

CONTRIBUTORS

Amanda Auchter is founding editor of Pebble Lake Review and the author of *The Glass Crib*, winner of the 2010 Zone 3 Press First Book Award judged by Rigoberto González and of the chapbook, *Light Under Skin* (Finishing Line Press, 2006). A former Theodore Morrison Poetry Scholar for the Bread Loaf Writers' Conference, Ishe has received awards and honors from *Bellevue Literary Review*, *BOMB Magazine*, *Crab Orchard Review*, and others. Her writing appears or is forthcoming in *American Poetry Review*, *Court Green*, the *Fat Gold Watch* anthology, *Indiana Review*, *The Iowa Review*, *Poetry Daily*, and elsewhere. I hold an MFA from Bennington College and teach creative writing and literature at Lone Star College-CyFair.

Janée J. Baugher, a two-time Pushcart Prize nominee, holds an MFA from Eastern Washington University. A former poetry editor of *Willow Springs* and *Switched-on Gutenberg*, Baugher regularly collaborates with visual artists, composers, and choreographers. Her collaborations have been produced at University of Cincinnati—Conservatory of Music, Interlochen Center for the Arts (MI), and Dance Now! Ensemble (FL). Baugher's an adjunct Creative Writing instructor in Seattle and the author of the collection of poems, *Coördinates of Yes* (Ahadada Books, 2010). Visit: <http://JaneeJBaugher.wordpress.com>

Amra Brooks' novella *California* was published by Teenage Teardrops in December 2008. Currently she is working on a book of fiction titled *The Scariest Movie Ever Made*, a collection of poems called *The Pinking Sky*, and collaborative book projects with painter Maureen Gallace, and photographer Pej Behdarvand respectively. In addition, she writes critical essays and reviews about contemporary art, music, film, and literature. Her writing has appeared in *Artforum*, *Spin Magazine*, *index*, the *LA Weekly*, *The Encyclopedia Project Volume F-K*, and many other publications. She has taught at the University of California in Santa Cruz and San Diego, and Naropa University. She has an MFA in writing from Bard College. While she was born and raised in California, she currently lives in Bethlehem, Pennsylvania where she teaches at Muhlenberg College.

Lisa Ciccarello is the author of two chapbooks: *At night* (Scantly Clad Press, 2009) & *At night, the dead* (Blood Pudding Press, 2009). Her poems have appeared in *Glitterpony*, *elimae*, *Otoliths*, *Anti-*, *Poor Claudia*, & *Saltgrass*, among others. She received her MFA from the University of Arizona & currently lives in Portland, OR. Juliet Cook's poetry has appeared within *Action Yes*, *Diagram*, *Diode*, *Dusie*, *Oranges & Sardines* and many more print and online entities. She is the editor/publisher of *Blood Pudding Press* (print) and *Thirteen Myna Birds* (online). Juliet's first full-length poetry book, 'Horrific Confection' was published by BlazeVOX. She

also has oodles of published poetry chapbooks, most recently including *Soft Foam* (Blood Pudding Press for Dusie Kollektiv 4), *FONDANT PIG ANGST* (Slash Pine Press) and *Tongue Like a Stinger* (Wheelhouse). To find out more about all of the above and other yummy details, feel free to visit www.JulietCook.weebly.com.

Bruce Covey lives in Atlanta, GA, where he teaches at Emory University, edits *Coconut Poetry*, and curates the What's New in Poetry reading series. His fourth book of poems, *Glass Is Really a Liquid*, was published by No Tell Books in the winter of 2009-2010.

Lauren Eggert-Crowe received her MFA in poetry from the University of Arizona and has been published in *You are Here: The Journal of Creative Geography*, *Water-Stone Review*, *Alligator Juniper*, and *Puerto Del Sol*. She is the editor of *Galatea's Pants*. She is most drawn to the landscape of the Sonoran Desert, but also hopes to hike the Appalachian Trail in the near future.

Dion Farquhar is a poet and fiction writer who lives in Santa Cruz. She has recent poems in *Cricket Online Review*, *Shampoo*, *The Southeast Review*, *Dark Sky Magazine*, *moria*, *BlazeVOX*, etc. Her chapbook *Cleaving* won first prize at Poets Corner Press in 2007, and her first poetry book *Feet First* was published in November 2010 by Evening Street Press.

