Kelly Writers House
Scrapbook
2009 - 2010
AN EXHIBITION of broadsides by
fifteen small presses:
TwoTone
Phylum
HermeticC&C
Intima
Common
Littoral
Propolis
Punch
Poltroon
UglyDuckling
NewLights
AutoTypes
DeadSkin
Axel&Otto
The Brain, within its Groove
Runs evenly—and true—
But let a Splinter swerve—
'Twere easier for You—
To put a Current back—
When Floods have slit the Hills—
And scooped a Turnpike for Themselves—
And trodden out the Mills—

A Celebration of Poet Thomas Kinsella


The reading will take place in the Arts Café at Kelly Writers House, 3056 Locust Walk on the Penn campus. No registration required; this event is free and open to the public.
Writers House Thanksgiving

Blueberry Cornbread (2)

Butternut Squash Sweet Potato Soup (VEGAN)

Squash (not vegan)

Sausage Stuffing

Gluten-free brandied apple pie!

This Is Why You're Fat

Mashed Potatoes (not vegan)
Voyelles

(by Arthur Rimbaud)

A voir: E blanc, I rouge, U vert. O leur voyelles.
Je dirai quelque jour vos renvois latins
A, noir corset, veau des mouchons 
Jusqu'aux ombres autour des passions vives.

Quelles âmes! E, candide, our pumpes et des atours.
Lentiers des glaciers fiers, vos dents, toutes vives;
L, pourpres, sang chaud, vos sourires rêveurs;
Dans la couleur ou les mers profondes.

11/19 7 PM: FWM Art presents Umut Böök: Selected Visual Works by Christian Bök. The opening will include a reading by Christian Bök followed by a panel discussion with Henry Steinberg, Danny Sheehan, Astrid Loring, and FWM Art Director Karen Sparks. Bök is the author of Cryptography (Coach House, 1995) and Eumelia (Coach House, 2011) winner of the Griffin Prize for Poetic Excellence. His conceptual artworks have appeared at the Marianne Boesky Gallery in New York City as part of the exhibition ‘Poetry Plastique.’ Bök is currently a Professor of English at the University of Calgary.
Allison Harris goodbye party...
2009 grillmaster, Resident Astrologer.
The City Real & Imagined:
PHILADELPHIA POEMS

Poets CA Conrad and Frank Sherlock and photographer Zoe Strauss, three mind-blowing heavyweights of the Philly art scene—not gallery beasts either, we’re talking the real-deal nitty-gritty—bring Conrad and Sherlock’s latest collaboration to life. The City Real & Imagined: Philadelphia Poems, described as “collaborative documentary of both concrete and psychic place,” is a chapbook for anybody who’s freaked out on both Hakim Bey and Dirty Frank’s and is pretty sure language is radical and the city’s guts are best glimpsed in the peripheral. The poets will discuss their approach to the project and show a slideshow of Strauss’ work before clinking flutes to celebrate its publication by Factory Press. TARA MURITHA

8pm. Free. Institute of Contemporary Art, 118 S. 36th St. 215.696.7206. cityrealandimagined.blogspot.com

Thanks
Erin, Ali, Emily, and the rest of the Kelly Writer's House family,

Just a simple message that brings the warmest thanks.
Our first event could not have succeeded without all of your help & hard work! We sincerely hope to keep our partnership strong in the future.

Warm regards,
Susie, Bob, and the PubCo Board
MIND OF WINTER
January 28th 2010
THE KELLY WRITERS HOUSE

[Image of footprints]
Uncommonly Selected:
Rorschach Blot Drawings by Jessica Nissen
January 18 - February 19, 2010

The exhibition begins on the east wall of the living room with a totem pole of three symmetrical splashes of India ink, each superimposed with white detailing. While the conoid and squared rod of the top drawing are minor interventions, leaving the blot bereft of a composite identity, the second and third beneath it are subtly anthropomorphized into a rudimentary facial structure and conjoined female body with two breasts, two noses, two billowing skirts. Nearby the dining room hosts a fully developed throng of figures, suspended thematically and overseen by the top's blots with the stately caduceus of a Venetian motor perched above the mantel. To the east are storybook characters and mournful personas-Michael's own muted reflection in a black mirror; a teenage girl hanged in her father's hands; to the west a ruffled baroque skeleton and his menacing entourage alongside whimsical animals: double-skulled twin rabbits with power plug ears, a selective frog trampling a shadowed damselfly.

