

Mark Wallace

**Barbara Henning: THE PASSION OF SIGNS**—A beautifully evocative collection of lyrical insights on love, and the social and historical framework in which it struggles to happen. These precise, well-wrought poems understand that formal innovation is never more than a function of insight—these are the sort of

poems that could only arise from an life intensely felt and understood. Henning knows a great deal about the negotiations that make love possible, or make it fail, and she knows that the most evocative poetry is often that which lives closest to our own particularities.—mw

**Kevin Killian: SANTA**—A remarkable piece of short fiction, intriguingly disjunctive in form, that continues Killian's concerns with far-reaching and insightful questions about contem-

ment officials or attempt to outwit the Internal / Revenue Service // what we are disgusted by is the amount." The questioning of the government's priorities is framed in frustration: "In turn necessary to spend 780 dollars on mental health care to / ward off anxiety created by such realizations or statistics."—ssn

**Kimberly Lyons: RHYME THE LAKE**—The concreteness of the poems in this chapbook revolve around issues of materiality and how the poet approaches the problem of representing essentiality. Imagistic to the point of photo-realism: "Pieces of splintered / talk, / well, what's that. / Half trailers covered in orange plastic / windows scratched with rain." Refreshing.—ssn

**Kevin Magee: SEA-LAND/TEDIUM DRUM, PART II**—An extended poem which has a self-reflexive core—it is a poem about defining (or the impossibility of adequately defining) a poem. The