Katie Farris is the author of *BOYSGIRLS* (Marick Press) and her work appears in various journals such as *Hayden's Ferry Review*, *Indiana Review*, *TriQuarterly* and others. She teaches at San Diego State University.

Sesshu Foster has taught in East L.A. for 25 years. He's also taught writing at the University of Iowa, the California Institute for the Arts, Naropa University's Jack Kerouac School of Disembodied Poetics and the University of California, Santa Cruz. His work has been published in *The Oxford Anthology of Modern American Poetry*, *Language for a New Century: Poetry from the Middle East, Asia and Beyond*, and *State of the Union: 50 Political Poems*. He is currently collaborating with artist Arturo Romo and other writers on the website, <http://www.ELAguide.org>. His most recent books are *Atomik Aztex* and *World Ball Notebook*.

Scott Garson edits *Wigleaf*, an online journal of very short fiction. He has stories in or coming from *Hobart*, *Unsaid*, *American Short Fiction*, *Mississippi Review* and others.

Jesse Glass grew up on a horse farm near Westminster, Maryland. He currently lives and works in Tokyo, Japan. His plays, poems, performance works, and fiction have appeared in a wide variety of journals and anthologies. In addition to his work as Publisher of Ahadada Books, Jesse Glass is a professor of Literature and History in the Graduate and Undergraduate programs at Meikai (Bright Sea) University in Chiba, Japan. He is the author of *The Book of Doll* (Ahadada Books, 1999), *Make Death Die* (Ahadada, 1999), *Against the Agony of Matter* (Ahadada, 1999), *Trimorphic Protенnoia: Poems* (The Elephantine Press. Elephantine No. 16. 2002), *The Passion of Phineas Gage & Selected Poems* (West House/Ahadada 2006), and *Lost Poet: Four Plays* (BlazeVox 2010).

Sara Goodman is a visual artist and a poet who merges her two talents to make giant cartoons and comic strips with vibrant, eye catching water colors. She graduated from SUNY Purchase with a degree in creative writing but on all the margins of her notebooks worlds of creatures can be found, scribbled feverishly. Since she was four years old she's been drawing comics and cartoons. Her first art show was at SUNY Purchase entitled, "Monsters", a series of monster portraits made by Sara and her friends. She is currently working on a new show called "Creature Confessions." These are portraits and comics of characters and creatures very dear to her. They are crisp, clear, and cartoonish and often philosophical or confrontational in their musings/conversations. The creatures always have something to say about relationships, power struggles, spirituality, the surreal, secrets, and the universe itself. One avid fan of her work labeled it, "Magical Realism." When engaged with Sara's creatures and worlds, people no doubt get instantly carried away into a fantasy place that is at once bazaar but strikingly familiar.

Eric Gudas was born in Annapolis, Maryland. His poems, book reviews, and interviews with American poets have appeared in *The American Poetry Review*, *Crazyhorse*, *The Iowa Review*, *Poetry Flash*, *The Southern Review*, and other journals. *Beautiful Monster*, his chapbook of poems, was published by Swan Scythe Press in 2003. His book *Best Western and Other Poems*, winner of the 2008 Gerald Cable Book Award, was published in 2010 by Silverfish Review Press.

Judy Halebsky is a contributing editor and translator for the bilingual poetry journal *Eki Mae*. Residencies at the MacDowell Colony and the Millay Colony have supported her work. Originally from Halifax, Nova Scotia, she spent five years in Japan studying art and literature on fellowships from the Japanese Ministry of Education. She teaches writing and world literature at Dominican University of California and is artist-in-residence at Theatre of Yugen. Her first book, *Sky = Empty*, won the 2009 New Issues Press award.

David Hamm is a graduate of University of California at Santa Cruz where he received a Bachelor of Arts in Environmental Studies. He cites his main poetic influences as Wallace Stevens, Sharon Olds, and Pablo Neruda. He also enjoys playing music and reading Tarot cards and currently resides in San Francisco, California.

