

# A COMMON WEALTH OF POETRY

Newsletter of the Poetry Society of Virginia ♦ February 2020

## A LETTER FROM OUR PRESIDENT

### Digging Deeper with Form: Haiku

One of the perks of this position is that I get to talk to people about poetry. All kinds of people—from folks with a vast experience in the written art to neophytes who haven't written a poem since high school. Inevitably when a new acquaintance discovers that I'm involved with the Poetry Society, they tell me about the poems they've written or the poets that they love. Among those who maybe don't come into contact with poetry on a day-to-day basis, a few common points of reference almost always come up: Edgar Allan Poe. Robert Frost. And Haiku, which is quite possibly the most misunderstood form in contemporary poetry.

This is, of course, not the fault of the layperson. Our system of education is generally designed to break poetic concepts into easily digestible forms. Sonnets are reduced to a rhyme scheme without the understanding of why one writes a sonnet in the first place. The more complicated forms are omitted almost entirely. Too scary to teach, I guess.

"Five, seven, five!" An enthusiast will knowingly exclaim when you ask them about haiku. It's been popularized as being the easiest form of all when, in fact, the writing of a truly excellent haiku is probably one of the most difficult feats in the English language—If it's even possible at all!

Let's dig into why this is, shall we?

### Syllables versus On:

Your third grade teachers lied to you when they explained that the most important part of a haiku is how many syllables it has. In Japanese, the form contains seventeen *On* or *Morae*. Seems easy enough, right? We chop those seventeen beats into three lines and bam! We've got the poem. Except Japanese and English syllables don't exactly translate. Linguists disagree to this day as to the exact definition of these terms, usually settling around "sound" as an acceptable compromise. Essentially, while a haiku is constrained through seventeen *On*, it might contain only half that many syllables. It turns out that syllable count is the least important part of a haiku. Don't use more than seventeen syllables, but you're actually allowed to use less.

### Subject Matter:

You were told that haiku can be about anything so long as you get that syllable count correct. But traditional Haiku references seasons in nature. It should contain what is known as a *Kigo*—a specific term to reference a time of year. *Kigos* are collected in a physical volume called a *sajiki*. These were created by haiku masters through direct observation with terms separated through portions of the Japanese calendar. Poets would keep their little books with them constantly, adding new terms as they observed aspects of spring, summer, fall, and winter. Frogs show up in Spring. Snow shows up in Winter. Etc. These lists could grow to hundreds and thousands of words, which would often be copied from a master to a student, and thus passed on.

### The Cutting Word:

The soul of a haiku, above all else, is the art of *kiru*. The juxtaposition of ideas or images is separated by a masterful use of the "cutting word." The Japanese term for this is *kireji*. Imagine if we were to speak out punctuation marks in English, and you start to get an idea of the purpose *kireji* serves. There is really no part of the English language that effectively translates to the purpose of the cutting word. We separate ideas in sentences using conjunctions or various forms of punctuation that lack the panache of *kireji*. Indeed, without a directly comparable mechanism in our language, I question whether haiku can be written in our native tongue at all.

...

Of course, that would be no fun, and besides—Japanese poets swear that it's possible. Who am I to disagree? In your own work, I challenge you to think about these three long overlooked aspects of mastery in writing your own haiku.

Begin by compiling your own personal *sajiki*. Pay close attention to your surroundings as you move from season to season. Get yourself physically out into the world where you can observe and record nature with all your senses. As an added bonus, this is something you can pass on to other poets down the line. Imagine the joy of a grandchild who receives such a treasure from a poet grandparent.

Let go of the syllable constraints: try using as few words as possible to construct your haiku.

Lastly, but certainly not least? Experiment with your own approach to *kireji*. Try separating your juxtapositions with words that employ harsh consonants or sharp sounds to replicate the edge of a cutting word.

There's a whole new (or rather, old) world waiting for you in one of your favorite forms of poetry. I wish you adventure on the journey of exploration.

