

# GREEN FUSE NEWS

WINTER/SPRING 2012

A newsletter of Green Fuse Poetic Arts

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**F**irst of all, I wish to thank all Green Fuse members and friends for their support during the past year. We have expanded in many areas and this is thanks to your generous support of poetry! **It is time for old members and friends to renew their membership and for those interested in poetry to consider joining Green Fuse for the first time.** There is a membership form included in this newsletter; please send it and *all* information with your check when you renew or join. Please send this during the month of January so you can take advantage of all of our poetic opportunities, and so we can keep you in our records.

**G**reen Fuse is starting an “**Adopt a Chapbook**” opportunity for those who wish to support grass roots poetry by making a tax-deductible donation to a specific area of Green Fuse publishing. Members who make such donations will be listed on the publication page of the adopted chapbook, with many thanks! Donations of \$50.00/\$100/\$150/\$200 can be made. Please indicate which area of Green Fuse publishing you would like to “adopt.” We publish the GRANDMOTHER EDITIONS for works by women of the wisdom years, THE GF POETS’ STUDIO for emerging writers, and the EDITOR’S CHOICE series for established poets. Contests can also be “adopted” for \$200, which will cover the prize for the winning poet. Even if you are not personally involved in publishing, supporting small press editions can be a rewarding way to help spread the enriching power of the word throughout our community. At a time when books themselves are threatened with extinction, we need your help more than ever. Consider making an “adoption” today.

**G**randmother Editions is dedicated to publishing short collections of poetry, fiction, memoir, creative nonfiction and prose-poetry by women of the wisdom years. One need not be a biological grandmother to be wise, but in these times of cultural devolution the one who births wise words is precious, and Grandmother Editions would like to support and disseminate this wisdom. If interested, please send no more than forty pages of well-crafted verse, prose, or some combination thereof. Original art may accompany these submissions. Submit via email: [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) with Grandmother Editions in the subject box. There is no reading fee, but authors are requested to become a Green Fuse member or friend for \$40 or \$15 annually.

## **R**eview: Kenneth Pobo's *Contralto Crows*

Green Fuse Poetic Arts, 2011

Review by Claudia Van Gerven

Kenneth Pobo's *Contralto Crows* pays homage to cultural icons from Heraclitus to Tallulah Bankhead. These poems are funny, poetically cunning, and intelligently tender. Pobo tells us that his favorite poet is Morticia Addams, 'moonbathing in the cemetery/ stirring fresh henbane,' and that "since Heaven shouldn't/ resemble a gated community," Mama Cass in a salmon-colored muumuu will greet us in heaven, where everything will be "truly perfect/once she starts to sing." But Pobo doesn't just glorify half-forgotten celebrities, he makes the glorious figures of the past seem human, everyday, as if we could catch an interview with them on *The Daily Show*. Whitman takes a mud-bath; "muddy-toed/ he slips, slides,/the Washington job he lost/no longer matters." For Van Gogh, heaven is "a small room,/an easel, good bread on the table." Pobo's poems celebrate the courage to create in its many manifestations, high or low. He sees the value in what each artist, no matter how famous or forgotten, brings to his or her day—beyond simple celebrity.

### **VAN GOGH'S CROWS**

Crows took his body up to heaven—  
which, for him, was a small room,  
an easel, good bread on the table,

wine. He was fairly light so only  
a small flock got him there.  
They flew back to earth—black wings

perfect for mourning. They flapped  
over a harvested wheat field, wind  
dragging a sack of winter.

*Contralto Crows* is available for a suggested \$10 donation to Green Fuse Poetic Arts (\$8 for members). Simply send a check to the above address. Shipping is free.

