

CONTRIBUTORS

COVER

TBA

PROSE

Dorothy Barresi is the author of four books of poetry: *American Fanatics* (forthcoming, U of Pittsburgh P); *Rouge Pulp* (U of Pittsburgh P); *The Post-Rapture Diner* (U of Pittsburgh P), winner of an American Book Award; and *All of the Above* (Beacon P). Her essays and poems have been published widely. She is the recipient of two Pushcart Prizes, the Emily Clark Balch Prize, and a fellowship from the National Endowment for the Arts.

"Looking back at my own experiences as a Baby Boom poet, I automatically think of the tremendous impact Denis Johnson's poems had on me when I first encountered them. Reading *The Incognito Lounge* and *The Veil* changed everything I had understood, up until that moment, about what contemporary poetic language could be or do. For me, he'll always be *the* voice of Baby Boom poetry."

Marianne Boruch's six poetry collections include the recent *Grace, Fallen from*, (Wesleyan). Her two books of essays on poetry are *Poetry's Old Air* (Michigan) and *In the Blue Pharmacy* (Trinity). "The Lincoln Boys" in this issue is an excerpt from an unpublished memoir, "The Glimpse Traveler."

Paul Lisicky is the author of *Lawnboy* and *Famous Builder*, both published by Graywolf Press. His recent work has appeared in *Gulf Coast*, *Five Points*, *Subtropics*, *Seattle Review*, *Hotel Amerika*, and elsewhere.

"I don't usually define myself in terms of the traits of a particular era. In other words, 'isn't my whole life still ahead of me?' Which might suggest that I'm more of a Baby Boomer than I'm ready to admit."

Martin Ott has published stories in more than a dozen magazines and has optioned three screenplays. His poetry has appeared in over fifty magazines and anthologies, including *The Anthology of Monterey Bay Poets*, *For-Poetry.com*, *Hotel Amerika*, *Poetry East*, *Tampa Review*, and *Third Coast*.

"A former Russian linguist and U.S. Army interrogator, I currently live in Los Angeles with my wife and two children, and still find myself asking a lot of questions. The Cold War made a big impression on my childhood, and the surreal details intensified when I joined the Army at seventeen. I once received training on what to do in case I saw the flash of a nuclear explosion—you are supposed to take one large step (no more, no less) and look for a hole to dive into. I have often wondered what taking that step would mean for me, and the world."

Marly Swick has published two story collections and two novels: *A Hole in the Language*, *The Summer Before the Summer of Love*, *Paper Wings*, and *Evening News*. Her short fiction has appeared in *O'Henry Prize Stories*, *Atlantic Monthly*, *Best of the Best of the South*, and other magazines.

“As a Baby Boomer and writer, I have seen American culture change radically. My story ‘Elba’ deals with the disgrace a pregnant high school girl suffers in the early 60’s when she becomes pregnant. Later on in the story her mother—who saves her by whisking her off to Florida from the Midwest—says, ‘Nowadays you’d be hard-pressed to think what you could do to disgrace yourself.’ Coming of age—going off to college in the Bay Area in the late 60’s when everything was so free and idealistic—in contrast to a much more buttoned-down Ozzie and Harriet childhood, provides an insight into that classic tension between freedom and security that most human beings experience, in one form or another, throughout their lives.”

POETRY

Ai is the author of seven books of poetry, including *Vice*, winner of the 1999 National Book Award, and *Dread*, published by Norton. She’s proud to be a Boomer.

Kim Addonizio’s latest books are *Ordinary Genius: A Guide for the Poet Within* and *Lucifer at the Starlite*, both from W. W. Norton. She has authored several other books, including two novels, *Little Beauties* and *My Dreams Out in the Streets*.

“My formative years as a person and therefore writer: boys going to and coming back from Vietnam, antiwar protests in DC, JFK shot by Oswald and who else, Nixon and Kissinger lying, burning flags and bras, drinking Ripple and Boone’s Farm, smoking pot and dropping acid, reading Hesse and Mailer and Nin and Baba Ram Dass. Hope I die before I get old.”