J. Hope Stein has work published or forthcoming in *Poetry International*, *Tygerburning Literary Journal*, *Web Del Sol*, *Scapegoat Review* (nominated for a Pushcart in 2010) and has an MFA from New England College. The pieces published in this issue of Ping Pong are from a book-length collection of poems called – *The Inventor's Last Breath*, inspired by events in the life of Thomas Edison. A cine poem based on an excerpt of *The Inventor's Last Breath* will be included in the a cine poetry festival at The Henry Miller Library in May, 2011.

Geoffrey Jacques is the author of a book of poems, *Just For a Thrill* (Detroit: Wayne State University Press, 2005), and, most recently, a book of criticism, *A Change in the Weather: Modernist Imagination, African American Imaginary* (Amherst: University of Massachusetts Press, 2009). He teaches writing and literature at York College, City University of New York (CUNY) and at John Jay College, CUNY, as well as writing courses at New York University.

Jac Jemc lives in Chicago. She is the author of a chapbook of stories, *These Strangers She'd Invited In* (Greying Ghost) and a novel, *My Only Wife*, due from Dzanc Books in 2012. She is the poetry editor at *decomp Magazine* and blogs her rejections at jacjemc.wordpress.com.

Tim Kahl is the author of *Possessing Yourself* (Word Tech, 2009). His work has been published in *Prairie Schooner*, *American Letters & Commentary*, *Berkeley Poetry Review*, *Fourteen Hills*, *George Washington Review*, *Illuminations*, *Indiana Review*, and many other journals in the U.S. He has translated German poet Rolf Haufs, Austrian avant-gardist, Friederike Mayröcker; Brazilian poets, Lêdo Ivo and Marly Oliveira; and the poems of the Portuguese language's only Nobel Laureate, José Saramago. He also appears as Victor Schnickelfritz at the video, poetry book review and poetics blog *The Great American Pinup*. He is also the editor for Bald Trickster Press, which is dedicated to works of poetry in translation into English.

Ilya Kaminsky is the author of *Dancing in Odessa* (Tupelo Press) and co-editor of *Ecco Anthology of International Poetry* (Harper Collins). He lives in San Diego.

Jon Kersey Born in San Luis Obispo, raised in Los Angeles, Jon Kersey is a freelance photographer based in Santa Cruz, California. A bit old school, he loves working with black and white film, hand tinting, photographing people and making dreamy

images with plastic cameras. The photos shown here are from his *Memories and Dreams* series. Jon is currently working on a portrait series, *Santa Cruz, People and Place*. To see more of his photographs visit: www.jonkerseyphotography.com

Poet, translator, and filmmaker **Francesco Levato** is the author of three books of poetry: *Elegy for Dead Languages*; *War Rug*, a book length documentary poem; and *Marginal State*. He has translated into English the books of Italian poets Tiziano Fratus, Creaturing, and Fabiano Alborghetti, *The Opposite Shore*. His work has been published internationally in journals and anthologies, both in print and online, including *Drunken Boat*, *The Progressive*, *Versal*, and many others. His cinépoetry has been exhibited in galleries and featured at film festivals in Berlin, Chicago, New York, and elsewhere.

Kate LaDew is a recent graduate from the University of North Carolina at Greensboro with a BA in Studio Art. She currently resides in Graham, North Carolina and is working on her first novel.

Mark Lamoureux lives in Astoria, NY. His second full-length collection, *Spectre*, was published by Black Radish Books in 2010. His first book, *Astrometry Orgonon*, was published by BlazeVOX books in 2008. He is the author of 5 chapbooks: *Poem Stripped of Artifice* (winner of the New School 2007 Chapbooks Contest), *Traceland*, *29 Cheeseburgers*, *Film Poems and City/Temple*. His work has been published in print and online in *Fourteen Hills*, *Fence*, *Mustachioed*, *miPoesias*, *Jubilat*, *Denver Quarterly*, *Conduit*, *Lungfull!*, *Carve Poems*, *Coconut*, *GutCult* and many others. In 2006 he started Cy Gist Press, a micropress focusing on ekphrastic poetry.

Erica Lewis is a fine arts publicist in San Francisco, where she curated the Canessa Gallery Reading Series. Her work has appeared or is forthcoming in various journals, including P-Queue, New American Writing, Little Red Leaves, Parthenon West Review, Ur Vox, Shampoo, Cricket Online Review, alice blue, BOOG CITY, Word For/Word, among others. Collaborations with artist Mark Stephen Finein include *camera obscura* (BlazeVox Books) and *the precipice of jupiter* (Queue Books).

