

PARLOR PRESS

Parlor Press is pleased to announce the 2006 selections for its Free Verse Editions series, to be published in Fall, 2007

Parlor Press and Free Verse Editions sponsor an annual competition. You can submit a manuscript of original poetry or translation for the Free Verse Editions series during the annual submission period, April 1 to May 31. Please see our submission requirements at www.parlorpress.com

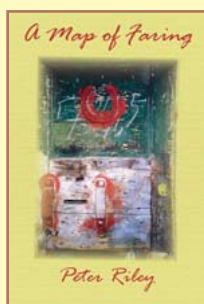
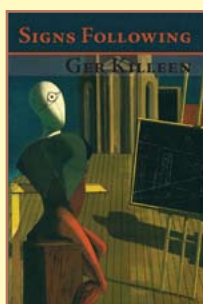
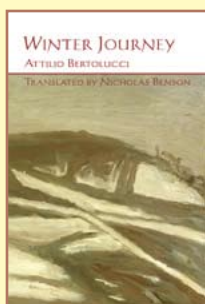
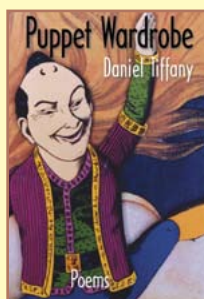
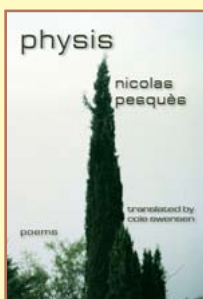
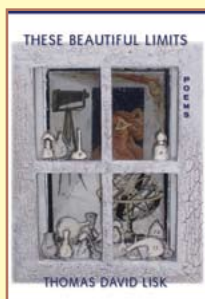
Contacts

Jon Thompson, Free Verse Editions Series Editor
jont@unity.ncsu.edu

David Blakesley, Publisher, Parlor Press
editor@parlorpress.com; 765.409.2649



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Morgan Lucas Schuldt, *Verge*

The poems in Morgan Lucas Schuldt's debut collection, *Verge*, speak at once both brokenly and reparably of the body, of its lusts and devotions, its violences and "satisfactions." Never embarrassed by their own ludic head-firstness, Schuldt's lyrics exploit the phonetic suppleness of the English language's understandings and over-standings, teasing out of its controversions (mischievously so, earnestly so) an ecstatic, carnal, tender poetics. There is homage paid here in both name and spirit to Hopkins, Celan, Crane, and Berryman, as well as ekphrastically to painters Francis Bacon, Joan Miro, and Hieronymous Bosch. Rife with sassy *entendres* and breath-taking concussings, Schuldt's poems play on our nerve ends, and in doing so remind us how language (and its many sudden lives) is arbitrary, but also potentially numinous.

Cindy Savett, *Child in the Road*

Here is a search for land in a wide sea. By turns elegy, prayer, and curse, these poems are a witness to grief following the sudden death of her eight-year-old daughter. Passionate and hermetic, this first book draws on images from the unconscious in a linguistically-rich, haunting quest for resolution.

Dawn-Michelle Baude, *The Flying House*

From the ancient to the contemporary, the personal to the literary, *The Flying House* is an investigation of the "relic" in the largest sense of the term. Written on-site in the Middle East and Europe, the poems inhabit a space at once contemporary and historical, in which current conflicts recall old wars and archeological artifacts rhyme with cutting-edge fashions. Part travelogue, part cultural compendium, the poems move through a poetic space in which the influence of Robert Duncan and Gustaf Sobin are as apparent as the influences of Alice Notley and Joanne Kyger, or Lyn Hejinian and Leslie Scalapino. Informed by literary and cultural theory as well as humanist traditions, *The Flying House* explores the gap between the empirical and the emotional sometimes with dread, but more often with joy.

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