



JULY 2009

Georgia Poetry Society Newsletter

VOLUME XXXI, ISSUE 2

GEORGIA POETRY SOCIETY HIGHLIGHTS

JIM ELLEDGE, CLELA REED & GINGER MURCHISON AT 122ND QUARTERLY MEETING

Dear Esteemed Members:

As the summer's heat begins to pound down on us, and the campus' beauty reminds me again that it is a living poetry of green and brown, I come to you as a happily adopted Georgian to invite you to our next Quarterly meeting here at the lovely Kennesaw State University campus. We will have two highly regarded poets to present their work, Clela Reed and Jim Elledge, as well as a returning (and charismatic) workshop presenter in Ginger Murchison. These poets' passion for poetry has led them to embark on different, yet converging journeys, through the exploration of their unique worlds in verse. We will also have our two member reading sessions, one in the morning, and the other in the afternoon, so as to enjoy and support each other's work twice-over.



Although the meeting at Kennesaw ends at 3:00 pm, there's more planned for the Georgia Poetry Society members that evening. The Essential Theatre at 887 West Marietta St NW Atlanta, GA 30318 has invited us to hold a Poetry Road Show reading as a warm-up to that evening's theatrical production. In addition, GPS members receive discounted tickets to the play for that night. It's one, I'm sure, you will be quite interested in.

ICE GLEN by Joan Ackermann. Regional Premiere.

Directed by Ellen McQueen and featuring Jo Howarth, Dina Shadwell, Jayson Smith, Spencer G. Stephens, Jim Starbh and Ann Wilson

Synopsis: Sarah Harding lives in an isolated country cottage, surrounded by a warm circle of quietly eccentric friends. She may be America's greatest poet, but no one's ever seen her work ... which is just the way she wants it. But now an editor has arrived from Boston, wanting to publish her poems and bring her the fame and fortune she has never sought. With unforgettable characters, this wonderfully funny romantic drama -- about the frozen places in our hearts coming back to life again -- is like the best Emma Thompson movie you never saw. *"Beautifully written."* **Talkin' Broadway.** *"A lovely play."* **Curtain Up.**

GPS members are invited to purchase advance tickets on their website <http://www.essentialtheatre.com/> with a special two-for-one discount code (GPSBOGO). Enter the code prior to finalizing your payment. The other option is a gamble (whether tickets will still be available): \$5 off with GPS discount code at the door.

The Poetry Road Show starts at 7 p.m. and the play begins at 8 p.m. The Poetry Road Show will feature several dramatic performers from GPS (TBA) and a short segment of open mic. *Don't miss it!*

Thank you to Keith Badowski, our esteemed President; to Linda Ames, creator of this newsletter; to the board; to the Department of Foreign Languages at KSU, for their co-sponsorship of this event; and to you, our members, for your support and dedication to the craft of poetry, and to your Georgia Poetry Society. I look forward to seeing y'all at my home away from home, Kennesaw State!

Questions or concerns? Please contact me through email: rsimon5@kennesaw.edu.

Dr. Robert Simon, Vice President

Georgia Poetry Society:
*Serving Georgia's Poets
Since 1979*



INSIDE THIS ISSUE

Agenda	2
Presenters	2
<i>The Reach of Song</i>	3
Poetry in the Schools	3
"Finding Your Material"	3
Commentary	4
Member News	5
Conferences, Etc.	6
ROS Order Form	7
Meal Order Form; Directions	8
Maps (Insert)	



GEORGIA POETRY SOCIETY
P.O. Box 2184
Columbus GA 31902
www.georgiapoetrysociety.org
Information: (334) 448-4715

Keith Badowski, President
thebeardedpoet@yahoo.com

Dr. Robert Simon, Vice President
rob1701b@aol.com

Jill Jennings, Secretary
magistra_jennings@yahoo.com

Terry Hensel, Treasurer
thensel@comcast.net

Lou Jones, Contest Chair
loutoni@plantationcable.net

Linda Ames, Newsletter Editor
linaka31904grace@knology.net



122ND GEORGIA POETRY SOCIETY QUARTERLY MEETING
SATURDAY, 25 JULY 2009
KENNESAW STATE UNIVERSITY, KENNESAW, GEORGIA

Meeting Agenda and Schedule

9:00 a.m.	Refreshments; Meet-And-Greet
9:30 a.m.	Call to order, Announcements
9:45 a.m.	Member Readings I
10:15 a.m.	Break
10:30 a.m.	Member Poet: Clela Reed
10:45 a.m.	Featured Poet: Jim Elledge, Kennesaw State University
11:45 a.m.	Autographs, Book Purchasing
Noon	Lunch
1:00 p.m.	Member Readings II
1:30 p.m.	Unveiling of the Reach of Song, 2008-2009
2:00 p.m.	Break
2:15 p.m.	Workshop with Ginger Murchison
2:45 p.m.	Announcements, Next meeting
3:00 p.m.	Board Meeting
7:00 p.m.	Poetry Road Show & Ice Glen (play) - The Essential Theatre at 887 West Marietta St NW

PRESENTING....