Jeff Hewitt, President  
Poetry Society of Virginia



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VIRGINIA  
COMMISSION  
FOR THE  
arts



## THE 2020 POETRY SOCIETY OF VIRGINIA

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Terry Cox-Joseph, PSV Eastern Region Vice President

The 2020 Poetry Society of Virginia Festival will take place on campus in The College of William and Mary Sadler Center. The dates are May 29 and 30, 2020. Friday night runs 7:00-8:30 p.m. and will include a book signing and refreshments. Saturday begins at 10 a.m. and will include a book signing. Closing Banquet will take place at Fords Colony. Keynotes Gregory Donovan and Michele Poulos will present a film on Friday night. Saturday we will have presentations by E. Ethelbert Miller and Lisa Russ Spaar, as well as a panel discussion with all four of the poets. Saturday evening will conclude with a dinner banquet and short reading by the winner of the Virginia Book Award.

## SATURDAY POETRY SERIES

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Sharon Dorsey

This year's Saturday series in Williamsburg kicked off the new year with an outstanding group of poets on January 4: Derek Kannemeyer, Terry Cox-Joseph, J. Scott Wilson, and Louise Sharer. Their subjects were diverse; their styles, individualistic; and their talent, obvious. Our masterful M. C., Bill Glose, introduced them in his characteristic comedic style, keeping us smiling. It was a great morning, and we missed all of you who couldn't be there.

MARK YOUR CALENDARS TO JOIN US:

Saturday, February 1, at the Williamsburg Library Theatre at 11 a.m.

Saturday, March 14, at the Stryker Building, Williamsburg at 11 a.m.

Saturday, April 18, at the Stryker Building, Williamsburg at 11:am

NO SATURDAY SERIES IN MAY DUE TO POETRY FESTIVAL

Saturday, June 6, at the Kitzinger Room, James City Library, Croaker/Norge at 11 a.m.

Please note that the March date will be the SECOND Saturday instead of our usual first, and the April date will be the THIRD Saturday, due to lack of library availability on those first Saturdays.

## NORTHERN REGION REPORT

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Mike Maggio, Northern Region Vice President

mmaggio@poetryvirginia.org

Hello, PSV Northern Region Members and Happy New Year to ALL of you!

I hope you have all had a wonderful holiday season. Whether you celebrate Christmas, Hanukkah, or Kwanzaa or simply enjoy all the festivity, December is always a culturally enriching month with a spirit that brings us all together as one. Let's maintain that spirit throughout the new year and spread the message as far and wide as we can.

Other than holidays, December was a quiet month, though, as you will see later under Announcements, our members have been busy with their creative activities. (Eight of the current listings are members of the Northern Region.)

In the meantime, please continue to send me your announcements and accomplishments, so I can disseminate them to our members. And thanks to all those who help make our region active and successful, and to **Sally Zakariya** for gathering each month's listings.

**NEWSLETTER SUBMISSIONS:** Please send articles, announcements, and poetry to share with your fellow PSV members. Your work may be unpublished or previously published, but if necessary, don't forget to include an acknowledgement. Remember to include a brief bio for the Contributors' page, and keep work apolitical and family friendly. Issues are sent out on even months, so please send to [janhoffpoetry@gmail.com](mailto:janhoffpoetry@gmail.com) by the 15th of odd months.

## FAMILY HISTORY MORPHED TO LEGEND

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by Shari Berk

Everyone has a family story that becomes oral history, passed on miles and years beyond its origin. Versions of “reality” catch up with us: I am amused at the irony of divergent recollections.

The Thanksgiving Day Ping Pong Table Chase is legend. I was six, and my older brother turned thirteen the week before Thanksgiving. I was the baby sister who believed without question. He was my hero.

In all accounts, he was chasing me around the ping pong table in the basement of our family home. At some point, he issued an iteration of the classic “I’m going to get you” taunt. The terms of engagement were clear to me.

