

Po

PO MANIFESTO

Don't submit – submitting is shit! Don't submit to editors who “follow what's bad begun”, as Stevie Smith said; who proclaim “no simultaneous submissions”, “no prior publication” & “we keep your copyright” (or anything that sounds like “I am King!”); who make “corrections” to your alternate spellings; who cut poems badly (orphaning one or two lines all by themselves on the next page); who chop &/or indent long lines (instead of reducing the poem's size or increasing the dimensions of their adorable little artifact); who refuse visual & hand-written poems (or, even worse, butcher them into a typesetting mess instead of just photocopying them as they would art work); who homogenize everyone's poems into the same font, size, and case (boring!); who refuse to publish you anonymously or under alias(es) unable to fathom that you are not interested in fame (the name of the game!); who make your name-fame part of your poem by placing it between the title and the first line; who waste space and overwhelm the eye with repetitive and unnecessary header and footer “information” like the name of the publication (which you already know from the front and back covers) or the name of the author (which already appears near the poem, in the table of contents, and on the back cover...); who publish their own poems (instead of yours) or publish more of their own poems than anyone else's; who have the nerve to put a price tag on their intellectual and aesthetic mediocrity. It's all so so-so, so – presto – we re-present Po!

POETREEFREE IS THE NEW LEAVES OF GRASS

Po is the first and only completely tree-free poetry journal in the country.

The original *Po* was covered with a 100% hemp cover from The Evanescent Press and an inside cover of 40% hemp, 40% flax, and 20% cotton paper from Ecosource Paper. The owner of the only truly tree-free paper company in North America, Ecosource Paper was forced to stop production in 2010. The maker of the only hemp cover paper fled America during the Bush/Cheney abomination.

(*Re*) *Po* and *Po (trio)* were covered with a 100% hemp cover from The Evanescent Press and a 100% Kenaf inside cover from Vision Paper. All *Po*'s inside matter is printed on 69% hemp 31% cotton paper by Artisan Gear.

Hemp produces much more renewable paper pulp per acre than trees; grows naturally whiter than tree paper pulp (so it can be bleached with oxygen instead of chlorine); and is of higher archival quality than tree paper (only Capitalism/God knows why it isn't available everywhere).

PO'S NOT ON THE INTERNET

No matter how readable, glare-free, and incomparable they be, no tablet or screen could ever beat the look and feel and smell of a brand new book from the bookstore, or a dusty old book from the library, which, as alt Walt said, you should read "in the open air every season of every year..."

PO IS A HAND-MADE LIMITED EDITION

Po fuses the casual, free style of a 'zine with the formal and uncluttered elegance of a journal and the slow, careful collecting of an anthology. *Po*'s not a coffee table book, so don't spill your drink on it! The poems in *Po* are presented nicely, like the lyrics in liner notes and the art in art galleries. Each issue of *Po* is a hand-made, hand-numbered, limited edition: there were only 100 copies of the first *Po*, 200 copies of (*Re*) *Po*, and 300 copies of *Po* (*trio*). The name of the jo. is hand-painted on each cover by me, and if need be, I will bring it to you, personally.

PO PUBLISHES PO'S, NOT PROSE, LISTS, BIOS

Prose can't touch the toes of po's, so no prose unless it's posing as po's, no erudite editorials or critical reviews (snore snooze); no resumes as biographies (sneeze); no table of contents, no index (minimal lists!), no headers, no footers, no page numbers, and no embarrassing photos of poets, posing, exposed.

PO IS GIVEN AWAY FOR FREE

Each contributor gets one copy of *Po* in exchange for their contribution(s). Any contributor who can solve the *Po* (*trio*) Anagram Mystery – by correctly answering this question: *What's "Po trio" an anagram of?* – will get a complimentary 2nd copy. Other copies of *Po* go to friends and can be found in special collections at public libraries including: The San Francisco Public Library Special Collections, The Brown University Hay Library Harris Collection of American Poetry in Providence, The Allen Ginsberg Library at Naropa University in Boulder, Poet's House in New York, and The Saison Poetry Library in London.

