

# **THE POETIC BOND™ NEWSLETTER – Issue 1**

We are looking for articles – got something to say, and it's all about poetry, why not send it in (email [poetry@trevormaynard.com](mailto:poetry@trevormaynard.com)).

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## **1. Call for Submissions, THE POETIC BOND III, opening 2 April 2014, closing 30 June 2014**

THE POETIC BOND series is entering its fourth year, and anticipation is high for this year's crop of poems. Over one hundred poets from fifteen different countries have already been published in the previous three paperback anthologies which are widely available on Amazon and elsewhere. Short biographies of every poet involved so far are available in the “Meet the Poets” on [www.thepoeticbond.com](http://www.thepoeticbond.com). The very first POETIC BOND is available on KINDLE with plans for volumes II and III to follow suit this summer.

Last year saw the introduction of feedback in the form of READERS' REPORTS, which have proved very popular, giving many poets valuable critical opinion. These are not critiques, but views expressed by anonymous readers, who are all published poets, and act as the first filter in the process of selection. Receiving feedback is purely optional, but has proved of value and encouraging to many of those who have submitted work. The final selection for each anthology is made by the editor and is based on emergent themes evident within the pool of work submitted, the idea being that the work in the anthology reflects the contemporary zeitgeist of work produced in the new media, professional and social networking community. All poems remain copyright of the author, this is your work, not ours; all we ask is that you allow us to promote your work as part of the anthology.

There is no restriction on theme, subject or form, and there is no line count! The submission fee of £7/\$12 (for up to three poems), and further details of all guidelines, including the copyright statement are available at [www.thepoeticbond.com](http://www.thepoeticbond.com)

## **2. Spotlight – Peter Alan Soron**

Peter Alan Soron describes himself as itinerant poet, writer and lost soul, back in Britain after many years living in the America. He was first published in THE POETIC BOND in 2011 with “the grand i” and “Tough Call in E.Z. City”, followed by “in quietness and green” in THE POETIC BOND II (2012) and “Beard” in THE POETIC BOND III (2013).

### **Peter, what inspires you to write?**

I think that I am inspired by the world around me, which may sound obvious, but I feel that my poetry is about the human condition, and Man's place in Nature. For me the term man-made is nonsense, as Man is part of Nature so therefore anything we produce is by definition Nature. Also, like everyone else I suspect, love and hate are powerful forces. To answer the question literally,

“what” inspires, the answer would be; the merest fragment of thought or a daydream, sometimes it a color, sometimes a feeling of outrage, and sometimes from the ecstasy of love.

#### **Tell us a bit about your featured poem and how it came about**

Mid-afternoon beer haze in a beach bar in the South of France, sun blazing down, “They Live by Night” playing silently on a television in the corner, Cajun music playing on the French radio. The phrase “Easy City” came into my head and I thought of a diner in Chicago where I had been late one night, and where a couple were dancing to jazz; then I remembered a detail from a gangster movie about the choice of clip or a roll of notes. Everything kind of mixed in and the poem came out.

#### **What plans do you have for the future?**

I have motivated myself to together my first collection **The Watcher From The Beacon**, which was published in 2012, only took thirty years, but I do find the future kind of hard to plan for as I have never really be one to think of what to do next. I guess I should get a second poetry collection out before another thirty years elapses. Other than that, I ‘plan’ to dream a lot.

#### **Tough Call in E.Z. City**

No last calls in the bar here,  
No final drink, no closing time at all,  
Stuck to the red plastic of a swivel stool.

Flapjack at four, burger at eight,  
Steamers for lunch and rib-eye for tea,  
I’m sure there was somewhere I was meant to be.

Still plenty on the roll, don’t believe in the clip,  
Slamming it down for a guzzle of Bud,  
Him and his folks, Jack and Michelob.

Better be making a move I suppose,  
Though going so early would be such a pity  
Wanna dance? Tough Call in E.Z. City.

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**Issue 2 will feature GRAHAM BATES and his poem “Rapture” from THE POETIC BOND III**

**3. Poetry, Review and Discuss is a discussion group on the professional networking site LinkedIN.com. The aim of this group is to look at poetry that is about love, life and the world; poetry that explores issues, that wants to change things, and gets the work out there.**

#### *Current discussions*

Maynard Spearman asks “Do writers know what it is they want to write before they pick up a pen or wing it using their feelings?” <http://lnkd.in/drv4rkm> which seems to confirm many poets write emotionally, at or at least from their unconscious. For Svreedi Nair and Bette Reid among others, words take on a life of their own, leaving the poor poet hanging onto their coat-tails. The mode of inspiration can also be important, with good old paper and pen high on the list of tools.