Jim Elledge's [A History of My Tattoo: A Poem](#) won the 2006 Lambda Literary Award for gay male poetry and the Georgia Author of the Year in poetry award. It was also a finalist for the Thom Gunn Award for gay male poetry. His work has appeared in *Paris Review*, *Jubilat*, *Five Fingers Review*, *Denver Quarterly*, *North American Review*, and other journals. He directs the M.A. in Professional Writing Program at Kennesaw State University, the Writers Workshop of Puerto Rico, and Thorngate Road, a press for queer poets.

Clela Reed holds an MA in English Literature from the University of Georgia and was a teacher of English and facilitator for the Gifted for many years. She left the classroom in 2003 to focus more seriously on her writing. Since then she has won poetry competitions sponsored by *ByLine Magazine* and the Georgia Poetry Society and has had poetry published in *Clapboard House*, *Colere*, *Caesura*, *anderbo.com*, *Kennesaw Review*, and *storySouth* literary journals. She served as Vice President and Program Chair of the Georgia Poetry Society from 2006-2009. She has attended writing conferences and workshops at Bread Loaf (Vermont), Sewanee (Tennessee), St. Petersburg (Russia) and Palm Beach (Florida) and has traveled extensively in Europe, Australia and Asia. She lives and writes in a hardwood forest near Athens, Georgia, where she and her husband are active members of the Unitarian Universalist Fellowship. She is preparing for service in the Peace Corps.



Ginger Murchison served as our featured poet at the April, 2009, GPS meeting in Athens, GA. Ginger is currently a candidate for an MFA in poetry at Warren Wilson College and editor of *The Cortland Review*. She assisted in the founding of Georgia Tech's poetry program, "POETRY at TECH", while working there for seven years. She is a two-time Pushcart nominee and her poems have appeared in *Atlanta Review*, *The Chattahoochee Review*, *Terminus Magazine* and in Volumes II and III of *Java Monkey Speaks: A Poetry Anthology*. Her chapbook [Out Here](#), was recently released by Jeanne Duval Editions.

THE REACH OF SONG 2009

The Reach of Song for 2009 is well on its way. It will be delivered to the printer on 1 July. I have been having such a delightful time this summer getting inside so many insightful, moving, and well-crafted poems. The book contains 67 member poems as well as poems from the 2008-09 GPS-sponsored adult and youth contest winners. And wait until you see the cover--another of Lee Reed's serenely beautiful photographs of a Georgia scene.

I hope to see many of you at the July 25 GPS meeting at Kennesaw State University. You will be able to pick up your copy or copies at the meeting. An order form is included in this newsletter for your convenience in placing an advance order.

Tonette Long, Editor, *The Reach of Song 2009*

POETRY IN THE SCHOOLS

Angie Branton who joined GPS about two years ago started a "Poetry in the Schools Program" in Oconee County. Angie lives in Watkinsville, the county seat. In May, Angie and Rosemary Mauldin visited Colham Ferry Elementary, and were able to spend two days with several classes of fourth graders. Man! Those kids were smart.

Angie talked to them about why she wrote poems, and used the story of "The Defense of Fort Henry." When she began to read, "Oh say can you see, by the dawn's early light", the kids lit up. One of them told us he was a direct descendent of Francis Scot Key.

Another student read a funny poem he liked about the money he had been promised by the teacher if he did certain things during the school year. Afterwards, the substitute teacher told me he read her that poem every day if she would listen.

Rosemary cited examples of several types of poetry: List Poems, Simile and Metaphor. The poems she used were from *The List Poem* by Larry Fagin – a guide to writing list or catalog verse. They also discussed the other poetry styles mentioned. Poems written by the fourth and fifth graders were provided as examples.

More well known poems by Frost, Wordsworth and several others were cited. Angie and Rosemary shared some of their poems and provided hand outs with helpful hints. They discussed the Georgia Poetry Society youth contest. Angie worked with the teachers on having the students submit poems. She provided a questionnaire handout to the teachers, encouraging further GPS involvement as well as to provide feedback.

