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## Excitement Heightens: Next Meeting\*

Come to the 126th GPS meeting in Kennesaw. There is so much to hear, do, and see!

**Date: Saturday, July 31, 2010**

**Time: 9:00 A.M.**

**Place: Kennesaw State University**

Mark your calendar now!

This meeting promises to be a fantastic event, easily among our best lineups.

Our featured poets are Robert Lee Brewer, Tammy Foster Brewer, and Larry Marks. See pages 3-4 for more information.)

Also, Saturday, July 31<sup>st</sup> is the highly anticipated release date and unveiling of the 2010 *Reach of Song*.

\*\*\*\*The meeting will be held in the **student center**. There will be signs leading to the meeting room.



Charles Cook having a wonderful time at a meeting.



The Georgia Poetry Society meeting at Kennesaw State University

GEORGIA POETRY SOCIETY: SERVING GEORGIA'S POETS SINCE 1979  
NEWSLETTER, VOLUME 32, NUMBER 2: SUMMER 2010

### Tonette Long, Editor of *Reach of Song*



Let us take a moment to acknowledge Tonette Long's contribution as our *Reach of Song* editor. She is now completing her second year as the *Reach of Song* editor. It's a huge job, and it is purely a volunteer position, just like all the other leaders in the Georgia Poetry Society.

Tonette will be presenting the 2010 *Reach of Song* at our July meeting. Please make a point to thank her for her diligent efforts, and since she's in the home stretch right now in completing this Herculean task, I'd recommend keeping her in your prayers, if you are so inclined.

Tonette Taylor Long earned her Ph.D. in British Literature from Florida State University in Tallahassee. Her M.A. in British Lit. and her B.A. in French are from Auburn University. Excluding seven years of graduate school teaching, she has taught at the college or university level for eighteen years. She authored a reference book, edited a collection of scholarly essays, and published a number of scholarly articles and reviews on Southern women writers.

More recently, she edited two custom texts for freshman writing courses at Southern Oregon University, where for seven years she directed a large first-year writing program. Her academic career sandwiched a fourteen-year career in Washington, D.C., where she was a senior manager of a nonprofit organization engaged in a range of international exchange and development programs.

She and her writer husband moved to Dahlgonega in the summer of 2006 in order to be close to her son, daughter-in-law, and precious granddaughter Emma, who is a precocious (of course!) four-year-old. Besides grandparenting, she maintains an organic garden; practices yoga; writes poems; reads a lot (especially novels); enjoys travel, theater, concerts, movies, and opera; and volunteers with the Georgia Poetry Society.

She loves teaching first-year students at NGCSU!

### Our July Poetry Workshop Leader, Robert Lee Brewer

Robert Lee Brewer is the editor of *Writer's Market*, *Poet's Market* and [WritersMarket.com](http://WritersMarket.com), in addition to maintaining the [Poetic Asides blog](http://PoeticAsides.blog).

Brewer is the 2010 Poet Laureate of the *Blogosphere* (along with Sina Queyras) according to [BloggingPoet.com](http://BloggingPoet.com).

He has published poems in several print and online publications, including *Barn Owl Review*, *Otoliths*, and *OCHO*.



He is married to the poet Tammy Foster Brewer and has four boys.

Poetry samples for Robert Lee Brewer:

<http://www.escapeintolife.com/poetry/robert-lee-brewer/>

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The **Agenda** for GPS **Quarterly Meeting**, 31 July, 2010, Kennesaw State University, Student Center

9:00 am – Coffee and Mingling  
9:30 am – Announcements  
9:45 am – Member Reading Session I  
10:15 am – Break  
10:30 am – Tammy Foster Brewer  
10:50 am – Barry Marks, with Q&A session  
11:30 am – Book signing  
12:00 pm – Lunch  
1:00 pm – Unveiling of the *Reach of Song*  
1:30 pm – Member Reading II  
1:45 pm – Robert Lee Brewer, Poetry Reading  
2:00 pm – Break  
2:15 pm – Workshop lead by Robert Lee Brewer  
2:45 pm – Final Announcements  
3:00 pm – Board Meeting



### July Featured Poet, Tammy Foster Brewer

Tammy Foster Brewer (formerly Trendle) lives in Atlanta, Georgia, with her husband, Robert Lee Brewer. Together, they have four boys ranging in age from 1 to 8 years old.