I was a reasonable child: I evaluated my options as I circled the ping pong table. Keeping one eye on my brother, one on the door out of the basement, I focused on my escape plan. I took a deep breath, said a quick prayer, and made a break for the steps that would get me out of the basement.

I ran up the stairs in desperate quest for escape. I slammed the basement door behind me. This is where “reality” becomes perspective and accounts diverge.

We agree my brother ended up in the emergency room. He wore the cast on his leg for the next six weeks with the pride of a warrior wounded in combat. “It’s not a true holiday family gathering until someone ends up in the E.R.,” is muttered, sotto voce, to ward off injury in other families I know.

My niece was fifteen when she told me the story of how I “threw Dad down the basement stairs and broke his leg on Thanksgiving.” My father, a private pilot, has a saying: “It’s not the fall; it’s the landing.” I leave the mechanical iterations of the event to anyone who chooses to do the physics.

My brother’s version may be hyperbole, but it’s Family Legend. Every family has at least one. I think my brother’s recollection makes a better story, continuity and laws of gravity set aside.

My takeaway is that perspective is relative (pun?). Stories evolve without regard to poetic license.

Writers are taught, “Write what you know” and “Don’t let details get in the way of telling the story.” When we relate personal experience, and our readers acknowledge the universality of experience, we invite them to tell their stories.

Now it’s your turn.

## POEMS

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### SOOTHING THE NAUSEA

by Jacqueline Jules

In the weeks before her first treatment,  
I called every day with a new reminder.

Did you ask your doctor about this?  
Are you sure he knows about that?

After all, I was the expert,  
having nursed my sister to her grave.

Amy needed an advocate, someone  
not as close as her husband or son  
who were still too shell-shocked  
to control a situation I knew too well.

A grim diagnosis, a reason to grieve.

I stood by the window, late into the night  
screaming at a universe so cruel  
to choose another kind and caring soul  
as if Heaven needed her more than Earth.

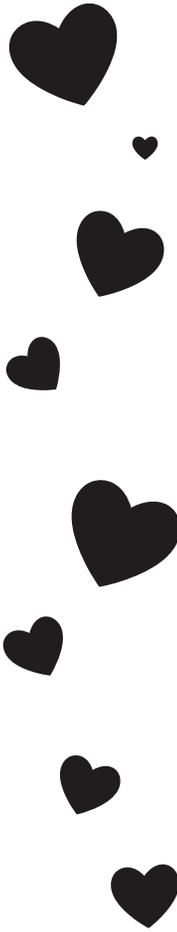
And in the morning, I called Amy  
with more internet advice  
on how to fix  
what could not be fixed.

Until the day she started chemo and she asked me  
to bring a bag of what she really needed—  
club soda and crackers, ginger and green apples—  
recommended remedies to soothe the nausea  
over a world which makes us cry.

**IS TO WAS**

by Louise Sharer

My best friend died today.  
 She passed with difficulty.  
 Her vibrant spirit more willing  
 than her cancer-riddled body  
 to exit this vast mystery.  
 At her request  
 I wrote the obituary,  
 a gift she bestowed.  
 One of so many  
 throughout our years.  
 I had her read it,  
 she felt honored,  
 humbled by the words.  
 Just like her to crown me queen  
 when I wanted her to wear the tiara.  
 I long to call her  
 to tell her my best friend died  
 to read a poem I've just written  
 to plan time together,  
 to share a glass of wine.  
 She knew me like no other,  
 I knew her secrets, too.  
 It feels wrong  
 to be using past tense,  
 if only this could be fixed by editing.  
 An author and poet  
 A keen observer  
 nurturer and nurse  
 loving, giving  
 bold, brave and irreverent.  
 Sweet friend, did we think we'd end?  
 I did not. Not ever.  
 You left before me. I shouldn't be surprised.  
 You were always more adventurous.  
 Save me a table and you know I prefer red.