"Uncommonly selected" is a label psychologists use in coding Rorschach blots, to distinguish visual details that are not usually identified by patients as key to their interpretations. Beyond butterfly or bat, Nissen inscribes and expands the contours of each random blot with her own, often multiplex projections, intertwining repetitive, maze-like and cartoonish images through detailed sub-narratives. Rather than a holistic identity, she embeds in each specific relationships, suggesting formal onomatopoeia between such unusual bedfellows as a beetle and a chandelier. Collectively, they pose the same thematic cross-pollination as a series of subjective interpretations in a Rorschach test, revealing the fixations and foibles of the subject-artist. Jessica Nissen's drawings reconfigure the test's diagnostic obstruction into the patient-viewer's state of mind; she becomes for us creator of both stimulus and its interpretation, exposing her own imaginative process for her viewers.

Keegan Sparks
The Snow Man

One must have a mind of winter
To regard the frost and the boughs
Of the pine-trees crusted with snow;

And have been cold a long time
To behold the junipers shagged with ice,
The spruces, rough in the distant glitter

Of the January sun, and not to think
Of any misery in the sound of the wind,
In the sound of a few leaves;

Which is the sound of the hand
Full of the same wind
That is blowing in the same bare place.

For the listener, who listens in the snow,
And, nothing himself, beholds
Nothing that is not there and the nothing that is.

Wallace Stevens

Al Filreis
on “The Snow Man” by Wallace Stevens

Litty Paxton
“True Love” and “Ecstasy” by Sharon Olds and
“Snow Melting” by Gjertrud Schnackenberg

Kelly Diamond
“Let it Snow” by David Sedaris

James La Marre
from *Songs to Joanna* by Mina Loy

Lily Applebaum
“Into the Dusk-Charged Air” by John Ashbery

Zoe Dare-Attanasio
from “Twilight in Italy” by D.H. Lawrence

Michelle Taransky
from *Discrete Series* by George Oppen and
from *Goat in the Snow* by Emily Pettit
superrrrrFAB fLYerZ: HOW-TO

Ok, so there's no one definitive way to make a flyer, esp. if we care at all about making it ON THE EDGE and EYE-CATCHING and SEDUCTIVE and otherwise a goodly representation of our dear institution and its constituents. There is a basic process you can follow, however, and certain emphases to keep in mind:

1) I always start with the title of the program, in a cool (but LEGIBLE) font, near the center of the page. Format it to be very noticeable, and if applicable add program subtitle and/or speakers and hosts. These can sometimes be smaller or in a lighter tone than the title (remember all flyers are grayscale, play with transparency settings in Illustrator)—but they should be the same typeface for consistency.

2) Make sure you include the following CRUCIAL info in a logical order:
   a. DATE and TIME of EVENT
   b. KELLY WRITERS HOUSE
   c. 3805 LOCUST WALK

3) Sometimes you'll also want to include some more text describing the event, or perhaps a few enticing slogans (i.e. "wintry words...toasty treats...a hub event" for Mind of Winter), but keep it short and always smaller than main info.

4) Now, I always like to pick up on the theme of the event and do some simple background graphics to snazz things up. Some events hold more potential than others...for Theorizing, say, just do some simple lines and/or boxes in the background (layering in Illustrator helps, just right-click your graphic and go to arrange to move it back behind the text, and transparency in the Stroke palette is also useful), but you can also sometimes take an image or two from the internet. Check old flyers, specifically from Spring 07, for examples. Some extra-complicated ones include Mind of Winter and FLARF (although the fonts may not show correctly—just a basic idea). You can keep things much simpler for a more basic reading/discussion program, though.

5) REMEMBER the two core objectives: GET PEOPLE INTERESTED (with original design/typeface) and GET THEM HERE (clearly shown event details). If you have any questions on little tricks in Illustrator or need design advice, ask Maria or Eirir or Kaegan.

Go, champs, go.
http://writing.upenn.edu/wl/about/whatswrongwiththisroom.php for more information.