She received her BA in English from Georgia State University and is employed as a litigation paralegal. She is co-author with Pris Campbell of the chapbook, *Interchangeable Goddesses* (Rose of Sharon Press), *The Pedestal*, *StorySouth*, *Wild Goose Poetry Review*, *MiPOesias Best of Cafe Cafe Edition*, *Concelebratory Shohorn Review*, *Broadsided*, among others.

Her chapbook,  
*No Glass Allowed*,  
is available from  
[Verve Bath Press](http://www.vervethpress.com).

Poetry samples for Tammy Foster Brewer:  
<http://www.wordsdance.com/noglassallowed.html>

### Lunch Reservations for Our July 31st Meeting

Please reserve your meal for the July 31st meeting.  
**Your reservation must be postmarked no later than July 16th.**

Here's what we're offering for lunch  
for \$15 per person:

Southern Style Chicken Tenders w/  
Honey Mustard & BBQ Sauce  
Potato Salad and Pasta Salad  
Baked Beans, Watermelon wedges,  
Assorted Cookies & Brownies, Tea & Lemonade



Send your check (made to "Georgia Poetry Society") to:

**Mr. Terry L. Hensel,**  
**Box 999, Alpharetta, GA 30009**

Please include  
your name and  
number of  
reservations. \$15  
person.



Extra, extra!

Read all about exciting events!

per

### Barry Marks, Featured Poet at the July 31st Meeting

Barry Marks is a Birmingham attorney whose poetry, fiction, articles and essays have been published in over 100 journals, magazines, online 'zines and other periodicals over the last 30 years. His poetry has appeared in *Folio*, *The Lyric*, *Black River Review*, *The Jewish Spectator*, *WordWrights!*, *Aura*, *Amaryllis* and *Calliope*.

He is a past President of the Alabama State Poetry Society and was named Alabama's Poet of the Year for 1998. Marks frequently participates in poetry readings and spoken word events. His first full length poetry collection, *Possible Crocodiles*, was published by Brick Road Poetry Press in 2010.

Mr. Marks was 1999 Alabama State Poetry Society Poet of the Year and his chapbook, *There is Nothing Oppressive as a Good Man*, won the Society's 2003 Morris Chapbook Competition.

A member of the Big Table Poets, his work is featured in that group's anthologies, *Poems from the Big Table* and *Einstein at the Odeon Cafe*.

Sample poetry for Barry Marks: <http://www.brickroadpoetrypress.com/>



**July Featured Poet, Barry Marks**

## John Ottley Reports from the NFSPS' "Heart of the South Convention"

This was NFSPS' first multi-hosted convention.

It was hosted by Poets' Roundtable Of Arkansas, Mississippi Poetry Society, and Poetry Society Of Tennessee and lasted from June 10 to 13, 2010, in Memphis, Tennessee.

The event took place at the Holiday Inn At The University Of Memphis, 3700 Central Avenue, Memphis, TN.

Those who attended the 2010 Convention Of The National Federation Of State Poetry Societies, Inc., have wonderful things to say about Georgia's participation in the contests.

John Ottley's Report covered the poetry events.

### Friday, June 11th:

Five categories of NFSPS winners were read at lunch today.

Poets from 46 states and three foreign nations entered the contests.

**#50** (youth): There were no GA winners.

**#49** Coming to America : There were no GA winners.

**#48** Maine Poetry Society: 7th place Honorable Mention, Emery Campbell; 4th Honorable Mention Larry Hand.

**#47** San Antonio Poets: First Place, Ron Self.

**#46** Gingerbread Poets: 4th place Honorable Mention, Larry Hand.

**#45** Illinois Poetry Society: 1st place Honorable Mention, Ron Self.

Tonight's reading of winners in NFSPS categories **#44** through **#36** produced only one Georgia winner.