## **R**eview: Charles Hansmann's *Ladybug on the Odometer*

Green Fuse Poetic Arts, 2011

Review by Claudia Van Gerven

Charles Hansmann's chapbook, *Ladybug on the Odometer*, is a wonderful surprise: it takes a form we think we know and teaches us new ways to see it. Working within the ancient Japanese traditions of haiku, tanka, haibun, etc., Hansmann takes the spirit of the haiku and hones it to a cutting edge of social critique. The poems give us the recognition of an exquisite moment captured in time that these ancient traditions demand, but pushes this moment of recognition to include the social and political context of this time and this place. In "Southpaw," for example, a boy asks his father to come look at a brightening sky, but the moment of insight isn't in the beauty of the sky, but in the symmetry of the father putting down his pen, "capping the nib for the sake/ of old fashion" while the boy clutches a stubby pencil in his pocket and realizes his father's "ink stains are on the other side." Again, in "Chinatown," Hansmann describes an alley behind his house that is "a graveyard of pigeons," whose "afterlife is short and larval." When he finds one whose "legs jut/east-west," he asks "*how binary are we?*" These poems are full of insights and surprises, not the least of which is the ways in which tradition can be retained and transformed.

### *Chinatown*

My street's a single block,  
halved by an alley that's  
a graveyard of pigeons.  
I don't know whether they  
flock here to die or  
are just passing through  
when something kills them.  
They never pile up, each  
its own marvel, and their  
afterlife is short and larval.  
The one here now's all  
broken and jagged:  
its insides crawl  
with fat-rice maggots, its legs  
jut east-west, utensils  
aborted in metamorphosis  
from chopsticks to forks.  
*How binary are we?*  
The poster behind the scaffold,  
pocked by the porous brick wall,  
is beginning to waffle.

*Ladybug on the Odometer* is available directly from the author at [Chas.El.Hans@gmail.com](mailto:Chas.El.Hans@gmail.com) or Charles Hansmann, 53 Ninth Avenue, Sea Cliff, NY, 11579. Copies are \$10.00/each.

## **R**eview: Wayne Gilbert's *Magma-Mystic*

The Mighty Rogue Press, 2011

[www.mightyrogue.com](http://www.mightyrogue.com)

Review by Katherine West

In the introduction to *Magma-Mystic*, publisher/editor Anthony Guilbert warns the reader that the poems in “*Magma-Mystic* shouldn’t be analyzed, deconstructed, or studied.” He advises us instead to “read them the way the author does...and you will enter into his trance.” Another good idea might be for the publisher to include a CD with the book—to read along as the author chants his verse would be a true pleasure, and if lucky, a true trance.

Powerful poems such as “Wrestling” lose much in the transubstantiation of its soul. When *heard*, the wrestling match between “He,” “She,” and the speaker himself is like a short play—all three characters getting good lines; “she says *go down go down/she says i will restore you/i will give you a young one’s legs/a young one’s shoulders/she says i will give you life/... he laughs i will take you out/...surrender the wrestler demands/surrender— she pleads.*” And the speaker? He says, “i am a rootless reed far from water...i will not go down...i’m too afraid.” As, of course, are we all.

When *read*, much of the pathos is left in the hands of italics, which were never designed for such work, and the result is a strong but diminished version of a large piece of poetic drama. Shakespeare was never meant to be read, but read his is, in every educational institution in this country and many more besides. We listen, we use our imagination, we try to “read...the way the author [would.]” We might fail more often than we succeed, but in this case, the attempt is indeed, everything.

## **R**eview: M.D. Friedman's *Leaning toward Whole*

Liquid Light Press, 2011

[www.liquidlightpress.com](http://www.liquidlightpress.com)

Review by Katherine West

In “Poets Two,” one of the introductory poems in *Leaning toward Whole*, M.D. Friedman concludes with these lines, “The birds that sing so having sung fly on./We all fall into song until we’re gone,” and fall we do, again and again throughout this short song-book of poems.

It is not a coincidence that Friedman is a professional musician; he brings a musician’s ear to his poetics in poems such as “The Great Clock” and lines like “the clock tower.../collapses with a heaving sigh,/ a litany of ash, a chiming of embers.” We can *hear* everything—the hard “c’s” of “clock” and “collapses” crunch in our ears—the cry-like “a’s” of “collapse” and “ash” sound the human response—and yet, paradoxically, it is all still an irresistible song, a spiritual song, a “litany,” a “chiming,” endless and unavoidable.