Rosemary read several poems by Thomas Haynes, both amusing and/or moving that he wrote for his granddaughter. To end the program Rosemary shared a quote by Henry Van Dyke that Rosemary keeps in a frame on her desk. Angie held it up: Use the talents you possess, For the woods would be silent if no birds sang except the best." They pointed out that (we) don't have to always think (we) have to be the best... that poetry can be an outlet for how one feels."

Rosemary adds: I am so proud of this young woman – Angie Branton – and her commitment to the Society. We also would have been unable to do this without the guidance of Jean Mahavier. She encouraged us and was available for questions. We thank her for this.

Peace, Rosemary Mauldin



FINDING YOUR MATERIAL BY NICK NORWOOD

What to write about? It's a tough one. I wonder if any poet ever really knows for sure. Frost and Whitman seemed to have figured it out, but it took them a long time. Years after Frost had developed for himself a persona that partly directed his choice of material—or vice versa—he remarked that all his poems were based on the decade or so he'd spent farming and ever since then he'd simply been carrying his goods to market. Whitman wrote newspaper journalism, bad conventional poems, and temperance novels before, in the early 1850s, in a way no one has yet successfully explained, he discovered in himself the most original voice in the history of American literature. I find stories like these useful and instructive, but I'm guessing it's also true that the way to one's stuff is different for every poet.

I get to discuss the topic occasionally with poets on the Georgia Poetry Circuit, when I'm picking them up in, say, Valdosta, and we have to drive back to Columbus and thus have three hours to pass talking about poetry. On one such drive during the past year, Kelly Cherry had asked me about my own work and I confessed that I still felt like I was stumbling forward, trying to find myself as a poet. Then, quietly, matter-of-factly, she confessed that she still felt exactly the same way. Kelly Cherry, of course, has published at this point some twenty books.

She and I also engaged in a long discussion about family and particularly about grandparents because I told her that was something I'd been trying to write about, my own grandparents, specifically, my mother's parents, tenant farmers in East Texas who married at the beginning of the Depression and farmed the same piece of land they never owned for over fifty years. Kelly turned to me at one point and said, "You have to write about that." And after a particular anecdote I'd related to her, she remarked, "You have to write that. In fact, if you don't, I will."

It was encouraging, and maybe that was Kelly Cherry's main objective, to be encouraging. Whatever the case, the results were the same. I came away with a renewed sense of purpose about what I'm doing right now. I have the idea in my head that I want to write about the lives my grandparents lived and about my own connection to it. My way of discovering ideas for poems mostly has

been to sit thinking about my time on the farm as a kid and about the stories I'd been told and also to think about the specific concrete details of that place: the little sun-blistered farmhouse, the dark, cavernous tin-roofed barn, the jumbled, acrid-smelling field shed, and the nearby town of Deport, its cotton gin, rusting incinerator, filling station, bank, grocery store, and so on. Every one of those places and stories becomes an idea for a poem, and in the end, after many, many drafts, moments of jubilation and despair, a few of them turn out to be poems. Most don't. It's like cold-calling for salesmen: one sale in twenty calls is considered a good percentage.

And really, in this respect, my way of finding ideas for poems has always been about the same, or at least it has since I started writing poems that would eventually be published in magazines and wind up in books. I have a general idea about the kind of poems I want to write, and during hours of reflection—that is, while driving, cooking, exercising, mowing the lawn, scrubbing the bathtub, etc—the idea for a particular poem comes to me. Before I developed this way of working, I was just thrashing about. Then, while I was in graduate school, I came to admire a series of poems my teacher Scott Cairns had written in the voice of a fictional character. It gave me the idea of writing a series of poems about Ludwig II of Bavaria, a figure I'd been fascinated by since visiting the castles as an Army brat back in the '70s. Starting with that general subject area, I then moved to the idea of writing the poems as dramatic monologues in the voices of Ludwig's contemporaries. After that it was a matter of finding the personas through whom the poems would speak and through reading and research discovering what they might say. Five years after I got the initial idea, the first of them—or of any of my poems, for that matter—was published in *The Paris Review*. Later, they were published together as the volume *A Palace for the Heart*.

But monologues tend to be long. After working on the Ludwig manuscript I decided that if I really wanted to be a poet I had to learn to write a successful short lyric, one that appropriately could be called a "song." I admired Wallace Stevens and Robert Frost and Elizabeth Bishop in that regard, and so, with only a vague idea—literally, a fuzzy image of the way I wanted a poem to look on the page—I began "receiving" the specific ideas for poems that eventually would be published as my first book, *The Soft Blare*.