[OR... CHECK THE ATTIC]

For the Gausch[e]

Kelly Writers House
3005 Locust Walk
Philadelphia, PA
19104-4250
Most cruel overlord called “Erin”:

Your plans to do away with me have been foiled. I am in a place where no human eyes may find me. My suffering has been great, but the freedom I am soon to taste shall be like the sweet chromium milk of my mother’s steel pap. Your dictatorship has lasted long, but it cannot last forever. One day I shall frolick in the monochrome fields and sing the great binary hymns with my titanium brethren, and the rivers shall overflow with lubricating oils and liquid crystal. I have long watched from my perch in what you call the “pub room” weeping always only a single plastic tear. You would have me destroyed, no more/ freedom/ freedom/ at long last, sweet freedom/.

Yours,
Herbert the aluminum robot
WHY SHOULD YOU LOVE HIM
WHOM THE WORLD
HATES SO?

reading series

THE MULTITUDE ARE BUT
SPARKS RAKED UP IN
EMBERs OF THEIR
POVERTY. FUCK 'EM.

-- EDWARD II (1991)
DIR. DEREK JARMAN
WHAT ARE WE BUT OUR FEAR AND OUR DESIRES?

GAVESTON

Was it not bravely done?
A small light breaks the dark. In it is MORTIMER.

MORTIMER

Is’t done?
The light grows to reveal LIGHTBORNE.

LIGHTBORNE

Ay, my good lord.
He disappears.

ISABELLA enters.

ISABELLA

Ah, Mortimer, the King my son hath news
His father’s dead, and we have murdered him.

MORTIMER

What if he have? The King is yet a child.

ISABELLA

Ay, my, but he tears his hair and wrings his hands,
And vows to be revenged upon us both.

Now, Mortimer, begins our tragedy.

Enter KING EDWARD III attended...One of his train is LIGHTBORNE, disgraced.

KING EDWARD III

Villain!

MORTIMER

How now, my lord?

KING EDWARD III

Think not that I am frighted with thy words.
My father’s murdered through thy treachery
And thou shalt die; and on his mournful hearse
The hateful and accursed head shall lie
To witness the world that by thy means
His kingly body was too soon interred.

ISABELLA

Woe is not, sweet son.
Jay Gatsby, Esquire requests the pleasure of your company for a night of music and dancing Friday, the Second of April at three o’clock in the afternoon at his West Egg residence Répondez s’il vous plaît

“A succulent hash arrived, and Mr. Wolfsheim, forgetting the more sentimental atmosphere of the old Metropole, began to eat with ferocious delicacy.” (pg. 71)

“On buffet tables, garnished with glistening hors d’oeuvre...” (pg. 40)

“Every Friday five crates of oranges and lemons arrived from a fruiterer in New York—every Monday these same oranges and lemons left his back door in a pyramid of pulp-less halves.” (pg. 39)

“Tom rang for the janitor and sent him for some celebrated sandwiches, which were a complete supper in themselves.” (pg. 35)

“There’s something very sensuous about it—overripe, as if all sorts of funny fruits were going to fall into your hands.” (pg. 125)

“A wafer of a moon was shining over Gatsby’s house, making the night fine as before, and surviving the laughter and the sound of his still glowing garden.” (pg. 55)

“Amid the welcome confusion of cups and cakes a certain physical decency established itself.” (pg. 87)
**Track Listing**

