

THE COLORADO POET

FALL 2014



NEW EDITOR: BARBARA ELLEN SORENSEN

Barbara Ellen Sorensen is helping out with the layout and design of this year's CPC Newsletter. Sorensen recently graduated from Regis University with a master's degree in creative writing. She studied under the tutelage of Martin McGovern (*Bad Fame*, forthcoming, Able Muse Press) and Harrison Candelaria Fletcher (*Descanso for my Father*, University of Nebraska Press). She is a contributing writer to the National Indian Child Welfare Association and former senior editor of *Winds of Change* magazine for the American Indian Science & Engineering Society. Her book of poetry, *Compositions of the Dead Playing Flutes* is available from Amazon.com, B&N, Able Muse Press, and SPD. Please send any literary updates to: bellenwrites@gmail.com.

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INTERVIEWS

TIM HERNANDEZ

CPC: Tell us a little about your Los Gatos project

TH: The project I'm working on is locating the names, families, and stories of the 32 victims of the 1948 Los Gatos plane wreck. The reason for this is pretty simple: these people were dismissed from any records as if they did not exist. I'd like to remember them through a book I am writing and to install a 4 x 8 ft. memorial headstone at Holy Cross Cemetery in Fresno, California where the

victims are buried.

CPC: What exactly happened during that flight?

TH: The flight was part of a contract that Airline Transport Carriers had with the United States Immigration & Naturalization Service (INS) to fly agricultural workers back to Mexico border towns. A different DC-3 airplane, authorized to fly 32 people was supposed to have been used. The pilot, Atkinson, flew the wrong airplane to Oakland from Burbank. The DC-3 which they flew, NC36480, was only built and equipped to carry 26 passengers. Also, the plane was 7 flight hours overdue for a routine, but mandatory, safety inspection.

The U.S. government claimed no liability in the chartering of the airplane. Most, but not all, newspaper accounts of the crash omitted the names of the deportees aboard the aircraft.

For more info on how you can help:
www.timzhernandez.com





VERONICA PATTERSON

Veronica Patterson is the recipient of Loveland's 2014 Cornerstone Award that seeks to recognize community leaders and artists.

CPC: What has been your involvement in the Loveland community?

VP: My involvement in the community has been twofold. The first form it took was in my connection with Pathways Hospice (then Hospice of Larimer County). I volunteered, then became, with counselor and counseling center director Nancy Jakobsson's support and partnership, a writing facilitator for writing classes offered for grieving adults. We facilitated the classes for fourteen years. As we

taught the Writing Through Loss groups, we also put together two volumes of participants' writing as well as a book about the class (*My Griefs to Sing*) that other hospices could use. It is a privilege to come to know the stories of those who were grieving, and I know that writing can be one way to express and encompass loss.

Also, since the 1980s, I have supported bringing writers, especially poets, to Loveland.

My husband's family has lived in Loveland for more than a century, since the arrival of his great-grandparents, D. T. and Lillian Rice Pulliam. I grew up in Ithaca, New York. We now live in a house his parents built.

ONE OF VERONICA'S FAVORITE ACTIVITIES:

... morning walks along *Lake Loveland*. I watch clouds and sky, water, mountains, birds, trees ... this giant sky for our imaginations, the water that's so crucial in this dry land, the silent presence of the mountains' beauty, though it's hard to speak any useful truth about it. Birds—both inhabitants and migrators: crow and raven, eagle and cormorant, pelican and heron, coots and grebes. The occasional outlandish wood duck. The rare loon. Old cottonwood trees, their shapes, shade, the shine of their leaves, abundant cotton in tiny seed packets. Also, ash, ginkgo, a willowy grove I think of as a group of sisters. People with dogs that I watch map the morning by scent. The adventuring children captured in the sculpture *Crossings*, by Jane DeDecker, given by the Hammond family, and the thought-provoking sculpture *Generations*, by Fritz White, given by the Erion family with its grand lines from William Ernest Henley's poem "Invictus": I am the master of my fate: / I am the captain of my soul."

INTERVIEW WITH KYLE LAWS

CPC: When did you start *Casa de Cinco Hermanas*? Under what conditions?

Kyle Laws: *Casa de Cinco Hermanas* was started in 2011. It was the outgrowth of a class I took at a writing conference in New Jersey—Winter Poetry and Prose Getaway—that I've been going to for years. The conference originated in Cape May, a few miles from where I grew up, and was a good excuse to go back home every year. My mother's ashes are spread from the ferry between Cape May and Lewes, Delaware, and my sister and I visit her resting place by ferry each time I'm back.