Susan Aizenberg is the author of *Muse* (Southern Illinois UP / Crab Orchard Award Series in Poetry) and coeditor, with Erin Belieu, of *The Extraordinary Tide: New Poetry by American Women* (Columbia UP). Recent poems and translations appear in *Provincetown Arts*, *Hunger Mountain*, and *Blackbird*.

“Like all women poets of my generation, I am in the debt of those women who came of age in the years before and at the beginning of the ‘baby boom,’ whose brilliant and brave work was written in a time when it still was considered high praise to say ‘She writes like a man.’ Without them, none of us.”

Ray Amorosi’s new book of poems, *In Praise*, is due out soon from Lost Horse Press.

Robin Becker’s sixth collection of poems, *Domain of Perfect Affection* (U of Pittsburgh P), was a finalist for the Audre Lorde and Lambda Book Awards. She writes a column on the poetry scene, “Field Notes,” for the *Women’s Review of Books*. She’s currently completing a new collection of poems called “Snow in Summer.” Becker enjoys the ongoing charting of her Boomer cohort.

Erin Belieu is the author of three poetry collections, all from Copper

Canyon Press. Her most recent book, *Black Box*, was a finalist for the Los Angeles Times Book Prize.

"Given that my birthday falls right on the line of the Boomers and the Gen-X'ers, I've always identified more with the X because of my inherent slacker tendencies. But I've always admired Boomers for their work ethic, even if Tom Brokaw does gas on about it a bit more than is strictly necessary."

Charles Bernstein was born in Manhattan in 1950. He has published more than twenty collections of poetry and three collections of essays, including *Girly Man, My Way: Speeches and Poems*, and *With Strings* (all from the U of Chicago P), *Republics of Reality: Poems 1975–1995* (Sun & Moon P), and *Shadowtime* (Green Integer). From 1978 to 1981 he coedited, with Bruce Andrews, *L=A=N=G=U=A=G=E* magazine. In the 1990s, he cofounded and directed the Poetics Program at the State University of New York–Buffalo. Bernstein is the editor of the Electronic Poetry Center and codirector, with Al Filiries, of PennSound and teaches at the University of Pennsylvania.

Kelly Cherry is the author of nineteen books and eight chapbooks of poetry, fiction, and nonfiction. She has also translated two classical tragedies. Her recent titles include *Girl in a Library: On Women Writers and the Writing Life* (BkMk) and *The Retreats of Thought: Poems*.

"According to statistics, I am not a Baby Boomer, but as I have always been five years behind where I should be (nasty first marriage!), I feel like one. I have certainly been surrounded by Baby Boomers for much of my life. I sometimes write about them. I'm even married to one. And I'm keeping him."

Marilyn Chin's books of poems include *Rhapsody in Plain Yellow* (Norton), *The Phoenix Gone*, *The Terrace Empty* (Milkweed), and *Dwarf Bamboo*. Her new book of tales is called *Revenge of the Mooncake Vixen* and was published by Norton in 2009. She has won numerous awards, and her work is anthologized widely and taught all over the world.

Judith Ortiz Cofer has poems, essays, and stories in recent issues of the *Southern Review*, *Blackbird*, *Image*, and *North American Review*. Her books include *A Love Story Beginning in Spanish*, poems; *Woman in Front of the Sun: On Becoming a Writer*, a collection of essays (both from the U of Georgia P); *The Meaning of Consuelo*, a novel (Farrar, Straus and Giroux); and others.

"Sometime during the 1960s I became aware that the planet had been partitioned into three 'worlds,' and that my country had been assigned to the third."