**SWEET TART**

by Linda Partee

Folds of crepe paper stacked like fabric  
 to be smoothed, ruffled, crimped or pleated;  
 colorful reds, pinks and white  
 surrounded by crusty-rimmed paste jars,  
 flimsy lace doilies and blunt scissors,  
 crimson paper hearts  
 and cupid stickers to be licked-  
 all vying to disguise a drab shoebox.

Transformation quivers in the air-  
 promise in the heart and hands of a child  
 who will choose the right tools  
 to create a dreamed masterpiece  
 that turns a shabby container  
 into a fancy desk mailbox,  
 lid-slot nestled in art,  
 to summon evidence of belonging.

The fourteenth day of the second month,  
 thin-ply sentiments slip into dressed boxes  
 asking, "Will You Be My Valentine?"  
 with crayoned names printed shaky or bold.  
 No matter frilly or silly,  
 it's the abundance received  
 that announces peer standings-  
 paper arrows aimed at hopeful young hearts

**COUNTERPOINT**

by Richard Rose

Art, always confrontational,  
 Shows all knowledge is relational.  
 Crawlers creeping on all fours,  
 We make our way on metaphors.  
 Assault both from the rear and frontal  
 Compels us to be contrapuntal.

There are no town limits here.  
 We anchor our craft from fear  
 The churning swells of voices  
 Will tip out our devices.  
 Guiding art or how we think  
 We use images or sink.



## ANNOUNCEMENTS

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**Patricia Adler**, of Mechanicsville, passed away Nov. 23, 2019. PSV regrets to be the bearer of this sad news. Pat was a great poet but, more importantly, a supporter of a great many other poets, especially of Virginia's finest. Many of you receiving this got your first foray into print fostered by Pat. This link is from Legacy.com where you can access her official obituary: <https://www.legacy.com/obituaries/richmond-va/obituary.aspx?n=patricia-anne-adler-strehl&pid=194545916&fhid=11939>

**WIDER PERSPECTIVES PUBLISHING** is proud to specialize in bringing Virginia poets to print. Let's sit down together and start forging your dreams into very real form. The mission is your book in 1/3 the time and around 1/3 the cost of the big publishing houses. Contact [HRACandWPP@outlook.com](mailto:HRACandWPP@outlook.com) for more information.

James Wilson, Director of Innovation  
Hampton Roads Artistic Collective  
and Wider Perspectives Publishing

**OPEN MIC AT WILLIAMSBURG LIBRARY:** The Williamsburg Library and the Chesapeake Bay Writers are sponsoring an Open Mic on the third Sunday of every month from 1 - 3:00. Bring your poetry, prose, fiction, or non-fiction and share your writing. For more information, contact Susan Williamson at [susanwilliamsonnc@gmail.com](mailto:susanwilliamsonnc@gmail.com).

**Talya Chapman** lists the following poetry venues for February:

02-05-20 February Slam!  
The Venue on 35th  
631 W 35th St., Norfolk, VA  
Doors Open 6:30  
Slam Starta at 7:30  
\$5 at the door  
Host: Verb Benders

02-14-20 Poems After Dark  
Blue Bee Cider  
1320 Summit Ave., Richmond, VA  
6:00 - Host: River City Poets

02-29-20 Poetry Spotlight  
Featuring: Cheryl Pallant  
Book People Richmond  
536 Granite Ave., Richmond, VA  
1:00 - 2:30

02-06-20 Open-Mic Poetry  
Poetry & Jazz Tasting  
C'est Le Vin  
15 N 17th St., Richmond, VA  
Starts at 7:00 (1st Thurs)  
804-649-9463  
Host: Joanna Lee

02-15-20 Words on Fire:  
Poetry Happy Hour at Firehouse  
Firehouse Theatre  
1609 W Broad St., Richmond, VA  
6:00 - 8:00  
Host: River City Poets