Dana Teen Lomax is the author of *Currency* (Palm Press), *Room* (a+bend press), and the co-editor of *Letters to Poets: Conversations about Poetics, Politics, and Community* (Saturnalia Books, 2008). Her documentary poetics manuscript *Disclosure* is forthcoming from Black Radish Books in 2011. Her work has most recently appeared in *UbuWeb*, *Jacket*, *Poets & Writers*, *The Bay Poetics Anthology* and will be included in *Against Expression* (Northwestern University Press, 2010). She is working on a book of poems entitled *Shhh! Lullabies for a Tired Nation*, editing a Small Press Traffic-related project, *Kindergarde: Avant-Garde Poems, Plays, & Stories for Children*, and teaching writing at San Francisco State University and Marin Juvenile Hall.

Nicole Mauro has published poems and criticism in numerous journals. Her chapbooks include *Odes* (Sardines, 2003), *Dispatch* (a collaboration with Marci Nelligan, Dusie, 2006), *The Contortions* (Dusie, 2007) and *Tax-Dollar Super-Sonnet* (Pendergast Press, 2009). She has also co-edited an interdisciplinary book about sidewalks titled *INTERSECTION: Sidewalks and Public Space* (with Marci Nelligan, ChainArts, 2008), the first in the ChainLinks book series. She was born and raised in San Mateo County, California, where she now lives with her husband, Patrick, and their daughters Nina and Faye. She teaches rhetoric and writing at the University of San Francisco. Her second book, *Tax-Dollar Super-Sonnet, Featuring Sarah Palin as Poet*, is forthcoming from Black Radish Books.

Joshua McKinney is the author of two award-winning books of poetry: *Saunter*, co-winner of the University of Georgia Press Poetry Series Open Competition in 2002, and *The Novice Mourner*, winner of the Dorothy Brunsman Poetry Prize in 2005. He has also published two poetry chapbooks: *Saunter* (Primitive Publications, 1998) and *Permutations of the Gallery* (Pavement Saw Press, 1996), winner of the Pavement Saw Chapbook Contest. His poems have appeared in over one hundred national journals such as *American Letters & Commentary*, *Boulevard*, *Colorado Review*, *Denver Quarterly*, *The Kenyon Review*, *New American Writing*, *Ploughshares*, *Poetry International*, *Prairie Schooner*, and many others. His other awards include The Dickinson Poetry Prize and a Gertrude Stein Award for Innovative American Writing. He is a four-time Pushcart Prize nominee.

James S. Moran was born in Washington, D.C. in 1976 and raised in the area. Currently he lives in the San Francisco Bay Area where he teaches yoga. This is his first time in print.

Jesse Nathan's poems have appeared in the *Nation*, *Agriculture Reader*, *Hot Metal Bridge*, and a number of other places. He is co-editor, with Dominic Luxford, of the *McSweeney's Poetry Series*, and managing editor of the *Best American Nonrequired Reading*. He's also poetry editor at *California Northern*. He was born in Berkeley, grew up in Kansas, and lives now in San Francisco

Steven Page is a painter living in Brooklyn, New York. He is currently in the MFA program at Hunter College and has had residencies at Yaddo, the School of Visual Arts, and the Yale Summer Program. He received his BFA from Youngstown State. He has shown how work at numerous galleries including the Basement Gallery in Knoxville, Tennessee, and the RealForm Project Space in Williamsburg, Brooklyn, New York.

Lisa Samuels grew up in the United States, Sweden, and the Middle East; she now lives in New Zealand and teaches at the University of Auckland. She has published five poetry books and four chapbooks as well as essays and edited work on poetry and critical practice. Her most recent books are *Tomorrowland* (Shearsman 2009), *Throe* (Oystercatcher 2009) and *Mama Mortality Corridos* (Holloway 2010). Two new books will come out in 2011: *Gender City* (Shearsman), a book-length poem, and *Anti M* (Chax), a creative non-fiction work in a form called omitted prose.