Toi Derricotte is the author of a memoir, *The Black Notebooks*, and four books of poetry: *Tender*, *Captivity* (which won the Paterson Poetry Prize), *Natural Birth*, and *Empress of the Death House*. She has received numerous awards, including a fellowship from the Rockefeller Foundation, a Guggenheim Fellowship, two fellowships in poetry from the National Endowment for the Arts, two Pushcart Prizes, and the Barnes & Noble

Writers for Writers Award from Poets & Writers, Inc. She is the cofounder of Cave Canem, the historic workshop/retreat for African American poets.

Sharon Dolin's fourth book of poems, *Burn and Dodge*, won the 2007 AWP Donald Hall Prize in Poetry and was recently published by the University of Pittsburgh Press. New poems have recently appeared or are forthcoming in the *Barrow Street* tenth anniversary issue, *New American Writing*, 5 AM, *Laurel Review*, *Guernica*, and *Court Green*.

"As a late Boomer (I was just 13 when Woodstock happened; 3 years older, I would have been there), I always feel like I'm a voyeur when it comes to the cultural moment, standing outside of it or else belatedly coming upon its highlights. I first encountered 'I Want You' and other Dylan songs from *Blonde on Blonde* (released in 1966) when I was in high school in the early 70s. I still have my collection of buttons from the era, including the iconic Peace sign buttons and the Woodstock Peace & Music button with the dove perched on the neck of a guitar. Nothing since has equaled the color, the intensity, the music, and the sense of being part of a movement of the Sixties and Seventies."

Denise Duhamel's most recent poetry titles are *Ka-Ching!* (U of Pittsburgh P), *Two and Two* (Pittsburg), *Mille et un Sentiments* (Firewheel), and *Queen for a Day: Selected and New Poems* (Pittsburgh). The collaborations with Amy Lemmon included in this issue are from a series written in abba rhyme, with a mandatory mention of Abba, the singing group, in each poem.

Edward Falco was the 2008 recipient of the Robert Penn Warren Prize in poetry from the *Southern Review*. His latest novel, *Saint John of the Five Boroughs*, will be out with Unbridled Books this fall.

"About being a Baby Boomer? Well . . . there's the serious stuff, like coming of age during the Vietnam War; and the weird stuff, like believing there was going to be a revolution with fighting in the streets as we simultaneously entered the age of peace and love; and the funny stuff, like the clown-inspired fashions we favored. Certainly, there was enough heartbreak and tragedy, wonder and joy to feed us all."

Annie Finch is the author of four books of poetry, including *Calendars* (Tupelo P) and the forthcoming *Among the Goddesses: An Epic* (Red Hen P). She has also written or edited nine books about poetry, most recently *The Body of Poetry: Essays on Women, Form, and the Poetic Self* (Michigan) and *Multiformalisms: Postmodern Poetics of Form*, with Susan Schultz (Word Tech). She credits the post-religious and pre-spiritual moment of Boomerdom with inspiring her to witchcraft.

Neil de la Flor's literary work has appeared most recently in *Court Green*, *No Tell Motel*, *Hayden's Ferry Review*, *Sentence*, and *Barrow Street*. He is also the coauthor of *Facial Geometry* (NeO Pepper P), a chapbook of collaborative triads written with Maureen Seaton and Kristine Snodgrass. He is not a baby boomer but loves the idea of being the son of one.

Ken Fontenot has published two books of poems and many translations of German poems.

"My greatest thrill as a Boomer was learning to fly at nineteen. In the air you are alone with the cosmos of absence, feeling a special camaraderie with the birds who know the air better than we do. It is no accident that birds have a special place in my poetic lexicon."

Jeff Friedman's fourth collection of poetry, *Black Threads*, was published by Carnegie Mellon University Press. His poems and translations have appeared in many literary magazines, including *American Poetry Review*, *Poetry*, *5 AM*, *Margie*, *Agni Online*, *North American Review*, and the *New Republic*.

"As a result of being a Baby Boomer, I'm still having flashbacks and everything I love also makes me very angry, except a good chocolate chip cookie. I would also love to do everything over again from the beginning, except I want to change almost everything I would do over again; and that's why every poem I write creates a circle."

