

Peoria (9)

"Whispering Pines"

Under the sign erected every May above the interstate highway reading *SPRING IS HERE—THINK FARM SAFETY* and through the NE ingress with its own defaced name and signs discouraging solicitation and Speed Limit and universal glyph for children at play and down the blacktop's gauntlet of doublewide showpieces past the rottweiler fucking nothing in spasms at chain's end at the end and the sound of frying through the kitchenette window of the trailer at the hairpin right and then hard left along the length of a speedbump into the dense copse as yet uncleared for new singlewides and the sound of dry things snapping and stridulation of bugs in the duff of the copse and the two bottles and bright plastic packet impaled on the mulberry twig, seeing through shifting parallax of thin limbs sections then of trailers along the North park's anfractuous roads and lanes skirting the corrugate trailer where it was said the man left his family and returned sometime later with a gun and killed them all as they watched *Dragnet* and the torn abandoned 16-wide half-overgrown by the edge of the copse where boys and their girls made strange agnate forms on pallets and left bright torn packs until a mishap with a stove blew the gas lead and ruptured the trailer's south wall in a great labial tear that exposes the trailer's gutted insides to view from the edge of the copse and the plurality of eyes as the needles and stems of a long winter crunch and snap beneath a plurality of sneakers where the copse leaves off at a tangent past the end of the undeveloped cul de sac where they come now at dusk to watch the parked car heave on its springs. The windows steamed nearly opaque and that it seems to move without running, the car, squeak of struts and absorbers and a jiggle that seems to wish to be rhythmic but isn't. The birds at dusk and the smell of snapped pine and a younger one's gum. The car's shimmying motions resemble those of a car moving at high speeds along a bad road, making the Buick's aspect dreamy and freighted with menace in the gaze of the girls who squat at the copse's risen edge appearing dyadic and half tree and owlsh of eye, watching for the sometime passage of a limb's pale shape past a window (once a bare foot flat against it and itself atremble),

moving incrementally forward and down each night in the weeks before true spring, wordlessly daring one another to go up close to the heaving car and peer in, which the only one who ever does is no longer here.

CONTRIBUTORS

Elizabeth Alexander is the author of *The Venus Hottentot* (University of Virginia Press, 1990) and *Body of Life* (Tia Chucha Press, 1996) and *Antebellum Dreambook* (Graywolf, 2001). She is Visiting Lecturer in the Department of African-American Studies at Yale University. **David Altshuler's** art is appearing in print for the first time. **Andrea Barrett** is the author of five novels and two collections of stories, the second of which, *Servants of the Map*, will be published by W. W. Norton in January 2002. **Stephen Benz** has published two travel narratives, *Guatemalan Journey* (University of Texas Press, 1996) and *Green Dreams* (Lonely Planet, 1998). **Diann Blakely's** most recent collection of poems is *Farewell, My Lovelies* (Consortium, 2000). **Richard Blanco's** first book of poetry, *City of a Hundred Fires*, won the 1997 University of Pittsburgh Agnes Starrett Prize. **Robert Bly's** most recent books are *The Night Abraham Called to the Stars* (Harper Collins, 2001) and a book of translations (with Sunil Dutta) of the Indian poet Ghalib (Ecco Press, 1999). **Catherine Bowman** is the author of two collections of poetry, *1-800-HOT-RIBS* (1993) and *Rock Farm* (1996), both from Gibbs Smith. **Susan Briante's** poetry has appeared or is forthcoming in *New American Writing*, *Quarterly West*, the *Marlboro Review*, and other journals. The poems, "Cintas," were inspired by translations of Aztec metaphors and proverbs. **Nick Carbo's** latest book of poems is *Secret Asian Man* (Tia Chucha Press, 2000).

Jim Daniels's most recent books include *Blue Jesus* (Carnegie Mellon University Press, 2000) and *No Pets* (Bottom Dog Press, 1999). **Greg Delanty's** latest books of poems are *The Hellbox* (Oxford University Press, 1998) and *The Blind Stitch* (Oxford Series, Carcanet Press, 2001; due out from Louisiana State University Press, 2002). **John Dufresne** is the author of *Louisiana Power & Light* (Plume, 1995) and the forthcoming *Deep in the Shade of Paradise*. **Denise Duhamel's** most recent book is *Queen for the Day: Selected and New Poems* (University of Pittsburgh Press, 2000). She is a recipient of a 2001 NEA fellowship in poetry. **Peter Fallon** is the author of *News of the World Selected Poems* (Wake Forest University Press, 1993) and the editor (with Derek Mahon) of the *Penguin Book of Contemporary Irish Poetry* (Penguin, 1991). **Albert Goldbarth** is a recipient of the National Book Critics Circle Award. His most recent books are the poetry collection, *Saving Lives* (Ohio State University Press, 2001), and *Many Circles: New and Selected Essays* (Graywolf Press, 2001). **Eamon Grennan's** most recent books are *Relations: New and Selected Poems* (Graywolf, 1998) and a collection of essays, *Facing the Music: Irish Poetry in the Twentieth Century* (Creighton University Press, 1999). **Vona Groarke's** previous collections of poetry are *Shale* (1994) and *Other People's Houses* (1999), both from Gallery Press. **Mark Halliday's** books of poems are *Little Star* (William Morrow & Co., 1987), *Tasker Street* (University of