CPC: What was your vision for, or your idea for the necessity of, this magazine? And where does the title come from?

KL: The magazine was designed to have a feature each issue, an interior chapbook that would also be issued separately for the poet. The more classes I took, the more I realized there were simply not enough publishers, plenty of poets, but not enough wanting to publish poets. I had purchased a Microsoft Publisher program in 2000 with the idea of starting a magazine or press. You can see how long the idea germinated: ten years. There were five women in the class including the instructor, Barbara Daniels: cinco hermanas; and the structure holding them: casa. I have always loved Hawthorne's title *The House of the Seven Gables*, maybe because my house is a Victorian with five gables. And I know just enough Spanish... The Spanish sounded better than the English translation.

I worked out how I could do the magazine and chapbooks in-house—from layout to printing to assembly. I already had an office where I had a good quality printer, a copier, and an assistant to put the books together. Basically, it just takes my time. And I have quite a few artists as friends, two of whom were willing to contribute cover material for the exposure. Karen Ritchey, who does many of the covers for the chapbooks if someone wants representational art as opposed to abstract, reads the manuscript and specifically designs the covers based on the material. The press has published fourteen chapbooks to date.

CPC: Is this magazine by invitation or do you take submissions? What are the guidelines?

The magazine is not by invitation, but somehow ends up being that way. It's small enough that I'm not on many people's radar, which keeps it sane for me. And we usually have a theme based on the feature, which people do not have to adhere to. But, I'm

fascinated by the thematic interpretations I get, the diversity of submissions. Issue seven had a loose theme of imperialism or colonialism.

I asked someone from India to submit who I knew via a project we'd worked on together. He asked me what I wanted. I thought his country had seen enough imperialism that he could probably address it in a poem. He did a good job. The press also publishes saddle stapled poetry chapbooks. More than one-half of poets' chapbooks have appeared as features in the journal. Most others have had poems in the journal.

CPC: Many magazines have contributor notes at the back, but some, including *Casa de Cinco Hermanas*, don't. What's your take on contributor notes?

KL: Myself, I like reading contributor notes, but they take up space. I'm limited to 48 pages that I can saddle staple and with the cover fit inside a 6 x 9 mailing envelope that still bends enough to qualify for first class letter rates for postage. Poetry or contributor notes? I went with poetry.

CPC: Cost for subscription? How to order?

KL: A subscription is \$15.00 for four issues. Single issues are \$5.00. Casa de Cinco Hermanas Press, 2315 N Grand Ave, Pueblo, CO 81003 for checks, or go to the website www.kylelaws.com for PayPal instructions. Or just go to the website to see the titles of some of the chapbooks we've issued. There are usually specials available. I just had someone email me the other day who wanted every issue and book we've published since inception. He got a pretty good deal.

ANNOUNCEMENTS:

Denver poet Eliot Khalil Wilson's *This Island of Dogs* is now available (Aldrich Press and Amazon).

[Aaron Anstett](#)'s new book, *Insofar as Heretofore*, is now available from Backwaters Press. We found it at Barnes & Noble.

Martin Balgach's poem "What Holds Us" (*Verse Daily*, 2014) is available at <http://www.versedaily.org/2014/whatholdsus.shtml>. His poem "Canopies" is at <http://foggedclarity.com/2013/01/canopies/> "Poetry is universal!" he says after discovering page views on his site (martinbalgach.com) from 46 countries.

Kate Kingston's book of poems, *History of Grey*, a runner-up in the Main Street Rag Poetry Book Award, 2014, is now available from Main Street Rag Publishing. <http://www.mainstreetrag.com>

Vicki Mandell-King has three poems in the newest issue of *Praxis, a Journal of Gender & Cultural Critiques*. Her website, containing the poems, is <http://www.vmkpoetry.com/>

[Kathryn Winograd](#)'s essay "Of Wind and Fire" is in the newest *Florida Review*, 38(1-2), 2014.

Kate Kingston is a 2014 Atlanta Review International Publication Prize Winner for her poem "Xoxocotlán Cemetery." She was also a 2014 Semifinalist in the Nimrod International Journal Pablo Neruda Prize for Poetry for her poem "What Words for God?"

Colorado picks a new State Poet Laureate...

UP BEAR CREEK | Colorado's New Poet Laureate

Poet [Art Goodtimes](#) on 'everyman's' poet Joe Hutchinson.

thewatchmedia.com

<http://www.thewatchmedia.com/up-bear-creek-colorados-new-poet-laureate/>

Barbara Ellen Sorensen will be part of a two-week artist residency in New Mexico, Nov. 1-15, for which she received a scholarship.