Allison Funk has published three books of poems: *The Knot Garden* (Sheep Meadow P), *Living at the Epicenter* (Northeastern UP), and *Forms of Conversion* (Alice James Books). Her new book, *The Tumbling Box*, is forthcoming from C&R Press.

Stephen Gibson is the author of two poetry collections, *Masaccio's Expulsion* (MARGIE/IntuiT House) and *Rorschach Art* (Red Hen P). The poem in this issue is from a new collection, "The Mysteries of Life and Death."

"As a 'Boomer,' I find myself as a writer often living in three worlds at once, my father's (a World War II vet), mine, and my adult children's. I'm often surprised by those worlds."

Albert Goldbarth's books of poetry have twice received the National Book Critics Circle Award, and his current collection is *To Be Read in 500 Years* (Graywolf P). The first album he ever bought was Paul Anka's first album ("Diana," "Put Your Head On My Shoulder," "Puppy Love") and he's certain that music came to a culminant, glorious end with The Boss.

Ray Gonzalez is the author of numerous books of prose and poetry, including *Renaming the Earth: Personal Essays* (U of Arizona P) and *Cool Auditor: Prose Poems* (BOA).

"Many writers of the Baby Boomer generation had their lives changed forever by rock and roll music and its influence on their work. My cathartic moment was the first appearance of The Beatles on the Ed Sullivan Show in February of 1964. It is why I became a poet."

David Graham is the author of six collections of poems, most recently *Stutter Monk* (Flume P), and an essay anthology coedited with Kate Son-tag, *After Confessions: Poetry as Autobiography* (Graywolf P).

"If literature is news that stays news, what will remain of the Boomer generation, after all the dust settles, are the aches, complaints, joys, hopes, vanities, and uncertainties of any generation. I don't think we're special at all, just numerous."

Kimiko Hahn is the author of seven collections of poetry, most recently *The Narrow Road to the Interior*. Her honors include the 2008 PEN/Voelcker Award. She is currently completing a collection of poems inspired by science, "Toxic Flora."

Christopher Howell's ninth collection of poems, *Dreamless and Possible: New & Selected*, will be published by the University of Washington Press next year. Other work may be seen in current issues of *FIELD*, the *Journal*, *Crazyhorse*, and *Gettysburg Review*.

"I was born right at the end of the war and have gone through my whole life with this huge knot of people, like a snake swallowing an orange, as they say. In some ways it has been good, since it provided us all with many compatriots whose general understandings about life had similar bases. But that large population group also created unprecedented competition for jobs, housing, notoriety, perhaps even for spouses: by external measure, the very terms of satisfaction. I think the interplay between the collegiality and the competition has driven many of us inward, away from material standards, which is, of course, a good thing. So it's been an interesting dance, and has made our lives quite different from those of either our parents or our children."

Rodney Jones teaches in the graduate creative writing program at Southern Illinois University at Carbondale. His most recent book, *Salvation Blues: One Hundred Poems, 1985–2005*, won the 2007 Kingsley Tufts Poetry Prize.

Marilyn Kallet is the author of fourteen books, including *Packing Light: New and Selected Poems* (Black Widow P). When she started graduate work at Rutgers in 1968, no tenured women professors were in the comparative literature program, and 95 percent of the books on the reading list were by men. Her essay about surviving that time, "Poetry Began Me," is included in her anthology of personal essays, *Sleeping with One Eye Open: Women Writers and the Art of Survival*, coedited with Judith Ortiz Cofer.

Julie Kane can remember Khrushchev banging his shoe, the Beatles on Ed Sullivan, and the birth of pantyhose, though she tries in vain to pass for Gen X. Her new book, *Jazz Funeral*, won the Donald Justice Poetry Prize.

Jesse Lee Kercheval's most recent books include *Cinema Muto*, a collection of poems about silent film (Southern Illinois UP), and *The Alice Stories* (U of Nebraska P).