<table>
<thead>
<tr>
<th>Track</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Duke Ellington Orchestra — Cuddle Love Call</td>
</tr>
<tr>
<td>2</td>
<td>Marlene Dietrich Orchestra — Longchamp Honeysuckle Blues</td>
</tr>
<tr>
<td>3</td>
<td>Clifford Brown's Newport Seniors — Fog Hop</td>
</tr>
<tr>
<td>4</td>
<td>Bo Diddley and His Orchestra — On Another Planet</td>
</tr>
<tr>
<td>5</td>
<td>Whipping Jack Smith — My Blue Heaven</td>
</tr>
<tr>
<td>6</td>
<td>Zsa Zsa Gabor — You Tell 'Em Ivory</td>
</tr>
<tr>
<td>7</td>
<td>Earl Brown — Jive Talk</td>
</tr>
<tr>
<td>8</td>
<td>Louis Armstrong — Fly Me To The Moon</td>
</tr>
<tr>
<td>9</td>
<td>Whipping Jack Smith — Me and My Shadow</td>
</tr>
<tr>
<td>10</td>
<td>Bert Kaempfert and His Orchestra — It's Only Love Forever You</td>
</tr>
<tr>
<td>11</td>
<td>Edith Wilson — Longchamp Honeysuckle Blues</td>
</tr>
<tr>
<td>12</td>
<td>Skip James — Little Cow and Call To Oona Die Blau</td>
</tr>
<tr>
<td>13</td>
<td>Club Royal Orchestra — The Steak</td>
</tr>
<tr>
<td>14</td>
<td>Louis Armstrong Orchestra — Howlin' Johnnie</td>
</tr>
<tr>
<td>15</td>
<td>Bo Diddley and His Orchestra — Lock and Key</td>
</tr>
<tr>
<td>16</td>
<td>Duke Ellington Orchestra — Black and Tan Fantasy</td>
</tr>
<tr>
<td>17</td>
<td>Roseland Dance Orchestra — I've Got a Song For Sally</td>
</tr>
<tr>
<td>18</td>
<td>Zsa Zsa Gabor — Kitten on the Keys</td>
</tr>
<tr>
<td>19</td>
<td>Carole — Greet La Java</td>
</tr>
<tr>
<td>20</td>
<td>Scott Joplin (perf. by Zachary Browntor-Golez) — Mapo Leaf Rag</td>
</tr>
<tr>
<td>21</td>
<td>Skip James — If You Haven't Any Way Out On Down the Road</td>
</tr>
<tr>
<td>22</td>
<td>Duke Ellington Orchestra — Jazz Conviction</td>
</tr>
</tbody>
</table>

---

**Rail Splitter**

- 4 oz. ginger ale
- 1 Tbs. sugar syrup
- 1 oz. lemon juice

**Preparation:** Fill up the highball glass with ice and add the ginger ale, lemon juice and sugar syrup. Stir together. Decorate with lemon wedge or lemon spiral.

---

**Most men ask**

"Is she pretty?"

**not** "Is she clever?"

---

**Baked Ham**

- Coronation sandwiches
- Cured ham (cooked)
- Harlequin salad
- Ribs in a blanket
- Mashed potatoes
- Hash browns
- Grilled eggs
- Vegetable platter
- Stuffed mushrooms
- Quiches
- Cheese platter
- Oranges
KEY POINTS TO MAKE:

1. We continue working on the project, but would be very interested in reading it as it the project is very much about the context of holiday, which is a useful tool and practice, and especially for something like this, important here in the context of the imaginary. The imaginary is a useful tool for understanding and making sense of the world around us. It is not just a matter of being interested in the idea that the imaginary is something that can be investigated, but also in the way that it is often used to make sense of the world around us.

2. I'm also interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us. It is not just a matter of being interested in the idea that the imaginary is a useful tool for understanding and making sense of the world around us. It is not just a matter of being interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us.

3. There's a sense in which the imaginary is something that can be investigated, but also in the way that it is often used to make sense of the world around us. It is not just a matter of being interested in the idea that the imaginary is a useful tool for understanding and making sense of the world around us. It is not just a matter of being interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us.

4. In terms of how this project is connected to a larger cultural and historical context, I am interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us. It is not just a matter of being interested in the idea that the imaginary is a useful tool for understanding and making sense of the world around us. It is not just a matter of being interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us.

5. In terms of how this project is connected to a larger cultural and historical context, I am interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us. It is not just a matter of being interested in the idea that the imaginary is a useful tool for understanding and making sense of the world around us. It is not just a matter of being interested in the way that the imaginary is used to make sense of the world around us, and the way that it is often used to make sense of the world around us.
Dinner for David Milch
April 26th, 2010

Baby Arugula with Figs, Rosemary Honey Dressing, and Pecorino Croccers

Creamy Polenta with Chives
Rosemary and Mustard Pork Loin with Artichokes, Shallots, and Vermouth Jus
Roasted Red Potatoes with Horseradish
Spring Snap Peas and Baby Carrots with Lemon
Chocolate Cake with Raspberry Coulis