**#42** Wyoming Poets (wildlife): 3rd place Honorable Mention, Larry Hand

### Saturday, June 12<sup>th</sup>

The reading of NFSPS categories **35-30** results at mid-day produced only two distinctions for Georgia.

Steve Shields judged **#31** and Ron Self judged **#30**.

In tonight's reading of results from NFSPS categories **29-21**, three Georgians won distinction:

**#29** Barbara Stevens: The 2 Honorable Mentions went to Larry Hand

**#22** MacWhinney: 1st Place, Diann Barnett

**#21** Arkansas : 3rd Place, Jill Jennings

"Georgia poets submitted a total of 21 poems (tied with Iowa ) and ranking us both sixth behind TX, the tri-state hosts combined (TN, AR, and MS), UT, CO, FL, OH, and PA."



From the "Heart of the South Convention"

CONTEST	POET	AWARD/HMENTION	# ENTRIES
5	Larry Hand	1HM	235
7	Jill Jennings	THIRD	190
9	Larry Hand	THIRD	150
11	Larry Hand	4HM	290
14	Ron Self	2ND	242
14	Diann Barnett	THIRD	242
17	Diann Barnett	FIRST	193
17	Joan Terry	5HM	193
21	Jill Jennings	THIRD	212
22	Diann Barnett	FIRST	75
29	Larry Hand	2HM	257
42	Larry Hand	THIRD	169
45	Ron Self	1HM	181
46	Larry Hand	4HM	128
47	Ron Self	FIRST	179
48	Larry Hand	4HM	175
48	Emery Campbell	7HM	175



## NFSPS Contests 2010 Summary of Judges' Comments

By Contest Chair, Christine Beck, June 13, 2010

Over half of the judges responded with general comments on judging the contests. Many others put specific comments on particular poems that won awards. This report summarizes many of the general comments of the judges both about how to write a winning poem and pitfalls to avoid.

Many judges said that they received far more good poems than award slots and encouraged poets to submit their poems again if they did not win. One judge said that the honorable mentions were all interchangeable as to position, and the ranking was based simply on his "taste." Many were genuinely distressed not to be able to make more awards and encouraged poets to keep writing and not be discouraged.

The most common comment about what elevated an honorable mention to a prize category was consistency in quality throughout the poem. One judge said that the winning poems simply came down to personal preference. Another said that the winner had a slightly better flow. Judge #24 said that several poems would have moved up in rank had the poets paid closer attention to craft. "As Thomas Edison said, 'Genius is one-tenth inspiration and ninety-nine percent perspiration'."

Judge #34 said, "Keep writing, and if you are not using concrete imagery, find a way to do it and revise your poem."

The judge for Contest #1 said, "The three poetic tools I consider most important are a suitable title, a good "hook line" to begin the poem to make the reader excited to read on, and more important, a really insightful end line. Many really fine poems were eliminated because the poem went on after it could have been declared finished." He suggested leaving off the last stanza to see if an earlier line would be more effective.

Judge #30 said: a winning poem is filled with images that engage the senses, make us see, hear, feel, taste, and smell, words that evoke a sensory response, pictures in the mind. ...A winning poem has been read aloud dozens, perhaps even hundreds, of times by its author, and in those readings been honed and polished, edited and re-edited, to make sure every word has value, carries its own weight and then some, so that the end result, the poem as presented, is whole and ready to be completed in the minds of interested readers and hearers, folks who love good poetry."

Judge #45 said, "One of the primary purposes

of poetry is to transport the reader to a place where the reader might not otherwise go," commenting on the winning poem that takes place in an Italian kitchen. A bit of mystery is often a good thing. As to the poem 'Falling Sky,' the judge said "we never know why the sky is falling, but that is to the credit of the poet. The message is stronger without our knowing."