All life then, is the clock, the song, the poem, until the book of poems itself becomes a metaphor for the poet’s ongoing theme: “the birds so having sung fly on./We all fall into song until we’re gone.”

And just in case the reader has a hard time with the idea of “fall[ing] into song” a visit to [www.mdfriedman.com](http://www.mdfriedman.com) or iTunes will provide digital versions of some of the poems in *Leaning toward Whole*, versions that will swallow anyone, leaning or not, whole!

## **C**alendar of Events, 2012

### ***Mantling and Dismantling the Narrative in Poetry and Prose***

How do we maintain the compelling power of story while keeping our writing fresh and unpredictable? Musicians have long used tools such as inversions and accidentals to shake their compositions into surprising forms, and there is no reason why writers cannot do the same. In this workshop, both prose writers and poets will...well...write! A lot. Totally unstructured free-writes will be used as lodes of golden (mantled or storied) words, words which can be mined and then *dismantled*, as many times as is necessary to find the pure ore without ever losing the narrative sparkle.

**March 4, 11, 18, 25—1:30-3:30**—Venue: The Loveland Wellness Collective, 133 E. 4<sup>th</sup> St. downtown Loveland, next door to The Chop House.

**Fee**/requested donations: \$15/class for members and \$20/class for non-members, \$10/class for participants who sign up for the entire four weeks. Like healthy food, this workshop is most beneficial if you finish everything on your plate and take the entire four weeks of classes, but even a morsel of one class or two can make a difference! In other words, come as you can.

**Katherine West** is a poet, teacher, and editor. She has published two poetry collections *Scimitar Dreams* (2006) and *The Bone Train* (2008). Her new chapbook, *Eve and Adam*, will be published by Pudding House Press in 2012.

### **Writing from your Dreams**

The world renowned psychologist Carl Jung said that a dream is like an unopened letter from the unconscious. Like a message to the soul, dreams can hold lots of creative content to fuel your writing practice. In this workshop, we will work with dream themes, plotlines and images to write poetry or mythologized short stories. Each participant is encouraged to bring their writing journals and 1-2 dreams to work with. Through Jungian-focused dream-work techniques, we will discuss dreams and amplify the symbols, images and mythological themes that emerge. The result: Some creative writing!

**April 15—1:30-3:30**—Venue: The Loveland Wellness Collective, 133 E. 4<sup>th</sup> St. downtown Loveland, next door to The Chop House.

**Fee**/requested donations: \$25 for members and \$35 for non-members.

**Jennifer Phelps** received her MFA from the Kerouac School at Naropa University in 2009. She studied at the Colorado Jung Institute for three years and has worked with her dreams, using Jungian-focused techniques, for the past twenty. Her poems have appeared in various literary journals and recent publications include an essay in the anthology *Fearless Nest: our children as our greatest teachers*. Jennifer is a professional editor and facilitates writing and dream workshops in Denver, Boulder and Colorado Springs.

### **Mixing Watercolor with Words**

Spend the day in "guided play" with Green Fuse friend and Loveland artist, Trish Murtha. We'll use watercolors to discover creative visual images to accompany our words. Trish brings a delightful teaching style, experience and techniques for an afternoon workshop. We'll cover watercolor backgrounds, impressionistic touches and illustration, and discover adventures in color "washes" and painterly brush strokes. Trish's demonstrations and one-on-one teaching will leave you with a contagious foundation in this extraordinary medium.

**May 19—1:30 - 4:30**—Venue: Loveland Feed & Grain, downtown Loveland (3rd & Railroad)

**Fee**/requested donations: \$25 for members and \$35 for non-members.

Attendance limited to fifteen participants. Supplies: \$12 for a watercolor sketch book. Paints, Brushes & Palette: Bring your own or Trish will provide a complete Starter Set for \$35 and it's yours to take home. Sign-up required by May 5<sup>th</sup>.

