

Bio:

David Alpaugh's poetry, plays, and essays have appeared in more than 100 literary journals. His collection *Counterpoint* won the Nicholas Roerich poetry prize from Story Line Press, and he has been a finalist for Poet Laureate of California. Alpaugh has an M.A. in literature from U.C. Berkeley where he was a Woodrow Wilson and Ford Foundation Fellow. He has taught at the U.C. Berkeley Extension and currently for the Osher Lifelong Learning Institute at California State University, East Bay. Journals that have published his "Double-Title" poems include *The American Journal of Poetry*, *California Quarterly*, *Gargoyle*, *Exit 13*, *The Hypertexts*, *Lighten Up Online*, *Marin Poetry Center Anthology*, *Mudlark*, *Spillway*, and *X-Peri*.

—THE DOUBLE-TITLE POEM—

The Double-Title poem has two five line stanzas. Titles are limited to one word each. The first title reads into the poem or states its opening motif. The first word in stanza two is the same as the first title and is italicized. At least one word in the last two lines of the second stanza rhymes with the exit title.

Poems may be metrical or open. If open, lines should be as even in length as possible. End rhyme is to be avoided, but internal rhyme is welcome. Punctuation is inventive, with use of the Dickinsonian dash to create pauses—and disconnects.

Double-title poems respect both locality and *spooky action at a distance*. By treating language as both particle and wave double-titles aim to provide the aesthetic pleasure of both fixed and open form.