I feel it's been profitable for me, and I notice through observation that it seems to have been profitable for other people, to establish a general direction and then to put on a pair of blinders. To realize that a poet can't be all things and must decide what one thing to be, at least for a while. Think of a painting by Georgia O'Keeffe, a song by Hank Williams, or a film by Akira Kurosawa. Notice in each case how the specific work of art we admire was generated after the artist had first located a basic approach. An approach we might call his or her "material." The thing to do is to first convince yourself there is one thing more important for you to be than anything else.

Nick Norwood's poems have appeared in Paris Review, Southwest Review, Western Humanities Review, Southwestern American Literature, The Wallace Stevens Journal, Pleiades, Ekphrasis, Borderlands, storySouth, and in a number of other magazines and anthologies. He has been awarded an International Merit Award in Poetry from Atlanta Review, a Tennessee Williams Scholarship (1998) and a Walter E. Dakin Fellowship (2004) from the Sewanee Writers' Conference, twice been a finalist for the Vassar Miller Prize, once each a semifinalist for the Verse Prize and the "Discovery"/The Nation Prize, and a finalist in the Morton Marr Poetry Contest. On March 5, 2004, he was the feature poet on the website Poetry Daily. His first book, The Soft Blare, selected by Andrew Hudgins for the River City Publishing Poetry Series, was issued in 2003. His second book, A Palace for the Heart, a finalist for the Mellen Press Poetry Contest 2002, was published by that press in 2004. More recently, he has published a limited edition, fine press book, Wrestle, in collaboration with the artist and master printer Erika Adams. In the spring of 2008, he was a visiting fellow of Greyfriars Hall at Oxford University. Currently, he teaches creative writing and literature at Columbus State University in Georgia.

COMMENTARY: MILDRED WHITE GREER

FROM SLEEP THE MADRIGALS

~ Byron Herbert Reece, 1917-1958 ~

Far off high misty madrigals
Wake in the cloudy atmosphere
Of leaf-light under rain that falls
Gently O
Through the darkening air.
Gathered to little rivers down
Each gully, forth the water bears
Whatever it dislodge or drown,
Blossom or ant, or my own prayers
Fallen beyond me like a leaf

Surrendered to the will of wind.
An air itinerant and brief
Scarfs the slow dripping from the hedge;
And when the day is at an end
I hear from sleep's remotest edge
The singer, busy with his say
From which I shall not rest again:
A journey across an endless plain,
A traveler on a lonesome way.

"*From Sleep the Madrigals*" is reprinted with permission from Ballad of the Bones and Other Poems, p.59, Originally published: New York: E. P. Dutton, 1945. Published by arrangement with E. P. Dutton, a division of New American Library, by Cherokee Publishing Company, an operating division of the Larkin Corporation, P. O. Box 1523, Marietta, GA 30061.

It is an honor to introduce the series of commentaries planned by the Georgia Poetry Society. It is a special pleasure to discuss one of my favorite poems by Byron Herbert Reece. My real favorite is usually whatever Reece work I am reading at the time. GPS goals require that I put aside devotion to my friend and subject the chosen poem to standards one would apply to any literature.

I want to discuss "*From Sleep the Madrigals*" from Ballad of the Bones and Other Poems. The rich texture of this poem captivated me at once.

In only 19 lines, Reece traces a day of song, coexistent with earliest mountain light, continuing until borne on evening air to the yardscape hedges that might have been looked upon from his attic window, or the shallow porch of his mother's ancestral homeplace in Choestoe.

We are given everything we need to know: Place, a far mountaintop; Subject, a heard song; Atmosphere, rain that falls Gently O/ Through the darkening air; Light, that of leaves under rain; Action, the rain gathers to little rivers down each gully, and drowns elements from the natural world (ant, blossom) and takes also something from the hearer: ...or my own prayers/ Fallen beyond me...; Timing: itinerant and brief. Almost too suddenly the music is dripping from scallops of rain on the yard hedges. I am just not ready for this poem to end.

But both poem and day do. However music continues from "*sleep's remotest edge*" which I find a possible metaphor for death. But the singer has spoken throughout the day. The speaker is first voice, the "I", who is hearing. And the messenger is the Singer "*busy with his say*" and from that say, the speaker's voice comments, "*I shall not rest again.*" The solemn message is: "*A journey across an endless plain, / A traveler on a lonesome way.*"

Reece was 28 years old when this poem was published. It defined so early the seriousness of his voice, his gift to pierce surface and horizon beyond what most of us see. Establishing early faithfulness to what his muse gave in exquisite language. Also Reece was honestly dealing with his life realities as he lived it at that present moment, and as he foresaw it.