Another judge said he wants a poem to have a "reason for being, not just be words on the paper...Poetry should have a musical quality, a cadence, even if it is free verse."

Specific poetic devices mentioned by the judges included:

1. concrete images
2. fresh metaphors
3. assonance
4. similes
5. unexpected internal rhyme
6. meter that makes a poem a delight to read aloud
7. an exciting line or two
8. skillful use of traditional forms and rhyme.
9. fresh vocabulary
10. surprising images
11. originality
12. voice
13. strong content
14. attention to music of the line, prosody
15. sharp language and lack of cliché
16. economy of diction
17. strength of structure
18. depth of communication
19. emotional punch
20. playfulness

"The most common comment about what elevated an honorable mention to a prize category was consistency in quality throughout the poem.

connect disparate ideas and complex philosophies in an appealing manner. The inclusion of timely references, such as to YouTube, provide delightful variation with the heavier themes of struggle, need and animosity."

Judge #26 said he liked receiving poems in different forms and "was especially delighted to see some very strong shorter poems." He added that for poems in form, he looks for a poem that is so well crafted that the reader can focus entirely on the content. Although a "shape poem" won an honorable mention, the judge commented that "the words are what carry the poem."

Judge #27 commented on subject: "when a subject is given, I look for poems that develop what is called for in an interesting way from start to finish; the poem title needs to be appropriate and subtitles, epigraphs, etc. used carefully."

What to avoid: Judges also cautioned about poems that did not win: Judge for #6 said "Too many poems sounded the same few ideas; the bitterness of death; the details of a garden; salvation from above – valid themes, of course, but when these poems then delivered no surprising angle, or worse, relied on clichés, they fell short."

Form: Many judges disqualified poems that did not follow the rules, particularly as to line length and form. In particular, contest #45 has a minimum line requirement, which many poets did not follow.

Judge #17 stated: "If you have any doubts about the form or genre requirements, Lewis Turco's 'The Book of Forms, A Handbook of Poetics' is very helpful. Another judge suggested the Oxford Book of Sonnets and William Baer's '150 Contemporary Sonnets.'"

The judge for #31 immediately disqualified 21 entries for failing to state the form of the sonnet as required by the rules. He eliminated another 30-40 for violations of technique. "Folks, if you maintain a pattern of true rhyme throughout and then make a slant rhyme, that's a problem for me. Similarly, if you maintain perfect iambic meter throughout and then burst into anapests, that's another fault. There's no problem using slant rhyme (judiciously) or making substitutions to the iambic; the reader's expectations having been established by a persistent use of iambics or true rhyme, have to be maintained throughout, though. My suggestion is to begin the poem with slant rhyme or counterpointing iambic substitutions (or both) rather than introducing it late in the poem."

Many sonnets failed to place because they failed to find some visual image or provocative thought. Judge #31 said: I found many, many pieces that did not invoke anything visual – they were heavy with abstractions (truth, beauty, love, and death) or that took familiar themes down familiar roads without saying anything new. They were technically competent, just not compelling enough. Like Ezra Pound said, "Make it new."

### A Letter from The Reach of Song Editor

**I would like to announce the names of the two Georgia poets who so generously contributed their expertise and time to judging the members' submissions to *The Reach of Song 2010*.**

**Linda Taylor** teaches literature, poetry, and prose writing at Oglethorpe University in Atlanta. She grew up in Ohio and was educated at Cornell University and Brown University. *The Kenyon Review*, *The Georgia Review*, *Nimrod*, *Poetry Northwest*, *Black Warrior Review*, *The Massachusetts Review*, and *The Ohio Review* have published her poems.

She was nominated for a Pushcart Prize by Andrew Hudgins for her work in the *Indiana Review*. Furthermore, her poems have won prizes at the *Nassau Review* and *The Comstock Review*. Her scholarship includes a book-length annotated bibliography of the reviews of the works of novelist Henry James and two articles on Emily Dickinson.