Rolley Hurley's discussion "Human Intuition, why?" (<http://lnkd.in/bJyd7SU>) is certainly an intuitive and wonderfully free-wheeling dialogue that is, in my opinion, a testament to human imagination and curiosity. Read through the 93 posts with contributions and poems from Matthew F Blowers III, Ronald Peat and Cathy Dewolf in a thread that starts off with Intuition and God, moves to Einstein and then onto the Marines, then off to Yeats, where Bonnie Flach joins in, and then Bruce Fein brings in "How often? said the ball to the nuts in the bowl on the bar." Then back to RH Peat and chickens taking a leap of faith - maybe it's all a delusion (Rae Desmond Jones).

Meanwhile, Maggie Peikon is just getting going with "It will cost you nothing to dream, and everything not to." <http://lnkd.in/bagBvdZ>

Below are links to some of the poems posted in the group recently which have caught my eye, but search for yourself, everyone has their own opinions...

"heavyness" (Ingrid Gjelsvik) <http://lnkd.in/d3r4-RX>

"Psycho-Analysis for Humpty-Dumpty People" (Matthew Blowers F III) <http://lnkd.in/dXiVpxU>

"The Vultures Salivate" Arrey Mbongaya Ivo <http://lnkd.in/d8PZTp2>

#### **4. Article – "Instant Poetry" by Trevor Maynard © 2012**

##### **Instant Poetry**

*"Tough copy, small print  
I looked to the sky and saw you scowling  
Maybe I should be happy  
But I am blank; divorced from you"*

The secret to writing is not really a secret at all, if you want to be a writer the thing you must do is ... write. If you want to be a poet, the thing you must do is ... write poetry. So, the four lines above, I just sat down and wrote. But if you do just sit down and let flow, what fills your blank screen or if you're old school, sheet of paper? Pearls of genius, or the imbecility of swines? Which one is the poem above?

Some may call this stream of consciousness poetry, where the words emerge from the chaos, finding form and style, and then becoming about something. The words begin to mean something; they begin to express your feelings in a way that communicates with others. Stream of consciousness poetry can be a pure outpouring from the heart, and could be regarded as the most truthful and relevant to an expression of our humanity because it has not been moulded, or filtered by rules. It can also be rank drivel, self-indulgent, and in fact, exactly a reflection of how society has conditioned our minds to discrimination and banality. But you will only find out which it is if you actually write it down. Does the poem above have veracity or is it trite?

For me, one of the interesting things about writing that come from chaos is that in order for something to be truly chaotic there must be harmony somewhere; there is an equal probability of a diamond among the rough as there is a pile of garbage. For example, ask a poet or a factory worker to write a poem and the factory worker may, in all likelihood, pen gibberish - but only MAY. Or to jump to another kind of creativity, who out of a pre-eminent professor of physics and a patent clerk came up with the theory of general relativity?

Back to the verse above; is it an instant poem that is pure, truthful, a diamond in the rough? For me, no. I re-read it several times but as an intrinsic piece I could not ascertain its meaning, its human

connection. So, apparently I am no DH Lawrence or Einstein; however, the re-reading did spark many questions I felt needed answering. Why was there “small print”, who was “scowling” from above, and why am I “blank”? The word “divorced” triggered a clue to a possible narrative theme.

The revised poem is below, given the title “Breach”, and it took about four hours to complete. Is it finished? Probably not, but the moment of inspiration was captured through a stream of consciousness. Is it better, worse, more truthful, a purer work of writing than the original at the beginning of this article? For me, yes; but you can make up your own mind.

*Breach*

*Tough copy, small print  
I looked to the sky and saw you scowling  
Maybe I should be happy  
But I am blank; divorced from feeling*

*I caught you in a lie  
Made you confess; I made you apologise  
So as I could throw it back in your face*

*Ten years later I am alone  
You have three kids with someone else  
I should have remembered our vows  
For better or worse*

*But I was caught in my own lie  
I entered our contract in bad faith  
It was never love that took my central place*

*Tough copy, small print  
Our actions bind us good and true  
Maybe I should be happy  
But I am blank; in love, without you*

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### **5. Classifieds - Publications**

The Poetic Bond, ISBN 1466498412  
The Poetic Bond II, ISBN 1480209732  
The Poetic Bond III, ISBN 1492384194  
Keep on Keepin' On (Trevor Maynard) ISBN 1480052493  
The Watcher from the Beacon (Peter Alan Soron) ISBN 1480108804

### **NEXT, ISSUE 2, 9 April 2014**

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