"As a Baby Boomer who grew up in Florida during the moon race, I am seriously disappointed not to be vacationing on Mars this summer."

David Kirby's *House on Boulevard St.: New and Selected Poems* was a finalist for the 2007 National Book Award.

"The Boomer years were ecstatic (drugs, bralessness, music that hasn't been surpassed) and horrific (lynchings, assassinations, war); if those qualities aren't in your work, all I can say is, hope you enjoyed your nap!"

Bill Lavender graduated from high school in 1969, marched against the war in Vietnam as a member of SDS, actually liked Jefferson Airplane for a while, and met Bill Clinton when he was running for state senate. But knew the dream was over when Ronald Reagan was elected president.

His latest book is *Transfixion*, forthcoming from Trembling Pillow in 2009. Other books include *I of the Storm* (Trembling Pillow), *While Sleeping* (Chax), and *look the universe is dreaming* (Potes and Poets). He edited the

anthology *Another South* (U of Alabama P) and has recently been a guest editor at *Exquisite Corpse* and *Big Bridge*.

Amy Lemmon's poetry chapbook, *Fine Motor*, was published by Sow's Ear Review Press. Her first full-length poetry collection, *Saint Nobody*, was published by Red Hen Press. *ABBA: The Poems*, a chapbook written in collaboration with Denise Duhamel, is forthcoming from Coconut Books. Poems from the sequence have appeared in *Cincinnati Review*, *Barn Owl Review*, *Barrelhouse*, and elsewhere. She is currently at work on a prose memoir about parenting a child with Down syndrome. She is poetry editor of the literary webzine *Ducts*.

Harriet Levin's first book of poems, *The Christmas Snow* (Beacon P) was chosen by Eavan Boland for a Barnard New Women Poet's Prize and was a winner of an Alice Fay di Castagnola Award from the Poetry Society of America. A forthcoming book, "Girl in Cap and Gown," will appear this fall. Recent or forthcoming work appears in *Kenyon Review*, *Cimarron Review*, *Many Mountains Moving*, and *Harvard Review*. She is director of the Drexel University Writing Program and The Reunion Project, a celebration of literacy and perseverance that works to reunite Lost Girls and Boys of Sudan with their families.

Jeff Mann's books include two collections of poetry, *Bones Washed with Wine* and *On the Tongue*; a book of personal essays, *Edge*; a novella, *Devoured*, included in *Masters of Midnight: Erotic Tales of the Vampire*; a collection of poetry and memoir, *Loving Mountains, Loving Men*; and a volume of short fiction, *A History of Barbed Wire*, winner of the Lambda Literary Award.

Laura McCullough has three collections of poetry: *Speech Acts* (forthcoming in 2010), *What Men Want*, and *The Dancing Bear*. Her chapbook of prose poems, *Elephant Anger*, was published online at Mudlock. She has been a New Jersey State Arts Fellow in both prose and poetry. Her work has appeared recently or is forthcoming in the *American Poetry Review*, *Crab Orchard Review*, *Nimrod*, *Boulevard*, *Hotel Amerika*, *Poetry East*, *Portland Review*, and others.

Donald Morrill is the author of two poetry collections, most recently *With Your Back to Half the Day*, and four books of nonfiction, among them "Impetuous Sleeper," forthcoming. Currently, he is interim dean of the College of Arts and Letters at the University of Tampa.

"For working class families like mine, post-war prosperity provided greater access to education and the arts, and most of all an introduction to the idea that improving your lot was not only a material but cultural undertaking. Thus, some golden grains of tightly held privilege spilled into our consciousness. Perhaps these nourished some of the memorable poems produced by this generation, if we, indeed, manage to make such."

Naomi Shihab Nye's most recent book is *Honeybee*.

"It was a great comfort, growing up in a somewhat offbeat and frequently argumentative household, to be part of a mysterious 'Boomer generation.' It sounded hopeful. It sounded energetic."