*(FF) Family Friendly Venue (i.e., no vulgar, obscene, crude or cuss words). If you're new to a venue, always check with the host for house rules. Events can change or cancelled with little or no notice. When in doubt, please contact venue before attending.*

### AROMAS COFFEEHOUSE AND WORD4WORD POETS

Open Mic Poetry  
2nd Tuesday of each month  
Sign-up @ 6:30pm  
Open Mic @ 7:00pm

The coffee is great, the food is delicious, and we have an Open Mic. We love, support, and encourage First Time Readers in this family friendly venue. Bring a friend. Everyone is welcomed. Hosted by **Ann Shalaski, Tanya Cunningham-Jones, & J. Scott Wilson**

Aromas Coffeehouse, 706 Town Center Drive, Newport News, VA 23606

## ANNOUNCEMENTS (CONT.)

**Sharon Ackerman's** poem "Equinox" is published in the current issue of *The Atlanta Review*. Her poem "Points of View" is published in Issue 8 of *Heartwood Literary Magazine*.

**Robert P. Arthur**, Past President of PSV, released two books at the Muse in December. *Master William and the Finman* is a novel with pirates of the Golden Age of Piracy adventure, including an Orkneys' sorcerer of the sea. *Robert P. Arthur: Selected Works* presents the best poems the author has written over the last 60 years with major preoccupations including the Eastern Shore, the Chesapeake Bay, Crazy Horse and his woman, Jamestown colonists, inhabitants of Appalachia, the sea, martial arts, Van Gogh, witches, snake handlers, fauna and flora, and more.

**Zeina Azzam's** poem, "A Refugee Grows Old" was published in *Cordite Poetry Review* and is available at <http://cordite.org.au/poetry/bayt/a-refugee-grows-old/>.

**Pia Borsheim** has had a number of publications this year, including "Wisp" in the *We Are Residents Here: Poems from the Bridgewater International Poetry Festival*, "Down the Road" in *Cumberland River Review*, "On the Au Sable River" in *Bear River Review*, "Maple Drive Lake Esau" in *The Olive Press*, "Norwegian Krone 1891" and "Thunder Bay" in *Virginia Bards Poetry Anthology*, and "Doubt" in *Apricity Magazine*. She has work forthcoming in the *Michigan Quarterly Review* and in *101 Jewish Poems for the Third Millennium*. Her manuscript, *Above the Birch Line*, has been long-listed for The Able Muse and the C & R book prizes.

**Terry Cox-Joseph** is not only a published poet, but she also is an accomplished artist with work recently accepted for two poetry journals: *Morning Light Swan*, *White Egret Warwick River*, and *Journeys* will appear in Issue 14 of *Split Rock Review*, and *The Northern Virginia Review's* Editorial Board has selected *Hummingbird Fairy and Whangaparaoa* to be included in its forthcoming edition to be published in April. See more about Terry on the Contributors' page.

**Adele Gardner** ([www.gardnercastle.com](http://www.gardnercastle.com)) has had several recent poetry publications: "Home Inspection," *HWA Poetry Showcase*, Vol. VI, [www.amazon.com](http://www.amazon.com); "The Moth Spectacular," *Mithila Review: The Journal of International Science Fiction & Fantasy*, Fall 2019, <https://mithilareview.com/gardner-10-19/>; "A Rose Waits," *Dreams & Nightmares* 113, Sept. 2019, <http://dreamsandnightmaresmagazine.com/>; "Witches We," *Bluff & Vine: A Literary Review*, Issue 3, Oct. 2019, <https://www.amazon.com>; and "Morning Cows," *Haikuniverse*, June 2019, <http://www.haikuniverse.com/>

**Claudia Gary's** latest chapbook, *Genetic Revisionism*, is available at [claudiagary611@gmail.com](mailto:claudiagary611@gmail.com). Her workshop "Whole-Brain Poetry" began on Jan. 25 and will be held in Arlington. For more information and to register, visit <https://www.writer.org/event/wi20poe5a/>

**Katherine Godhardt's** children's book, *A Crane Named Steve*, was published in Nov. and made #1 new release in its category on Amazon. Proceeds from sales go to local charities. The book is available at <https://katherinegotthardt.com/a-crane-named-steve/>.