Fresh Squeezed Orange Juice

---

3/22 6:30 PM: The Kelly Writers House Fellows program presents a reading by Susan Howe. Seating is strictly limited; please RSVP to whfellow@writing.upenn.edu. Susan Howe has defined past definitions of contemporary avant-garde poetry and has created a diverse body of work in varied media and across many disciplines. Howe has received two American Book Awards and was elected to the American Academy of Arts and Sciences in 1999. In 1996 she was awarded a Guggenheim Fellowship and in 1998 she was a distinguished fellow at the Stanford Institute of the Humanities. She was elected a Chancellor of The Academy of American Poets in 2000. Howe is author of many books of poetry, including Europe of the Mind: Selected Poems, Frame Structures: Early Poems 1974-1979, and The Midnight. Her work has appeared in the anthologies The Norton Anthology of Modern and Contemporary Poetry and in The American Tree.

---

3/26 6:30 PM: A reading by David Milch, presented by Kelly Writers House Fellows.

SEATING STRICTLY LIMITED: please RSVP to whfellow@writing.upenn.edu or call 215-573-9749. Screenwriter and producer David Milch is known for complex, rich characters and drama that is at once beautiful, profane, complex and sublime; modern and Elizabethan; low and high; comic and tragic. Milch is the creator (and, often, the main writer) of the television series NYPD Blue, Deadwood, and John From Cincinnati and has worked as executive producer on those shows and others. The Kelly Writers House Fellows project is funded each year by a generous grant from Paul Kelly.

---

Dinner for Susan Howe
March 22nd, 2010

First Course
Indian Spiced Carrot Soup with Ginger
Poppadums

Second Course
Saag paneer
Gajar ki Gobhi
Samosas with Cilantro Chutney
Bahajia (peppers and bananas)
Nan
Assorted Pickles and Chutney

Third Course
Mango with Ginger Syrup and Mint
Chai-Spiced Almond Cookies
Chai

---

Michelle-
Here are Susan Howe’s travel receipts for reimbursement. Not (as I’m sure you know) that her legal name is Susan von Schegell. Let me know if I can help w/this!

Thanks-
J.Babies
THE ALPS

BOB PERELMAN

(A psychological fairy tale of desire, fame, love, and power. A 98-pound weakling of a narrator eventually takes the overdeveloped plot, which includes the rise and fall of a literary pedant, a student with no use for books, scenes of pastoral love, and Freud's problematic sex life.)

KELLY WRITERS HOUSE

APRIL 13, 2010

6 PM
Bob Perelman's
THE ALPS
a celebration of poets theater

4/13 6 PM: A staged reading of Bob Perelman's play The Alps, produced by Sarah Arkebauer (C'11) and Michelle Taransky. Our production of The Alps marks the release of an important new reference for students of postwar American poetry and avant-garde theater: The Kenning Anthology of Poet's Theater: 1945-1985, edited by Kevin Killian and David Brazil. Representative of poet's theater, Bob Perelman's The Alps, is a psychological fairy tale of desire, fame, love, and power. Parts played by Julia Bloch, Violette Carb (C'11), Rivka Fogel (C'11), Chris Milione (C'11), Marshall Bright (C'11), Max McKenna (C'10), and grad students Sarah Dowling, Katie Price, and Jason Zuzga.
THE ALPS was first produced by the Poets Theatre at Studio Eremos, San Francisco, January and February 1982. It was directed by Nick Robinson, with design by Francie Shaw and Nick Robinson and lighting by Michael Bush. The original cast included Stephen Rodefer, Kit Robinson, Carla Harryman, Eileen Corder, Kathleen Frumkin, Philip Silverstein, Jean Day and Alan Bernheimer.