Sharon Olinka had poems in *Nimrod* and *Istanbul Literary Quarterly*. Poems from her book *The Good City* (Marsh Hawk P) won a Barbara Deming Memorial Award. New work was published recently in *New York Quarterly*.

Carl Phillips is the author of ten books of poems, most recently *Speak Low*.

"As for being a Boomer, I am grateful to have had the chance to know this country pre-Civil Rights, which has made it impossible for me to take those rights for granted. The wisdom gained from all that suffering may be a flawed one, but it is wisdom, all the same."

David Rivard is the author, most recently, of *Sugartown* (Graywolf P). His poems and essays appear widely, and he teaches in the MFA program in writing at the University of New Hampshire.

"How has being a boomer affected me as a writer?—it makes me feel like this haiku by Issa: Every year on the monkey's face / at New Year's / a monkey face."

Maureen Seaton's recent publications are *Sex Talks to Girls*, a memoir from the University of Wisconsin Press Living Out series; *Cave of the Yellow Volkswagen*, poems from Carnegie Mellon University Press; and *America Loves Carney*, a chapbook from Sow's Ear.

"I disassociated from the Boomers early on. Unsuccessfully, I admit, but often delighted with life just the same."

Kate Sontag is coeditor of the essay collection *After Confession: Poetry as Autobiography* (Graywolf). Her poems have appeared in anthologies such as *Boomer Girls*, *Are You Experienced?* and *Sweeping Beauty* as well as in journals such as *Prairie Schooner*, *Green Mountains Review*, and *Literal Latte*. Online, she has been a featured poet at *Valparaiso Poetry Review*, interviewed in *Pif*, and published in *Salt River Review*, *Ecclectica*, *Rattle*, and *Drunken Boat*. She has work forthcoming in *A Poet's Craft* (ed. Annie Finch, U of Michigan), *Seattle Review*, and teaches at Ripon College.

Marcia Southwick's third book, *A Saturday Night at the Flying Dog*, won the Field Poetry Prize and was published by Oberlin Press.

A. E. Stringer's new collection of poems, *Human Costume*, is forthcoming from Salmon Poetry of Ireland. His work has appeared in *Antaeus*, the *Nation*, *Shenandoah*, *Cincinnati Review*, and others.

"Baby Boomer. It sounds like a minor thunderclap. Is the storm over, or just beginning?"

Michael Waters's recent books include *Darling Vulgarity* (a finalist for the Los Angeles Times Book Prize) and *Parthenopi: New and Selected Poems*, both from BOA Editions, as well as the new edition of *Contemporary American Poetry* from Houghton Mifflin.

"While I may resent my mother for birthing me in late 1949 rather than in early 1950, making me seem older than I really am, I know my life truly began the first time I heard Little Richard sing 'Womp-bomp-a-loom-op-a-womp-bam-boom!' I have been trying to make my own lines as memorable, syllable by syllable."

Ellen Doré Watson serves as director of the Poetry Center at Smith College, poetry and translation editor of *The Massachusetts Review*, and a

member of the editorial board of Alice James Books. Her most recent book is *This Sharpening*, from Tupelo Press. Individual poems have appeared widely in literary journals, including the *American Poetry Review*, *Tin House*, and the *New Yorker*.

"In the 70's & 80's, when I was immortal, being a Boomer meant having way too much fun to write seriously or well. Now, with the big scythe looming around whichever corner, serious fun is shirking inferior must-dos whenever possible in order to write like a maniac."

Charles Harper Webb's latest book is *Shadow Ball: New & Selected Poems* from the University of Pittsburgh Press. He has received grants from the Whiting and Guggenheim foundations.

"Being a Baby Boomer makes it hard for me to think of myself as anything but young, despite mounting evidence to the contrary. It means I sometimes still find myself singing 'It's Howdy Doody Time, / It isn't worth a dime,' and that—since I avoided Vietnam—I consider myself, historically, one of the luckiest of Americans."