**Neva Herrington's** 4th book of poetry, *Among the Absent*, was recently published by Finishing Line Press. A retired faculty member of Northern Virginia Community College, she has given readings in a retirement community in Williamsburg and at the Martha Washington Library in Alexandria. She is scheduled for a presentation to a reading group at the Alexandria Library in March and is interested in giving readings in the Williamsburg area where she currently resides.

**Donna Isaac** has published a poetry chapbook, *Persistence of Vision* (Finishing Line Press), a cinephile's poetic look at some favorite movies.

**Janice (Jan) Hoffman** will share her children's book, *Four Fairy Friends*, at the Iris Art Studio in Poquoson on Sat., Feb. 29, from 1-3:00 (501 Wythe Creek Rd Suite 100). She will also be interviewed on Neal Steele's radio program at 8:05 a.m. on Mon., March 9 (WXGM, Xtra 99.1 FM). In January, she had the honor of serving as a judge for the *Poetry Out Loud* regional competition sponsored by the Center for the Arts of Greater Manassas/Prince William County, Virginia Arts Counsel, Poetry Foundation, and National Endowment for the Arts. She will serve in this same capacity in Virginia Beach in February.

**Jacqueline Jules** had poems published in the following journals during the Fall of 2019: *Mizmor Anthology*, *Dragon Poet Review*, *In Parentheses Magazine*, *The New Verse News*, *A Beautiful Space*, *K'in Literary Journal*, *District Lit*, *Your Daily Poem*, *Poetica Review*, *What Rough Beast*, *Black Coffee Review*, and *Hive Avenue*. Her poem "Building a Tabernacle" is in the 2019 *Mizmor Anthology*. Visit [www.jacquelinejules.com](http://www.jacquelinejules.com).

**JoAnn Lord Koff's** exhibit *Camera Eyes: On Poetry* is currently featured by the Center for the Arts of Greater Manassas/Prince William County, 9419 Battle Street, Manassas, through Feb. 5. Her work is described as "a lyrical ambrosia of poetic writings and captivating photographs." Come support our friend and published poet and photographer. For more information, contact (703) 330-2787 and/or [center-for-the-arts.org](http://center-for-the-arts.org).

## ANNOUNCEMENTS (CONT.)

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**Mike Maggio's** "Angels" appears in the 2019 *Mizmor Anthology*. (See also Contributors.)

**Joan Mazza** has two poems forthcoming in *Prairie Schooner* and other poems in *Rain on the Rooftops* and *Italian Americana*. Her poem "Now that he had a taste of war" was published at New Verse News on Jan. 8, 2020. [https://newversenews.blogspot.com/2020/01/now-that-hes-had-taste-of-war.html?fbclid=IwAR1CPTVFIUkqv3Tmizfk\\_CCVhunnr6rDxqFTjSF322Yc2DFdTG0XKcs3fIY](https://newversenews.blogspot.com/2020/01/now-that-hes-had-taste-of-war.html?fbclid=IwAR1CPTVFIUkqv3Tmizfk_CCVhunnr6rDxqFTjSF322Yc2DFdTG0XKcs3fIY)

**Daniel N. Nelson** of Alexandria has published his second collection of poetry entitled *MINNESOTA and OTHER POEMS* with Atmosphere Press of Austin, Texas, in late Nov. 2019. Order from <https://www.amazon.com/Minnesota-Daniel-N-Nelson/dp/1646693221/> or from the publisher (<https://atmospherepress.com/>)

**D.L. (Dan) Pearlman** was awarded the 2019 Dogfish Head Poetry Prize for his manuscript *Normal They Napalm the Cottonfields*. The prize was presented on December 14th at the Dogfish Inn in Lewes, Delaware, and consists of \$500 and publication of the winning manuscript by Broadkill River Press. Dan is a native of Norfolk, holds an MFA from George Mason University, and teaches at Tidewater Community College in Chesapeake. He is also the 2019 recipient of the Edgar Allen Poe Prize from PSV.