PO IS MY GIFT TO OTHER POETS

I don't need to publish my ego in *Po*. I get enough pats on the head handing out my poetry for free on the streets. But some poets are shy and so I thought I'd give them a treat. Look how nice your poems can look surrounded by good company in a soft book!

PO'S MISSION IS NO SUBMISSION

It's time to retire submission, an old patriarchal tradition. There are no submissions to *Po*, only invited (& surprise) contributions. *Po* puts the person and the poem above the editor and the publication. Never mind *Poet's Market*: "Don't tell the editor how to edit, lay out or print your poem. Some of those decisions are up to the editor, assuming she decides to accept your poem in the first place." Au Contraire! The last thing I want to hear is "Whatever you decide is fine... you're the boss... it's your journal." If you are receiving this invitation, I want you to show and tell me how you want your poem(s) to appear in *Po*. I am not The Editor – I am the poet's/poetry's humble servant. I may offer or request small revisions or corrections from contributors – but would never dare make those myself.

PO (PHOTO)COPIES – SO SEND YOUR POEM(S) IN READY TO GO

The way your poem appears in *Po* is up to you – so edit, proofread, hand-write, typeset, illustrate, print out, mail and email your contributions(s) to *Po* exactly as you want them to appear. However, if you have a 2-4 page poem that can fit nicely on 1-2 pages, please reformat it for the sake of making space for someone else. If you can leave at least .69” margins on the left and right, this will make reproduction in *Po* easier. Your contribution will be carefully photocopied into the journal like art work! We use small bottles of white paint and tape.

PO NEEDS A NAME, YOUR NAME, OR NO NAME

Please put your name/alias/anonymous somewhere on each page. I will not make your name part of the poem by putting it in between the title and first line – unless that is where *you* want it to go... Furthermore, I would not trust any publication that makes this mistake (many of them can be found in *Poet's Market*.)

PO NEEDS YOUR MAILING ADDRESS

Please remember to include your mailing address with your contribution(s), if you want a copy of *Po*.

PO CONTRIBUTORS KEEP ALL RIGHTS

Po contributors keep all rights. Poems that come from copyrighted collections will be credited appropriately in the back matter. *Po* favors publishing poets who own their own copyrights &/or do not get too uptight about copyright. Banksy wearing a T-shirt/hoodie/sweater/jacket knows “Copyright is a racket.”

PO GOES HOME

If you no longer want your copy of *Po*, please do not dispose! Give it to a friend, donate it to a collection, or send it back to me at the address below.

PO'S CONTACT INFO

poetreefree@gmail.com
432-263-2623 = HE CAN DANCE

PO FOR THE POOR

Issue #4 is due out in 2020, a deadline i think i can make.

Grey Space
publisher of *Po*

PO'S CONTRIBUTORS INCLUDE:

Antler

Gay revolutionary environmentalist poet, Poet Laureate of Wisconsin, author of *Factory* and *Selected Poems*; anthologized in *Gay and Lesbian Poetry in Our Time*

Ani DiFranco

Do-It-Yourself folk singer-songwriter and performance poet, has released one album on her own label every year since 1990, independently released *Not A Pretty Girl* and *Living in Clip* which charted on Billboard's Top Albums list.

Jack Hirschman

Working class communist Poet Laureate of San Francisco, part-time expatriate, homeless advocate, author of *Endless Threshold* and *Frontlines*, professor at Dartmouth, UCLA, and Naropa University

Diamanda Galas

Greek operatic avant-garde singer-songwriter, recorded *The Litanies of Satan/Wild Women with Steak Knives* and *La Serpenta Canta, & Masque of the Red Death, Plague Mass*, and *Vena Cava* for people with AIDS, author of *The Shit of God*

Samuel Menashe

Jewish minimalist poet, former professor at Bard college, author of *The Niche Narrows* and *New and Selected Poems*, recipient of Poetry magazine's first Neglected Masters Award