Her collection *Sun on My Back Like a Hand* is being circulated to publishers. Linda Taylor has conducted workshops with the Georgia Poetry Society in the 1970s, 1990s, and in 2007. She offers these comments on the poems submitted to *The Reach of Song 2010* by member poets:

Mrs. Taylor states, "*Among the most moving were the accounts of loss—of children, parents, spouses, youth, and landscape. Also moving were poems about heritage and ancestors, often connected with landscape or place, especially when the images and details were numerous and rich, concrete and carrying the weight of feeling.*

"*Whether the poems were about loss or love, the land or the past, the presence of these live, physical details made the poems seem to matter and have impact. Connecting concrete images about two different things and harnessing the verbal and emotional energy filling the gap in between, gave many poems added power.*"

**M. L. Williams** is the author of the chapbook *Other Medicines* and co-editor of *How Much Earth: The Fresno Poets*. His poems and essays have appeared in many literary journals and anthologies, including *Bear Flag Republic: Prose Poems and Poetics from California*;

*A Condition of the Spirit: Mathematics; The Life and Work of Larry Levis; The Measured Word: On Poetry and Science; Verse and Universe: Poems about Science and Isotope; Best of the Prose Poem: An International Journal; The Alehouse Review; The Chattahoochee Review; [TheScreamOnline.com](http://TheScreamOnline.com); Rattapallax; Solo; The New Virginia Review; The San Joaquin Review*, and elsewhere.

He edited *Quarterly West* for five years, received an NEH fellowship, as well as several Pushcart nominations. He teaches creative writing and contemporary literature at Valdosta State University. Marty Williams offers these comments on the 2010 *Reach of Song* collection:

*"The poems I read demonstrate a remarkable range in subject matter and styles while exploring common Georgia themes and landscapes. Many others presented universal personal experiences and observations. It's nice to see so much interest in poetry in our state."*

Here are the statistics for the 2010 edition of *The Reach of Song*: Eighty-seven member poets of the Georgia Poetry Society submitted a total of 163 poems to the Members Section. Of these 87 member poets, 54, or 62%, will have a poem published in the 2010 edition of the anthology. These figures show an increase over the 2009 anthology in the percentage of poets with published poems. They show as well a continuing commitment on the part of member poets to submit their best work to the anthology.

The collection reflects very well on the skill and the commitment to poetic achievement of Georgia Poetry Society member poets. My congratulations to all of you. This issue completes my service as *Reach of Song* editor. I am grateful for having had the opportunity to bring the work of Georgia poets to a wider audience. It has been a labor of love. Sandy Hokanson, a fine poet with excellent editorial skills, will serve as editor for the next few years.

With warmest wishes,  
Tonette T. Long, Ph.D.  
Editor, *The Reach of Song 2010*  
P. O. Box 1776  
Dahlonega, Georgia 30533  
[skylark39@windstream.net](mailto:skylark39@windstream.net)  
(706) 864-6801

## Summary of Judges' Comments Continues

Judge #36 narrowed the group to 20 high quality poems. "Most of the others got too bogged down in sentimentality and were too predictable. I would encourage these poets to study poetic devices and craft, to venture out to the unknown and unsettling, to study major and minor poets from traditional to contemporary and to read, read, read!!"

Judge #44 disqualified those who did not use a rhymed quatrain or use a "rhyme scheme of one's own choosing" in the gloss poems. She said that one-third of the entries were considered for the top spot.

As to the villanelle, #46, the judge said "many entries suffered from trying to take on too much of a subject, leaving the poem unfocused; others focused too much and suffered from repetition."

### Humor

For humorous poems, the poet needs a strong punch line. "Though not impossible, it's hard to be humorous with a fade-out." Also, be aware that a humorous poem

should be clever, which is not the same as cute, certainly not silly or weird."

