culminate in a preliminary chapbook collection, the polished version of which may be submitted to Green Fuse for publication; out-of-town workshops run from two to three hours with a reading afterwards. Workshop taught by Katherine West [www.poetwest.com](http://www.poetwest.com)

[www.greenfusepoeticarts.org](http://www.greenfusepoeticarts.org) email: [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) for more information about having your poetry organization host “My Chapbook.”

Weehawken Creative Arts

Ouray

October 9<sup>th</sup>—2-5pm

Contact Weehawken Creative Arts to register.

Stephanie Wallin<[smlwallin@gmail.com](mailto:smlwallin@gmail.com)>

***Reading Techniques*** is a workshop that deals with both the technical and emotional elements in poetry-reading for an audience. From my own voice lessons, I have gleaned some essential aspects of the voice as musical instrument and as emotional expression. The techniques are not as difficult as might be assumed, and this class does not pretend to teach it all in three hours or three weeks, but a little of these techniques goes a long way

towards enhancing the reading of poetry. The emotional expression element has much to do with permission, example, and practice. I will have a portable recording device to give participants an idea of their progress. Guest lecturers in posture and projection and voice will visit the class on various dates and a public reading is scheduled for the evening of the last day of class. Workshop taught by Katherine West, Jeff Finer, Hilary DePolo, and Susan Rogers. [www.poetwest.com](http://www.poetwest.com) / [www.greenfusepoeticarts.org](http://www.greenfusepoeticarts.org) for more info.

Art Lab Loveland

Loveland

September 4,11,18,25—3-5pm/reading 7-9pm the 25<sup>th</sup>

\$10/class

Email: [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) to register. This class is part of the **Green Fuse Poets' Studio** workshops and is available in seminar form for regional workshops.

### ***Nature Poetry outside the Box***

Trinity Lutheran Church

Fireside Room

Ft. Collins

October 23—10-2pm/lunch and reading included

\$25.00

Email: [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) to register.

Poets have long turned to nature for inspiration, imagery, and insights about the human condition. However, until recently nature poetry has been traditionally confined in a box of the personal, observational, and reverential.

Today many poets are widening the scope of nature poetry in some timely and exciting ways to include writing about contemporary science and current environmental issues. Others are crafting poems that bridge the gap between wild and urban landscapes.

In this three-hour workshop we will look briefly at some writings by the great nature writers whose work modern poets have built on, including Robert Frost, Wendell Berry, Pablo Neruda and Mary Oliver.

Then we will look closely at poems by Colorado writer Pattiann Rogers and Arizona poet Alison Hawthorne Deming who use the language of science in their practice of poetry. We will listen to their unique voices as we study their craft.

The class will include writing exercises in which students practice giving voice to their own knowledge of and curiosity about science and their own environmental concerns. Students will also create a lexicon of words for the

landscapes they know best.

There will also be time for sharing writing in a supportive setting as well as sharing of resources for further writing, reading, and publication in the field of contemporary nature writing.

This workshop is suitable for writers and readers of poetry or for anyone who is interested in writing about science or the environment.

### **About Beth Paulson**

Beth Paulson taught college writing for over twenty years at California State University Los Angeles and now lives near Ouray, Colorado where she teaches writing and creativity workshops.

Her poems have been published in many literary magazines and her work is included in anthologies published by Houghton Mifflin Press and University of Texas Press. She has two published collections of poems, *The Truth About Thunder* (2001) and *The Company of Trees* (2004) as well as a CD of nature poetry, *By Stone By Water*.

Beth's work was nominated for 2007 and 2009 Pushcart Prizes. Her new collection *Wild Raspberries* was published by Plain View Press in 2009.