Buffy Sainte-Marie

Cree singer-songwriter, musician, composer, educator, and social activist
Recordings include *Illuminations*, *Coincidence and Likely Stories*, *Running For The Drum*, and *Up Where We Belong*

Amiri Baraka

Black Arts Movement revolutionary performance poet, author of *Somebody Blew Up America* and *Dutchman*, founder of Black Arts Repertory Theater/School, visiting professor at Naropa University, former poet Laureate of New Jersey

Janis Ian

Lesbian folk singer-songwriter, wrote the classics "Society's Child", "Stars" and "At Seventeen"
recent releases include *God and The FBI*, *Working Without A Net*, and *Through The Years: A Retrospective*

Harold Norse

Late gay poet whose gay poems span 69 years - the largest body of gay poetry by a single author, author of "Carnivorous Saint" and "In the Hub of the Fiery Force: Collected Poems 1934-2003"; anthologized in *Gay and Lesbian Poetry in our Time*

Yoko Ono

Japanese American avant-garde singer-songwriter, artist and peace activist, widow to Beatle John Lennon, author of *Grapefruit*, recorded *Walking On Thin Ice*, *Rising*, and *Yes, I'm A Witch*, exhibited 40 years of art in YES YOKO ONO show

Bob Holman

Performance poet, Nuyorican Poets Café Poetry Slam host and producer, editor of PBS series and anthology *The United State of Poetry*, founder of "Bowery Poetry Club" in New York, visiting professor at Naropa University

Annette Peacock

Composer, arranger, producer, musician, poet and singer, pioneer of live performance electronic music, and of the synthesizer, the free ballad, jazz-rock, prog-rock, rap, and the inventor of the freeform song. Recordings include "X-Dreams", "The Perfect Release", and "Abstract-Contact"

David Meltzer

Jewish San Francisco beat and post-beat poet, former professor at New College of California, published in *The New American Poetry*, editor of *San Francisco Beat: Talking With The Poets*, *Writing Jazz*, and *Shuffle Boil*, author of *When I Was A Poet* and *David's Copy: Selected Poems*

Jayne Cortez

African-American jazz-folk performance poet, recent recordings include:
Borders of Disorderly Time and *Bringing The Blues Back Home*

Tom Clark

Poet and former professor at New College of California, former editor of *The Paris Review*, anthologized in *Postmodern American Poetry*, author of *Light and Shade: New and Selected poems*

Judy Grahn

Lesbian feminist poet, historian, playwright, author of *The Queen of Swords*, *Another Mother Tongue*, and *Blood, Bread, and Roses*, former Director of the Women's Spirituality Program at New College of California, anthologized in *Gay and Lesbian Poetry In Our Time*

Ishmael Reed

African-American poet, writer, editor and teacher, MacArthur genius award winner, editor of *From Totems to Hip-Hop: A Multicultural Anthology of Poetry Across the Americas*

Anne Waldman

Buddhist experimental post-Beat performance poet, Naropa University professor, co-founder with Allen Ginsberg of Poetics program at Naropa, Artistic Director of the Summer Writing Program

Jack Collom

Poet and professor of poetry at Naropa University and at the University of Colorado at Boulder, author of *Red Car Goes By: Selected Poems 1955-2000*

Joanne Kyger

Post-beat poet, visiting professor of poetry at Naropa University and New College of California, author of *As Ever: Selected Poems*

Marvin X

Black Arts Movement Muslim poet, writer and professor, established Black Arts / West, producer of the "University of Poetry", author of *In The Crazy House Called America* and *Wish I Could Tell You The Truth*

Julia Vinograd

San Francisco Bay Area street poet, author of *Cannibal Carnival: 1986-1996 & Berkeley Street Cannibals: Selected Poems 1969-1976*

Bucky Sinister

San Francisco Bay Area performance poet, author of *All Blacked Out* and *Nowhere To Go*, *King of The Roadkills* and *Whisky and Robots*

Tsaurah Litsky

Jewish erotic woman poet, author of *Baby On The Water*, professor of Erotic Writing and Erotic Literature at the New School.