Massachusetts Press, 1992) and *Selfwolf* (University of Chicago Press, 1999). **Barbara Hamby's** second book of poems, *The Alphabet of Desire* (New York University Press, 1999), won the New York University Prize for Poetry. **Kerry Hardie** is the author of the poetry collections, *A Furious Place* (1996) and *Cry for the Hot Belly* (2000), both from Gallery Press. Her first novel is *Hannie Benner's Winter Marriage* (Harper Collins, 2000). **James Harms** is the author of three books of poems, *Modern Ocean* (1992), *The Joy Addict* (1998) and *Quarters* (2001). **Michael Hettich** has published two books of poetry and a number of chapbooks, most recently *Sleeping with the Lights On* (Pudding House, 2000) and *Singing with my Father* (March Street, 2001). **Tony Hoagland's** most recent book is *Donkey Gospel* (Graywolf, 1998). He teaches in the University of Pittsburgh writing program. **Ben Howard's** most recent books are a verse novella, *Midcentury* (Salmon Publishing, 1997), and *The Pressed Melodeon: Essays on Modern Irish Writing* (Story Line Press, 1996). *Dark Pool: Poems 1994–2001* is forthcoming from Salmon. **David Kirby's** collection of poetry, *The House of the Blue Light*, was published by Louisiana State University Press (2000). His poems have been chosen for *Best American Poetry 2000* and a 2001 Pushcart Prize. **J. O. Lane** is the founder of the religious massage practice known as Johnnyatsu. **Li-Young Lee** is the author of three books of poems, *The City in Which I Love You* (1991), *Rose* (1993) and *Book of My Nights* (2001), all from BOA Editions, and the book-length autobiographical prose poem, *The Winged Seed* (Ruminator Books, 2000). **Lisa Lewis's** two books are *The Unbeliever* (University of Wisconsin Press, 1995) and *Silent Treatment* (Pen-

guin, 1998). **James Liddy's** recent books are his *Collected Poems* (Creighton University Press, 1995) and *Gold Set Dancing* (Salmon Press, 2000). **Kristina Martinez's** work has appeared most recently in *Spoon River*, *Poetry Review*, and *Yemassee*. **Campbell McGrath** is a 1999 MacArthur Fellow. His most recent collection is *Florida Poems* (Harper Collins, 2002). **Medbh McGuckian** teaches creative writing at Queen's University in Belfast. Her most recent collection of poetry is *Shelmalier* (Wake Forest University Press, 1998). **Lisette Mendez** lives in Miami Beach, Florida, where she is at work on a memoir about the Mariel boatlift. **Nicole Moustaki** is the author of *The Complete Idiot's Guide to Writing Poetry* (April 2001, Alpha Books). **Jim Murphy's** chapbook, *The Memphis Sun*, won the Stan and Tom Wick Poetry Award and was published by Kent State University Press (2000). **Conor O'Callaghan** has published two collections of poetry in Ireland, *The History of Rain* (1993) and *Seatown* (1999). A selection from both collections, *Seatown and Earlier Poems*, was published by Wake Forest University Press (2000). **Mary O'Donnell's** most recent novel is *The Elysium Treatment* (Trident Press, 2000). **Dennis O'Driscoll's** five collections of poetry include *Weather Permitting* (Anvil Press, 1999). He received a Lannan Literary Award in 1999. **William Olsen** has published three collections of poetry, *The Hand of God and a Few Bright Flowers* (University of Illinois Press, 1998) and *Vision of a Storm Cloud* (TriQuarterly Books, 1996), and *Trouble Lights* (TriQuarterly Books, 2001). **Micheal O'Siadhail's** ten collections of poetry include his most recent, *Our Double Time* (Bloodaxe, 1998), and a new selection of earlier work, *Poems 1975–95: Hail! Madam Jazz and A Fragile City*

(Bloodaxe, 1999). **David Rivard's** most recent book is *Bewitched Playground* (Graywolf, 2000). He won the James Laughlin Prize from the Academy of American Poets for *Wise Poison* (Graywolf, 1996). **Polly Roberts'** work has appeared in the *Antioch Review*, *Another Chicago Magazine*, and the *Paterson Literary Review*. **Hugo Rodriguez** is a firefighter and paramedic in Miami, Florida. His poetry has appeared in *Mid-American Review*, *International Poetry Review*, and other journals. **Aidan Rooney-Céspedes** won the 1997 W.B. Yeats Poetry Competition and the Sunday Tribune/Hennessy Cognac Award for New Irish Poetry. His poetry has appeared in *Poetry Ireland Review*, *Brangle*, *College English* and *Metre*. **Angela Schlaud** is an artist living in Evanston, IL. **Bill Tinley** has published widely in journals in Europe and North America. He won the 1996 Patrick Kavanaugh Award. **Eamonn Wall's** most recent books are *The Crosses* (Salmon, 2000) and *From the Sine Café to*

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