Bruce Weigl is the author, editor, translator, or cotranslator of more than twenty books of poetry, criticism, and memoir, the most recent of which is *Declension in the Village of Chung Luong* (Ausable P). Weigl is past president of the Association of Writers and Writing Programs. He has chaired the judging panel in poetry for the National Book Award and received a Lannan Literary Award for Poetry.

Hilde Weisert's "Finding Wilfred Owen Again" won the CALYX journal's 2008 Lois Cranston Memorial Prize. Her poems have appeared in *Ms.*, *Cortland Review*, *Sun*, *Southern Poetry Review*, *Charlotte Poetry Review*, *Ironwood*, and *Litchfield Review*. She has held a fellowship from the New Jersey State Council of the Arts, is a Geraldine Dodge Poet, and is a 2009 resident fellow at the Virginia Center for the Creative Arts. She's also cofounder of the Society for Veterinary Medicine and Literature.

"Being a Baby Boomer writer: The 20th century as my native country, which makes me something of an expatriate here in the 21st (but working on citizenship). And then there's that eternal, infernal 'baby' in our name, seeming to describe not the boom but us ourselves—that illusion dies hard!"

David Wojahn's *Interrogation Palace: New and Selected Poems 1982–2004* was published in the Pitt Poetry Series and named a finalist for the Pulitzer Prize. In 2008 he was awarded the Carole Weinstein Poetry Prize.

"Three of my most vivid childhood memories are duck and cover drills, playing in my parents' fallout shelter, and discovering Bob Dylan; all of these things helped to form me as a poet."

Robert E. Wood's poetry has recently appeared in *Poetry Midwest*, *Quiddity*, *Quercus Review*, *Ouroboros*, and *Umbrella* and is forthcoming in *War, Literature, and the Arts*; *Jabberwock Review*; and *Blue Unicorn*. A chapbook, *Gorizia Notebook*, has been published by Finishing Line Press.

"As a Baby Boomer who went to school in the Atomic Fifties, I am happy to be working at my desk instead of under it."

Franz Wright's *Walking to Martha's Vineyard* received the Pulitzer Prize for

Poetry in 2004. He has a new collection called *Wheeling Motel* due out in September.

"I was born in 1953, making me at least five years too late to be a real hippie, but I did my best. Amazingly I have survived to the age of fifty-five: there was a general opinion among everyone who knew me when I was young, one to which I eagerly subscribed, that I was never going to make it to twenty-five."

REVIEWS

Theresa M. Burns, a long-time book editor, holds an MFA in poetry from Sarah Lawrence College. Her poems and reviews have appeared in the *Women's Review of Books*, *Global City Review*, *Bellevue Literary Review*, and *Lumina Magazine*, among other publications. She is the author of the chapbook *The Quickening* and teaches writing at Seton Hall University and the Fashion Institute of Technology in Manhattan. She lives in New Jersey, where she is a regular contributor to the *Local*, a regional website of the *New York Times*.

Lynn Domina is the author of a collection of poetry, *Corporal Works*, and the editor of *Poets on the Psalms*, recently published by Trinity University Press.

Susanna Roxman has poems in *Prairie Schooner*, *Spoon River Poetry Review*, *Crab Orchard Review*, *Cimarron Review*, and elsewhere. Her criticism has appeared in *Spoon River Poetry Review*, *Poetry Salzburg Review*, and *Dance Magazine*, among others. She is the author of the poetry collections *Broken Angels* (Dionysia P) and *Imagining Seals* (Dionysia P) as well as *Guilt and Glory: Studies in Margaret Drabble's Novels 1963-80* (Almqvist & Wiksell International).

INFORMATION ON SUBMITTING WORK:

All manuscripts should be submitted to the Editor. *Prairie Schooner* does not consider simultaneous submissions. Manuscripts will not be returned unless accompanied by a stamped self-addressed envelope or international reply coupons. Manuscripts are read during the months of September through April only. Complete guidelines may be found at <http://prairieschooner.unl.edu>.