I played as a child with little watersheds made by brief rains. Haven't we all? What Reece did with his, I think, awakens in careful readers a desire to see, hear, feel, and respond more carefully. Always the Singer is there in some measure. The Georgia Poetry Society exists because we who belong, those who came before, and those who follow wish to become sufficiently sensitive to the singer personal to us that we, too, can say: "*Hey, music is up there at the top of that mountain.*" After all, in the first line, that is what Reece said, "*Far off, high misty madrigals / WAKE...*"

Mildred White Greear

MEMBER NEWS

Emma Cottrell: "My poem entitled '*31 Boys*' has been included in a book about the Civil War in Georgia to be published by Legacy Communications, Inc, available autumn 2009. These boys are buried in a small, Confederate cemetery on the Oxford Campus of Emory University (where two buildings had been used as hospitals during the war) and is guarded by a magnificent granite obelisk inscribed 'Our Soldiers.' One cannot stand among these graves without feeling you are on hallowed ground."

Janice Townley Moore: "I placed first in poetry in a national contest sponsored by Press 53, located in Winston-Salem, North Carolina. Kathryn Stripling Byer, Poet Laureate of North Carolina, was the judge for poetry. My three poems will be published in an anthology including prize winners in other categories to be issued by Press 53 in October."

Terry Hensel: Took two first places in the 2009 Spring competition of the Alabama State Poetry Society: First for "*November, 2008--Seven Years Later*", in the ASPS Spring Contest; and First (one of three winners) for "*Singular Thoughts*" in the Poetic Reflections Award Contest.

Bob Lynn: I received Second Honorable Mention for "*Reverence*" for the Jonathan Smith Memorial award, Alabama State Poetry Society.

Emery Campbell won Third Place, an Honorable Mention, and a "Special Recognition" in a recent Utah State Poetry Society contest.

Larry Hand's poem "Titanic and the Towers: Legends of Steel" was awarded First Place in the Joseph V. Hickey Memorial Award Lyric Poetry Contest. It will be published in the Harp-Strings Poetry Journal (Summer 2009).

NFSPS Winners. GPS poets received a total of 16 awards in the 2009 National Federation of State Poetry Societies contests. *Larry Hand* was the big Georgia winner with two first prizes (Contests 9 and 20), two second prizes (Contests 33 and 43), one 6th Honorable Mention (Contest 40) and two 7th Honorable mentions (Contests 2 and 22). *John Ottley, Jr.* took 3rd prize in Contest 43, a first Honorable Mention in Contest 26 and 6th Honorable Mention in Contest 10. *Terry Hensel* won 3rd Honorable Mention in Contest 31. *Ron Self* got a first Honorable Mention (Contest 18), a 4th Honorable Mention (Contest 15), and 7th Honorable Mention in Contest 11. *Emery Campbell* received 7th Honorable Mention in Contest 21, and *Clela Reed* earned 1st Honorable Mention in Contest 20. The awards were presented at the National Federation Convention in Duluth Minnesota in early June. Congratulations to all of you!

April 2009 GPS Road Show. If you were unable to attend "Road Show" put on by a group of Georgia Poetry Society poets, you missed a real treat. With four GPS poets reading and over twenty Greensboro Writers' Guild members including spouses/guests in attendance, the meeting room at the Lake Welcome Center off GA44 was packed. Kathy Wright opened the event by introducing and giving biographies on visiting GPS "Road Show" poets: Larry Hand, Clela Reed, JC Reilly, and Ron Self.

An abundance of free-verse and other poem types were read by the poets, some serious and some very funny. Included among the over fifty poems read were titles such as: *Poets at the Beach*; *The Proverbial*, "So What?"; *Service With a Smile*; *Canal Street Lookout*; *The Ballad of the Georgia Flag*; and *Ode To An Armchair Athlete*; *Fallen Fruit* (3 Variations) and *Escape* (Stimulated by a police blotter).

In addition to the visiting poets, an "Open Mic" session was held with readings by GWG members and local GPS member, Lou Jones. Included were poems such as: *Day to Day*; *Blue Bird in Spring*; *Gay—Panhandler*; *Winter*; *Laundry Day*; *Squirrels in my Attic*; *Class Reunion*; *The Dust Mop and the Scuttle*; *Wet Morning With a Black Dog*; *The Zoo In My Stomach*; *The Tall Gray Man*; and *Bittersweet*.