**Poetry Critique Group** meets on the second Saturday of every month from 11-1pm in the Daz Bog Café conference room at 5<sup>th</sup> & Lincoln in downtown Loveland directly across the street from the Loveland Museum. The event is free. All are welcome. Copies are a good idea if feedback is desired.

**The Loveland Writer's Circle** will meet monthly to share work by reading in an intimate atmosphere. Call: Jeanne & Leo at 970-593-1203 or Katherine & Jeff at 970-214-8766 or email [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) for more information.

# GREEN FUSE POETIC ARTS ASSOCIATION

Supporting poetry on a community, or grass roots, level...

[greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com)

[www.greenfusepoeticarts.org](http://www.greenfusepoeticarts.org)

## GFPAA'S MISSION

To bring together, and nurture, a diverse community of grass roots poets; to help poets develop their skills; to stimulate, at the grass roots level, an appreciation of, and involvement in, poetry; and to raise public awareness of grass roots poets.

## JOIN US!

### JOIN GFPAA!

Green Fuse cordially invites you to become a member or friend!

What do we offer our members and friends?

**COMMUNITY:** opportunities for both poets and poetry-lovers to meet and hear what is happening in poetry with frequent Green Fuse readings by both emerging and established poets.

**INFORMATION SHARING:** the GFPAA newsletter, *Green Fuse News* offers Green Fuse updates, book reviews of member publications, calendar of GF events etc. Members and friends are encouraged to submit articles and reviews to GF News. We want to hear your thoughts on the world of poetry!

**PUBLICATIONS:** Green Fuse publishes chapbooks, *IMPROV*, *Anthology of Grass Roots Poets* and the e-zine *Poetry Saves!* All grass roots poets are invited to become "Friends" of GF and submit work.

### **GREEN FUSE POETS' STUDIO WORKSHOPS AND**

**PUBLICATIONS:** GF will offer online and on-site workshops in poetics, chapbookmaking, and reading techniques. GF will publish at least one chapbook annually engendered by these workshops. These workshops are also available as a seminar for regional poetry groups; contact [greenfusepress@yahoo.com](mailto:greenfusepress@yahoo.com) to book a workshop for your poetry organization.

**OPPORTUNITIES:** opportunity to expand your skills through workshops and readings. The GF/N. Columbine chapter meets at the Daz Bog Café conference room in downtown Loveland at 5<sup>th</sup> & Lincoln Ave. the 2nd Saturday of every month at 11am to share and workshop poems. The Loveland Writer's Circle will meet monthly to share work by reading in an intimate atmosphere: email [greenfusepress@yahoo.co](mailto:greenfusepress@yahoo.co) for more information.

**WHAT IS A GRASS ROOTS POET?**

We define a “grass roots” poet as one who has not *necessarily* been educated or defined as a poet by traditional poetry societies.

**WHAT IS THE DIFFERENCE BETWEEN A MEMBER AND A FRIEND?**

Members receive discounts on workshops, books, and contest fees. Friends receive a complimentary chapbook and free online classes.

**GREEN FUSE IS A NON-PROFIT ENDEAVOR  
UNDERWRITTEN BY DUES AND DONATIONS—  
WE APPRECIATE YOUR SUPPORT!**

**ANNUAL DUES:**

Friend: \$15 Donor: \$100

Member: \$40 Benefactor: \$250

Sustaining Member: \$50 Patron: \$500

## **GFPAA Membership Form**

**Membership Type (please circle)**

- Friend: \$15
- Member: \$40
- Sustaining Member: \$50
- Donor: \$100
- Benefactor: \$250
- Patron: \$500
- renewal

**Name** \_\_\_\_\_

**Address** \_\_\_\_\_

**City** \_\_\_\_\_ **State** \_\_\_\_\_ **Zip** \_\_\_\_\_

**Phone** \_\_\_\_\_

**E-Mail (please print)** \_\_\_\_\_

**Amount Enclosed** \_\_\_\_\_

**Date** \_\_\_\_\_

**Please mail to:**

**Membership**

**Green Fuse Poetic Arts Association**

**1000 W. Eisenhower #11**

**Loveland, Colorado 80537**