Segue is published once a year in August. We accept submissions of high quality fiction, poetry, and creative nonfiction between August 1 and April 30 (closed May through July), and writing about writing year-round via email. Before submitting, please read past issues to understand the sort of work we publish, then read our submission guidelines.

Segue

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Weeping White Birch

This sentence demonstrates life, which means it's alive or a model of life or protests against life. Pool water shows what quantum theory tells: between the diver's entering the water and her climbing up the metal ladder, her body scatters, reforms, scatters, reforms.
English Ivy

Or simply “searchlight distributes sky.” The hidden assumption was that there was an overt assumption. You can't stop time by looking at a field of cows: after a moment, one of them will move.
Sweet Bay

Hell, yes, I'm serious about our relationship: I offered to dedicate my car to her. After we switched to the twenty-four hour clock, it was easier to start drinking in the afternoon, because two o'clock was now 1400 hours. I wonder if Luke Skywalker's light saber had a “tingle” setting? Even if I step outside at noon, I'm coated with star dust; maybe this explains the little cough I have before I say something.
Author Notes

Mark Cunningham has recent and forthcoming poems in issues of Practice, Parcel, Otoliths, and BlazeVox. Otoliths has just brought out a book titled 80 Beetles, and Tarpaulin Sky Press will be bringing out a book titled Body Language, which will contain two collections, one titled “Body” (on parts of the body) and one titled “Primer” (on numbers and letters).

About the Work

In general—this is a straw figure, of course, but still—a poem is usually thought of some sort of “special” or “important” communication on the part of its author: a special form (not prose) and language that works at more than normal everyday conversation level, all together forming a piece of writing that attempts to set a unified, coherent tone and to deliver an "important" message. Fine, but I wanted to do something different. So these pieces use normal prose form and daily language, and the images usually come from things extraneous to what I was paying attention to—phrases overheard, ideas that popped into my head without apparent relation to what I was “really” thinking about. And rather than all working together, the sentences talk to each other, the second agreeing, disagreeing, contradiction, ignoring, or tangenting off from the first, the third from the second, and so on. Theoretically, any piece could go on forever—or maybe already has been going on forever.

Mark Cunningham on the Web

the-otolith.blogspot.com/

www.blazevox.org/

www.parceljournal.org/issues/two.html

righthandpointing.com/