Beth Paulson  
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**Green Fuse/N. Columbine 2<sup>nd</sup> Saturday Poetry Group** meets in the DazBog conference room in downtown Loveland across Lincoln from the Loveland Museum. The group meets from 11-1pm the second Saturday of every month. Bring copies of poems you would like to workshop. Open to GF/Columbine members and anyone with an interest in poetry. **The next meeting is August 14<sup>th</sup>.**

For details email: [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com)

### **FALL READINGS**

**September 25—7-9pm**, Art Lab Loveland, Downtown Loveland 4<sup>th</sup> Street Art District. This evening will include readings by: open mic poets, participants in the Green Fuse Poets' Studio *Reading Techniques* class, and the featured poet—a class participant whose chapbook has been chosen as the first volume of the **Green Fuse Poets' Studio Chapbook Series**. Copies of this chapbook will be available after the reading for sale and signing. Jazz pianist Otto Koch

& Co. will play before and after the reading. Refreshments will be served. Dancing is encouraged.

**October 17—2-4pm**, Loveland Museum/Gallery, Downtown Loveland @ 5<sup>th</sup> & Lincoln.

Green Fuse Poetic Arts' publication of the fourth annual **IMPROV, Anthology of Colorado Poets** will be celebrated with Turkish coffee, mint tea, baklava, and tribal belly dancing by the **Bohemian Caravan**—all in order to accent the Persian poetic forms highlighted in this year's IMPROV. After the entertainment, the contributors will read from the new publication, which will be offered for sale and signing by the poets.

**October 23—10-2pm**, Trinity Lutheran Church, Fireside Room, Ft. Collins. **Colorado poet Beth Paulson** will offer a 2-3 hour poetry workshop on nature writing entitled: **Nature Writing outside the Box**, which will incorporate new approaches in nature writing such as including references and images drawn from science and environmental concerns—in other words—from the very global and contemporary world of the 21<sup>st</sup> century nature poet. The workshop will run from 2-3 hours with lunch and **a reading from the poet's new collection Wild Strawberries**, which will illustrate these approaches. **The reading will begin at 1:30.**

**November 14—5pm**, Nonesuch Theatre, Old Town Ft. Collins. Poet Katherine West and slide guitarist Jeff Finer will perform selections from the poet's memoir/poem **The Frozen Midnight**—an evocative and musical exploration of the death and rebirth of the personal and the archetypal mother. Their **CD**, which includes guest appearances by jazz musicians Aakash Mittal and Josh Moore from the Aakash Mittal Quartet ( [www.aakashmittalmusic.com](http://www.aakashmittalmusic.com) ), will be available for sale and signing. Wine and cheese will be offered before and after the performance.

The Aakash Mittal Quartet will also be playing at Avogadro's Number in Ft. Collins on August 12<sup>th</sup> at 7pm.

## **OPEN MICS**

**August 19<sup>th</sup>—7pm**, Forza Featured Reader and Open Mic—Green Fuse member **Hilary DePolo** will read followed by an open mic. Forza Coffee 104<sup>th</sup> & Federal, the third Thursday of every month. For more information email Hilary at: [Hilary@artconsultation.com](mailto:Hilary@artconsultation.com)

**August 21<sup>st</sup>—7pm**, another chance to catch **Hilary**...this time at the Ice Cube Gallery 3320 Walnut, Denver. She will read with guitarist Jeff Wittig and will be followed by an open mic on the theme of LIGHT.

**September 2, October 7, November 4—7-9pm,** Internet Poets' Cooperative Open Readings & Featured Poets, Loveland Museum Gallery, 5<sup>th</sup> & Lincoln, Downtown Loveland. See: [www.poetscoop.org](http://www.poetscoop.org) for details on featured readers.

**September 25<sup>th</sup>—7pm,** Green Fuse Poets' Studio book release poetry reading celebration with featured reader and open mic and jazz by Otto Koch. Art Lab Loveland, 4<sup>th</sup> Street Art District, downtown Loveland. See: [www.greenfusepoeticarts.org](http://www.greenfusepoeticarts.org) or email: [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) for more information.

**Note:** Any Green Fuse member who wishes to post an article, review, reading or workshop in *Green Fuse News, Winter/Spring 2011* should contact GF by December 1, 2010.