A number of humorous poems used strong music and made-up words, which delighted the judges and led to awards. (although they gave our reader a fit when reading them out loud cold.)

### Stick to the Subject Matter

Judge #32, poems about journeys, said "some fine poems that I received had little or nothing to do with a journey." Many other poems that came close did not make the final cut because "the end of the poem trailed off in a weak anticlimax or they contained lines that did nothing to advance the poem even though other parts of the poem were stunning."

The judge for poems about environmental subjects, #34, cautioned against using "lengthy scientific words listing a host of infractions that reeked with pessimism. I tossed these, others that preached, and those with abstractions."

Judge #18 narrowed her group of 208 entries down to 20 for serious consideration: because "most of the others used overused images in overused ways, or ended perfectly lovely poems with lectures, or worked the metaphors until they ended up a soggy mess."

### Proofread and make your poems perfect

Poems with errors in spelling, typos, abstract words, extraneous details were cut from winner categories. Although one judge said she didn't hold typos against a poet, others did. Judge #41 required perfect adherence to grammar and style.

### Poems must be original

The judge for #39 discovered that one entry was a strong, funny poem, but it had already appeared on the internet and had to be disqualified.

—**Christine Beck** has been NFSPS' contest chair for two years and has done an awesome service by summarizing the judges' comments for us on the 2010 round.

## Member Announcements

**Emery Campbell** served as judge for category eight, themed "Just for the Fun of It", of the Ohio Poetry Association's 2010 Ohio Poetry Day contest series.

GPS member **Elizabeth Margo** has recently published her fifth book of poetry entitled, "Poetry: Emotionally Yours..." It is available at [Lulu.com](http://Lulu.com), and there is also a free preview of poems from the book provided on the site.

**Steven Shields** has a piece forthcoming online in the summer 2010 "Summer Splash" issue of *Sleet Magazine*

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

Entitled "The House With Three Stories That Might be Five," it's an ekphrastic shape poem that will be presented as a short series of fictions.

## POETS USING FACEBOOK

**From Larry Hand**—I discovered that if the word "poetry" is listed in your "Likes and Interests" in the Info tab of Facebook, you can click on it, and it takes you to the "Poetry Interest" page. There, you have all the postings made by any of your "friends" who have used the word "poetry" in a post or note.

Also, if you use the words "Poetry Books as" a Like/Interest, then you can go to a "Poetry Books" page, etc.

I also noticed the "Georgia Poetry Society Announcements" Note, put up by Keith on his Notes tab, also appears on this site. But how many people know about the use of "Notes" in this way?

Anyway, it's a nice feature, if people know how to use it.

## Member Announcements (continued)

### Introducing The Anderson Social Poetry Prize!

The award is given to honor two young men, Forest Anderson Rogers and Mathew Anderson Crowe, who had deep interest in how people interacted in past and current social conditions.

One winner will be awarded \$500.  
Note: There are no 2<sup>nd</sup> or 3<sup>rd</sup> place awards in this contest.

**Guidelines:** Entered poems must exemplify the category of "social poetry." Social poetry reflects a keen interest in

the human condition: our behaviors, relationships, beliefs, ideologies, scientific concepts, and how we perceive our world and the universe in which we reside.

Poems submitted may be any form with a maximum of length of 40 lines. Enter up to 3 poems.

Poems submitted must also adhere to the Georgia Poetry Society "general contest rules," which are available at [www.georgiapoetrysociety.org](http://www.georgiapoetrysociety.org).

Examples of social poetry:  
"Out, Out--" by Robert Frost:

[http://www.internal.org/Robert\\_Frost/Out\\_Out](http://www.internal.org/Robert_Frost/Out_Out)

"The Death of the Hat" by Billy Collins:  
[http://hugoboy.typepad.com/hugoschwyzler/2005/07/thursday\\_short\\_1.html](http://hugoboy.typepad.com/hugoschwyzler/2005/07/thursday_short_1.html)

"In the Waiting Room" by Elizabeth Bishop:  
<http://www.poets.org/viewmedia.php/prmMID/15211>

**Entry fee:** \$10 per poem (non-GPS members), \$5 per poem (GPS members) (This is an exception from the standard fees for our general contests.)