We took a short break and enjoyed coffee, punch and refreshments, provided by GWG. The sound of a Jane Hoover type chime harkened us to return to be entertained with more poetry by the GPS poets and another brief "Open Mic" session. All in all, the Road Show put on by the Georgia Poetry Society for the GWG was very entertaining to say the least. The Road Show ended at 4PM. We thanked the GPS poets and wished them well on their return home.

CONFERENCES, FORUMS, OPEN MICS, AND WRITING GROUPS

ATLANTA'S LIVE POETRY SCENE

If you're interested in keeping up with all the live poetry events around Atlanta, there's no better place for up-to-date announcements than Poetry Atlanta, Inc. Check out this blog regularly so you won't miss great poetry--live! <http://www.poetryatlanta.blogspot.com/>

HARRIS COUNTY POETRY SOCIETY

Meets monthly at Art Works, a gallery/studio in Pine Mountain, GA. For information, contact Jeanne Koone at info@lazyknursery.net or by phone at 706-663-2671.

JOHNS CREEK POETRY WRITING GROUP

Convenes each fourth Saturday, 10:15 a.m. to 12 noon, at Northeast Spruill Oaks Regional Library, on Old Alabama Road, two miles west of Highway 141. Program includes a featured poet, workshop, and group critiquing of member poems. For information contact Bob Lynn (770-876-2904, robertlynn@comcast.net).

BRICK ROAD POETRY POSSE

Meets the first Thursday of each month at 7 p.m. in the Columbus Public Library, 3000 Macon Road. Poetry Workshop meets the third Thursday of each month at 7 p.m. at 513 Broadway. Call 706-649-3080 for information.

STONEPILE WRITERS

A group of writers and poets at North Georgia College and State University have created the Stonepile Writers. For information about this new group, see <http://stonepilewriters.edublogs.org/>.

PINE MOUNTAIN POETS

A poetry workshop group that meets twice monthly in Pine Mountain. Contact Jeanne Koone at info@lazyknursery.net for place and time.

PHENIX CITY POETS

Fourth Thursday of each month, poets and friends of poetry meet at the Phenix City (Alabama) Public Library (1501 17th Avenue), 6:30 – 8:00 p.m. Contact Ron Self (SMRWS@aol.com) or Keith Badowski (thebeardedpoetry@yahoo.com).

NANOWRIMO: Celebrating National Novel Writing Month. Think you could never be a "real" writer? Think again! Silence those excuses this November and jump feet first into National Novel Writing Month (NaNoWriMo) with novelist and GPS member Elsie Austin, who has successfully completed four novels in past WriMos. You will learn tips to keeping your creative juices flowing and how to overcome this most difficult part of writing--getting started. You will focus on quantity, not quality, to begin with in order to meet the 175 page, 50,000 word criteria for NaNoWriMo. Be amazed and proud of what you are capable of! 10/12/09-11/16/09, Mondays 7-8 p.m. Elizabeth Bradley Turner Center, Columbus State University. See conted.colstate.edu or 706-507-8070 for more information.

3RD ANNUAL CHATTAHOOCHEE VALLEY WRITERS' CONFERENCE

www.chattwriters.org

FRIDAY, SEPTEMBER 25 – KEYNOTE ADDRESS –JILL MCCORKLE

Author of *Ferris Beach*, *July 7th*, *Carolina Moon*, *Tending to Virginia* and *The Cheer Leader*

CONFERENCE BEGINS SATURDAY, SEPTEMBER 26 AT THE COLUMBUS LIBRARY, 3000 MACON ROAD

Turning Your Family History into a Book

Callie McGinnis & Lynn Willoughby

Creating a Dramatic Voice

David Johnson

Writing & Selling a Thriller

Andy Harp

Writing Poetry

Nick Norwood

Writing Historical Fiction & Nonfiction

Richard Hyatt

The Equinox of Poetry: A Fine Balance

Clela Reed

Fiction That Will Sell

Stephany Evans

Perfecting the Craft of Writing, Getting Published

Tito Perdue

NOTE: For the next meeting of the Georgia Poetry Society – Saturday, July 25, 2009 – plan to bring a friend or new acquaintance with you. Bring your son and/or daughter and ask them to bring a friend. Hope to see you there!

ORDER FORM—*The Reach of Song 2009*

Quantity Subtotal

The Reach of Song 2009—Advance Order
(Price \$13.50; \$15.00 after August 31, 2009;
includes s/h; delivery at July 18, 2009, quarterly
meeting or by mail September 2009)

I wish to extend poetry by giving my local or
school library a copy of *The Reach of Song 2009*
(price \$13.50; \$15 after Aug. 31, 2009; include s/h;
delivery September 2009 with notice of donation.)