**David Anthony Sam** has a new collection of poems from Kelsay Books called *Dark Fathers & Other Poems*. The book is available at <https://kelsaybooks.com/products/dark-fathers-and-other-poems> .

**Sally Zakariya's** poem, "At Mick's," appears in *Toho Journal Online*, <https://www.tohopub.com/at-micks>.

## CONTRIBUTORS

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**Shari Berk** is a poet, writer, violinist, and mental health advocate. First published at the age of ten, she's proud to be a lifetime member of the Poetry Society of Virginia. She currently resides in rural Eastern North Carolina where her neighbors have granted her permanent "Damn Yankee" status in spite of her accent, which persists after living in the South for over three decades. She believes in the adage by poet Theodore Roethke: "What we need is more people who specialize in the impossible."

**Terry Cox:Joseph** is the Eastern Regional Vice President of PSV and a former newspaper reporter and editor. From 1994-2004 she was coordinator for the Christopher Newport University Writers' Conference and Contest. An award-winning poet and artist, she has been published in *Northern Virginia Review* and *Chiron Review*, among others. Her first poetry chapbook, *Between Then and Now*, was recently released by Finishing Line Press. She has a BFA in illustration from Minneapolis College of Art and Design.

**Sharon Canfield Dorsey** has published fiction, non-fiction, juvenile fiction, and poetry in magazines, newspapers, journals, and anthologies. She is author of four children's books: *Herman, the Hermit Crab and the Mystery of the Big, Black, Shiny Thing*; *Revolt of the Teacups*; *Buddy and Ballerina Save the Library*; and *Buddy the Bookworm Rescues the Doomed Books*. She has also published a book of poetry, *Tapestry*; a memoir, *Daughter of the Mountains*, and a new travel memoir, *Road Trip*. Her work is also included in the anthology *Captured Moments*.

**Jacqueline Jules** is the author of three chapbooks: *Field Trip to the Museum* (Finishing Line Press), *Stronger Than Cleopatra* (ELJ Publications), and *Itzhak Perlman's Broken String*, winner of the 2016 Helen Kay Chapbook Prize from Evening Street Press. Her work has appeared in over 100 publications including *Paterson Literary Review*, *The Broome Review*, *Sow's Ear Poetry Review*, *Hospital Drive*, and *Imitation Fruit*. She is also the author of 40 books for young readers. "Soothing the Nausea" previously appeared in *Dragon Poet Review*.

**Mike Maggio** is Vice President for the PSV Northern Region and faithfully submits monthly reports to members in his region and for the PSV newsletter. His latest book, *Letters from Inside*, is a collection of short fiction.

**Linda Kennedy Partee** is a regular contributor to *Poet's Domain* and other anthologies. As an Osher volunteer instructor, she invites all level of poets to stretch their skills through a 6-week course. Linda is the co-facilitator for the James City Poets, planning member of the Saturday Poetry Series, and member of Creative Critique and the Chesapeake Bay Writers.

**Richard Rose** is a retired teacher residing in Richmond. His most recent book of poems is *Coming Around*, published by Brandylane in 2018. On June 6, 2020, highlights from several of his operas and operas by Walter Braxton and Michelle Hampton will be performed at a Composers Forum from 2 to 5 p.m. by Capitol Opera Richmond at Westminster Presbyterian Church.

**Louise Sharer** is a member of the Williamsburg Poetry Guild and the Poetry Society of Virginia. She is a published and award-winning poet who hails from Minneapolis but has called Williamsburg, Virginia, home for the past thirteen years. She has always found writing poetry a balm that soothes life's rough spots.

# POETRY SOCIETY OF VIRGINIA

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Contact the President!

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