### From Tonette Long

"Writers' Night Out" at Mountain Perk Coffee House in Hiawassee, GA, will feature Robert L. Lynn on July 9 at 7 p.m. The featured reader is followed by open mic at this event, which takes place on the second Friday of each month. Other upcoming readers are: August 13 - Brenda K. Ledford and September 10 - Dan Veach. For more information, contact Karen Paul Holmes at [kpauholmes@gmail.com](mailto:kpauholmes@gmail.com).



Read all about forthcoming events!

## ***Shout Them from the Mountain Tops: Georgia Poems and Stories*** With Original Art and Photography

The Georgia Council of Teachers of English (GCTE), a non-profit organization of Language Arts educators, is producing the second *Shout* anthology. Although pay or prizes are not offered for work selected, entries chosen will be included in this second book. Each writer, artist, and photographer will receive one copy of the book when it is published early in 2011. Original, never-before-published poems, stories, art, and photographs will be judged by independent panels of qualified judges for each category submitted for this second *Shout* anthology. **Submission deadline: August 31, 2010, to one of the following addresses:**

Email address: [shoutthemgcte@gmail.com](mailto:shoutthemgcte@gmail.com)

- US Postal Mail: Dr. Jean Copland, PO Box 1658, Fortson, GA 31808

Guidelines for Submission: [www.gcte.net](http://www.gcte.net) For more information email or call Jean Copland,  
**Shout 2011** General Editor; member, Georgia Poetry Society; [jcopland@mchsi.com](mailto:jcopland@mchsi.com) PH: 706-324-5913

## In Closing

Here's a thought until next time:

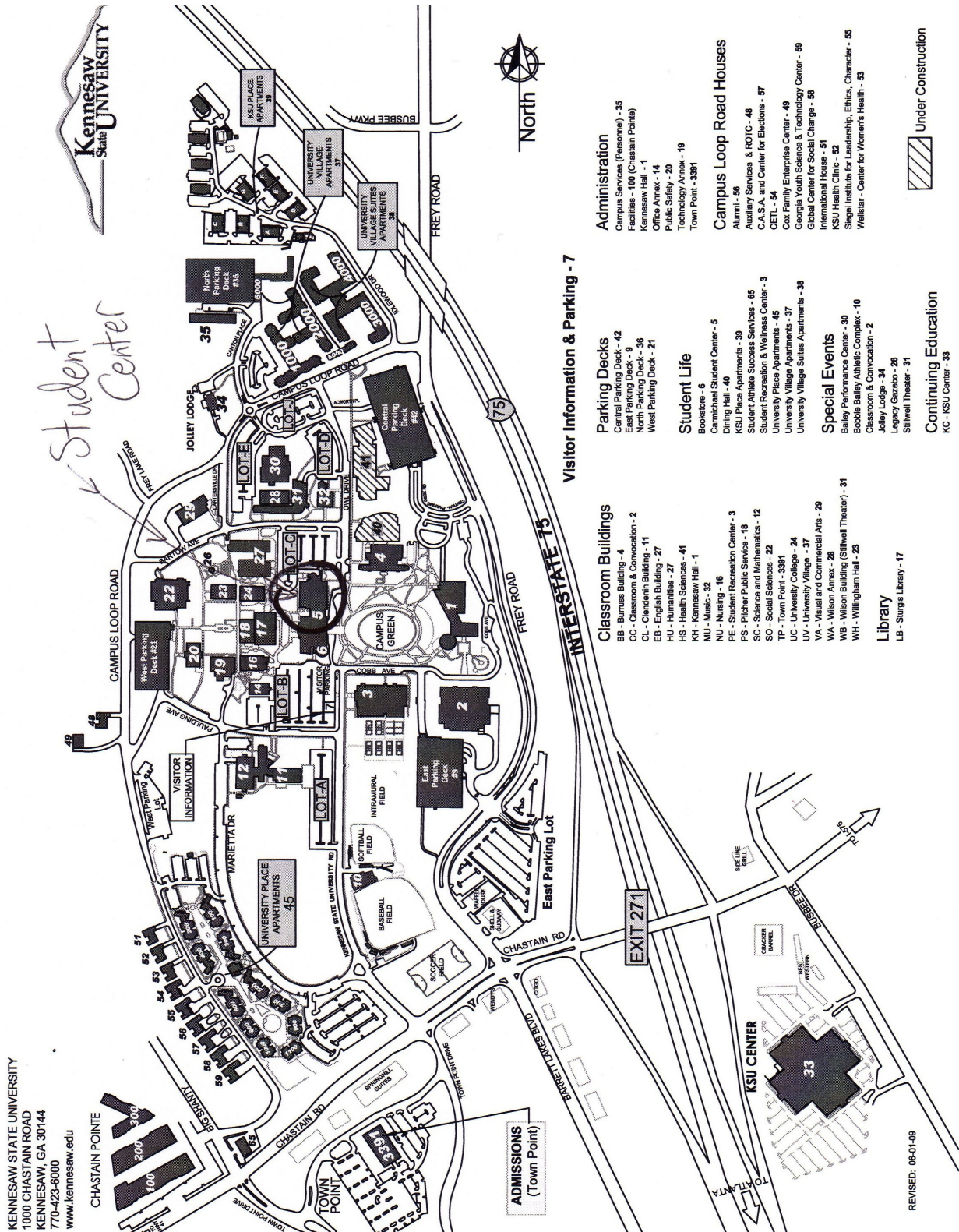
"The poem... is a little myth of man's capacity of making life meaningful. And in the end, the poem is not a thing we see - it is, rather, a light by which we may see - and what we see is life." ~Robert Penn Warren, *Saturday Review*, 22 March 1958