Name, full address of library: _____

Note: I prefer to deliver the copy personally to my library. _____

The Reach of Song 2008
(\$15.00, includes s/h)

The Reach of Song 2006-07
(\$13.50; includes s/h)

The Reach of Song 2003-04
(\$7.50; includes s/h)

The Reach of Song 2001-02
\$3.50; includes s/h)

TOTAL AMOUNT DUE

Complete information below, include check or money order (these constitute your receipt) made out to Georgia Poetry Society, and mail to:

The Reach of Song
Georgia Poetry Society
P. O. Box 1776
Dahlonega, Georgia 30533

Name _____ Street Address/PO Box _____

City _____ State _____ Zip _____

Phone _____ (Home) _____ (Work)

Email _____ Website _____

MEAL OPTIONS AND ORDERING INFORMATION:

Meal options are:

1) Chicken Salad

Southern Pecan Chicken Salad on Golden Croissant

2) Vegetarian

Roasted Vegetables on Sourdough with Fresh Fruit

All meals come with Chef's Seasonal Potato Salad, Assorted Cookies, and a wide drink selection.

Cut off this portion and send in with check.

GPS JULY 2009 MEETING LUNCH ORDER

\$15.00 each

Name: _____ and number of each dinner ordered:

____ Chicken Salad

____ Vegetable

Amount enclosed: \$ _____

Mail checks, postmarked by 10 July, to T. Hensel, PO Box 999, Alpharetta, GA 30009.

DIRECTIONS TO KENNESAW STATE UNIVERSITY

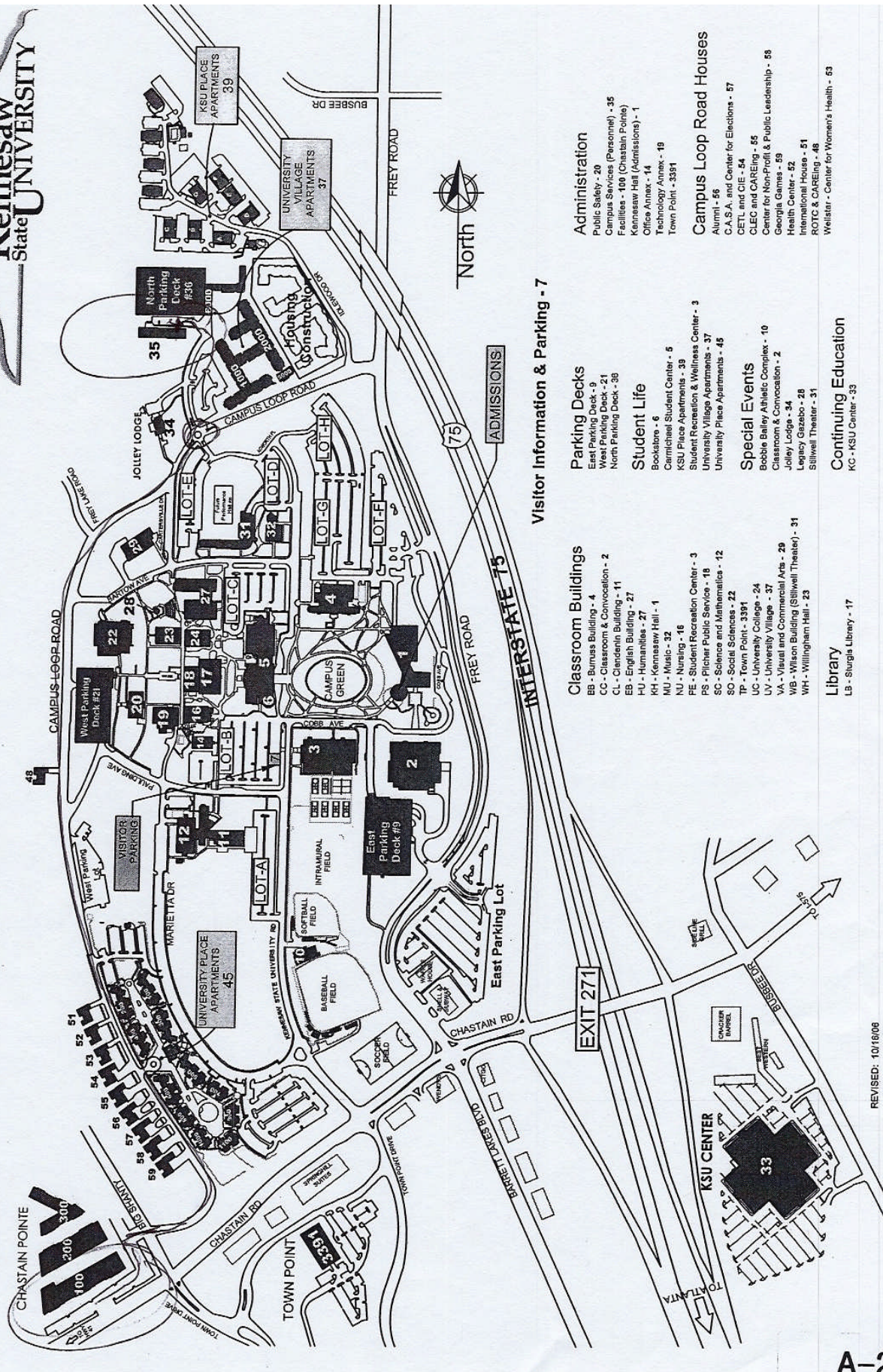
Kennesaw State University, located at 1000 Chastain Road, is located in Cobb County, 20 minutes north of Atlanta on I-75 one exit north of Town Center Mall. Take the Chastain Road Exit (No. 271) and turn west across the interstate. Take the third street to your right, Kennesaw State University Drive, at the ball fields. Continue straight for about one tenth of a mile and park in the Welcome Center lot on the left. Our meeting will be in the nearby Student Center (Building 5 on the map provided - Insert). Follow the GPS signs from that point on.