Jared Stanley attended the University of California, Berkeley, and the Iowa Writers' Workshop. His poems have appeared in *Conduit*, *Gutcult*, *Melancholia's Tremulous Dreadlocks*, *horse less review* and *Zoland Poetry Annual #3*, as well as in the chapbooks *In Fortune* (Dusie Press) and *The Outer Bay* (Trafficker Press). His book, *Book Made of Forest* (Salt Publishing), was the winner of the Crashaw Prize. He serves on the faculty of the Writing Program at the University of California, Merced.

Ruth Stone was born on June 8, 1915, in Roanoke, Virginia. Her books of poetry include *What Love Comes To: New and Selected Poems* (Copper Canyon Press, 2008), a finalist for the 2009 Pulitzer Prize; *In the Dark* (2004); *In the Next Galaxy* (2002) which received the 2010 National Book Award; *Ordinary Words* (Paris Press, 1999), which received the National Book Critics Circle Award; *Simplicity* (1997); *Who is the Widow's Muse* (1991); *Second Hand Coat* (1987); *Cheap* (1975); *Topography* (1971); and *In an Iridescent Time* (1959).

Phyllis Wat is the author of three poetry books, "*Shadow Blue*" (Hot Water, 1988), "*The Fish Soup Bowl Expedition*" (Ten Pell Books, 2000), and "*The Influence of Paintings Hung in Bedrooms*" (United Artists, 2007), with a fourth on the way. She is a poetry co-editor of the online magazine "Press 1," and publisher of Straw Gate Books (distributed by spdbooks.org).

ABOUT THE HENRY MILLER LIBRARY



Driving south along Highway One along the Big Sur coast, the Henry Miller Library is located at the bottom of a hill, a quarter of a mile south of Nepenthe restaurant, on the mountainside of the road in a sharp curve. You don't see much at first other than the redwood picket fence, redwood and bay trees, and two large wooden signs along with a couple of smaller ones proclaiming "Open" most days of the week. If you stop you'll also notice the old mailbox with the name "EMIL" written in asphalt yellow on it.

As you enter through the old wooden gate, a large lawn under four 200-foot-tall redwood trees will welcome you alongside hundreds of redwoods growing back in the canyon and up the steep hillsides. The Library itself is a small rustic cabin housing a great selection of books, music, and art. It's an amazing place.

Soon after Henry Miller arrived in Big Sur in 1944, he wrote a letter to his friend Emil White, telling him that he'd found paradise and that the name of Paradise was Big Sur. After reading the letter, Emil immediately packed his bags and moved to the Big Sur coast. Throughout the years Miller lived permanently in Big Sur, Emil was his most trusted friend and assistant. In 1981, a year after Miller's death, Emil opened up his own home to be the Henry Miller Library.

So is it a Library where you can check out books? Is it a museum? Is it a place

exclusively dedicated to housing memorabilia about Henry Miller? What is happening at the Library? The answers to these questions come easily when guests of the Library from around the world arrive to pay a visit. Most of them are drawn by the name “Henry Miller,” but once here, they discover our vast archives, local artwork, sculpture, poetry, literature, music, and, on occasion, poetry readings, lectures, educational fairs, concerts, workshops, movies, and other events. The events here have brought many people together in the community. It has also introduced many to Miller.

But the Library is not, at heart, a place where things are “happening,” its greatest asset is the sense it gives of entering an oasis, a symbol of the inspirational, perhaps spiritual, aspect of this magnificent coast. It is a place where thousands of people come to find solace in a world gone increasingly “busy” and commercial. We work hard to keep this place as something that is a reflection of a time when things seemed less complicated, that has the freedom to be personal—a place that celebrates the freedom to be curious, the thrill of learning, and the joy of discovery and that recognizes art as part of the human condition, and, of course, a place where you can learn about Henry Miller and the artistic culture and history of Big Sur: If you haven’t yet been here—it’s high time!

Much like people in the world at large, the Big Sur community, about 1,800 people, is divided as to whether Miller is an artist/author worthy of a memorial. Miller wrote early on about life in an open and free spirited way that put him, for some, including folks in Big Sur, behind a locked door that would remain shut no matter what. There’s little to be done to unlock those kinds of doors. I have no doubt that Miller is, regardless of what opinion one might have of his merit as a writer, a person whose motivations, creed, method, and artistic output will, for a very long time, be of interest to a vast number of people. Miller is, and will remain, a cultural and literary phenomenon.

Magnus Torén, Executive Director, Henry Miller Library