Peace,  
Keith Badowski  
GPS President



## DIRECTIONS TO KENNESAW STATE UNIVERSITY, KENNESAW, GEORGIA

Kennesaw State University, located at 1000 Chastain Road, is 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.



<b>GPS ORDER FORM</b>
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	QTY	PRICE	TOTAL
<b><i>The Reach of Song 2010</i></b> (Delivery at July quarterly meeting or by mail)	_____ x	\$15.00 =	_____
<b>Copy for local library/school</b>	_____ x	\$15.00 =	_____
<b><i>The Reach of Song 2009</i></b>	_____ x	\$15.00 =	_____
<b><i>The Reach of Song 2008</i></b>	_____ x	\$13.50 =	_____
<b><i>The Reach of Song 2006-07</i></b>	_____ x	\$ 7.50 =	_____
<b><i>The Reach of Song 2003-04</i></b>	_____ x	\$ 3.50 =	_____
<b><i>The Reach of Song 2001-02</i></b>	_____ x	\$ 3.50 =	_____
<b><i>String Theory</i></b> Chapbook by Alice Teeter, 2007	_____ x	\$ 5.00 =	_____
<b><i>To 'Talk in That Book' of Nature</i></b> Chapbook by Lynn Veach Sadler, 2005	_____ x	\$ 4.00 =	_____

**TOTALS**

\_\_\_\_\_

(Includes  
Shipping)

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

Sandy Hokanson, *The Reach of Song*

640 Sweet Gum Forest Lane

Alpharetta, GA 30005

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE ZIP \_\_\_\_\_

PHONE \_\_\_\_\_

EMAIL \_\_\_\_\_

**LIBRARY or SCHOOL ADDRESS**

Will deliver myself \_\_\_\_\_

Yes

No

(Circle Appropriate)

or Mail to:

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY, STATE ZIP \_\_\_\_\_

**PICKED UP BOOKS AT JULY MEETING**

Signature: \_\_\_\_\_