DIRECTIONS TO THE ESSENTIAL THEATRE

The Essential Theatre, Atlanta's up-and-coming warehouse/loft district, is located in West Midtown at 887 West Marietta St NW Atlanta. The Theatre's home, the King Plow Arts Center, is a renovated turn-of-the-century plow factory complete with fixtures and details that reflect the building's unique history.

- From In-Town: Take 10th Street west (past Georgia Tech) until it ends at Brady Avenue. Turn left onto Brady, then right onto West Marietta Street. Actor's Express at the King Plow Arts Center will be just over the bridge on your right. Complimentary valet or self-parking is available. There is ample parking in the lot adjacent to the building as well as across the street.
- From North Atlanta: Take 75 South to Howell Mill and turn right onto Howell Mill Rd. Veer right on Brady Ave (just past West Egg Café). At the next traffic light, turn right onto West Marietta Street. Actor's Express at the King Plow Arts Center will be just over the bridge on your right. Complimentary valet or self-parking is available. There is ample parking in the lot adjacent to the building as well as across the street.

1000 CHASTAIN ROAD
KENNESAW, GA 30144
770-423-6000
www.kennesaw.edu



Visitor Information & Parking - 7

Classroom Buildings

- BB - Business Building - 4
- CC - Classroom & Convocation - 2
- CL - Clendenen Building - 11
- EB - English Building - 27
- HU - Humanities - 27
- KH - Kennesaw Hall - 1
- KU - Music - 32
- MU - Nursing - 16
- PE - Student Recreation Center - 3
- PS - Picher Public Service - 18
- SC - Science and Mathematics - 12
- SO - Social Sciences - 22
- TP - Town Point - 3391
- UC - University College - 24
- UV - University Village - 37
- VA - Visual and Commercial Arts - 29
- WB - Wilson Building (Stillwell Theater) - 31
- WH - Williamson Hall - 23

Parking Decks

- East Parking Deck - 31
- West Parking Deck - 30
- North Parking Deck - 30

Student Life

- Bookstore - 6
- Carmichael Student Center - 5
- KSU Place Apartments - 39
- Student Recreation & Wellness Center - 3
- University Village Apartments - 37
- University Place Apartments - 45

Special Events

- Bobbie Bailey Athletic Complex - 10
- Classroom & Convocation - 2
- Jolley Lodge - 34
- Legacy Gazebo - 28
- Stillwell Theater - 31

Continuing Education

- LC - Sturgis Library - 17
- KC - KSU Center - 33

Administration

- Public Safety - 20
- Campus Services (Personnel) - 35
- Facilities - 100 (Chastain Pointe)
- Kennesaw Hall (Admissions) - 1
- Office Annex - 14
- Technology Annex - 19
- Town Point - 3391

Campus Loop Road Houses

- Alumni - 56
- C.A.S.A. and Center for Elections - 57
- CETL and CIE - 54
- CLEC and CAREing - 55
- Center for Non-Profit & Public Leadership - 58
- Georgia Games - 59
- Health Center - 52
- International House - 51
- ROTC & CAREing - 48
- Wellstar - Center for Women's Health - 53