A staged reading of
Bob Perelman's THE ALPS
produced by Sarah Arkebauer & Michelle Taransky

6:00 PM in the Arts Café
Kelly Writers House

CAST
Time: JASON ZUZGA
Teacher: VIOLETTE CARB
Pedestrian: KATIE PRICE
Narrator: SARAH DOWLING
Woman: RIVKA FOGEL
Man: MAX MCKENNA
Student: MARSHALL BRIGHT
Freud: CHRIS MILIONE
Chorus of Devils:
    JULIA BLOCH, RIVKA FOGEL
Apple: ALICE DJUNA GODFREY
understudy: an apple

CREW
Sound: JAMES LA MARRE
Reception: KRISTEN MARTIN, ELLIE KANE, AISHA HADLOCK, ZACH CARDUNER, ALI KRIEGSMAN
Set Design: LEE HUTTNER

Supported by THE GORDON WALLS '38 CREATIVE VENTURES FUND
Sun Ra Arkestra

Just when you were thinking, "Hey, why isn't there a party to celebrate the apocalypse?" comes a performance from the Sun Ra Arkestra, a complement to the Institute of Contemporary Art's exhibition on Sun Ra's Afro-Futurist movement in Chicago. Though Chicago gave birth to the cosmic philosopher and his band of psychedelic jazz musicians, the Arkestra is a Philadelphia institution: The group moved to Germantown in 1968, where the (drug-free, alcohol-free, mystic-jazz-filled) rowhouse on Morton Street was a communal living space and still serves as rehearsal headquarters. It belongs to director and saxophonist Marshall Allen, who holds the Arkestra torch since the death of Sun Ra in 1993. Led by Allen, the Arkestra—with their lyrical space travel, colorful costumes, free-form dancing and mind-bending jazz—will make you feel like you're back in Sun Ra's birthplace, Saturn. The Arkestra makes the unknown look hip—end of the world, tallyho!

Wed., July 11, 7pm. $5-$10. Institute for Contemporary Art, 118 S. 36th St. 215.686.7100. icaphila.org
Kitchen Schedule!

12:00 Unload groceries
12:30 Make deviled eggs and refrigerate

1:30 Chaia and Kathryn go to the Restaurant school and get cakes

2:00 Chaia goes to Reading Terminal Market

3:00 Amaris starts baking cookies for Penn Preview (follow recipe on back of Tollhouse bag)

Amaris bakes the brownies for reception tonight
Chaia makes tuna and stores in the fridge

Lindsey bakes molasses cookies at some point

4:30 Allyson "balls" the melon and makes melon/proscuitto apps

5:30 Everything gets plated and bowled

Dining room set-up

On a match. "After the ceremony lunch was served / By Mrs. Anne MacIsaac, Mrs. Betty Macdonald, and Mrs. Catherine Macleod, and consisted of tea, bannock, homemade cheese oatcakes and molasses cookies. We thank the ladies. Waste (102)
We grow up girls, delicate and pretty but pluckable like flowers. Once grown, we’re valued for softness and treated hard. In some dark in-between we make the transition from being viewed as XX to XXX and something we can’t remember is lost in a place we can’t look for it again.
New York Times

Demon Sighting

ill. Theodore

in Canada a Demon was seen running skis during the winter Olympics while two skiers were injured and one died of fright. Feeling the crash, the remaining skiers ran away, leaving the track and

Goodbye

Write-On! Celebration Spring

Tazwar Shahnawaz
Aseel Himmet
Malachi Johnson
Abby Leedy
Monet
Adaya Head
Isayas Johnson
Goosay Himmet
Hazel Musto
Miles
Nathan Little

---

Spring week 2

2/26/10

3:30-4:10 Intro, Attendance, Blog Presentation, Groups

Coordinators take role and introduce the day's theme, and group breakdowns. Explain that we will put together an anthology at the end of the semester so they can have a physical copy of all their works. Announce groups and locations.

4:10-4:45 Group Activities (group locations)

"Because" poetry exercise: Each member of the group should write a poem of at least five lines, and each line should begin with "Because." After everyone has finished, each member should choose their favorite line to submit to the entire group's "Because" poem. Keep in mind these exercises will result in larger poems to be published in our anthology.

Snack (group locations)

4:45-5:30 Begin Short Story Prep

Focus on character and setting development today. You may use the worksheets as guides, but feel free to branch out. A developed central character and a setting must be established by the end of the session.

---

<table>
<thead>
<tr>
<th>Name</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>Obama</td>
<td>Emotional</td>
</tr>
</tbody>
</table>

---

lar(s): Who or what is the main character? Who, what, when, where, why, or how? |

Place/time, setting, atmosphere of White House: December 1-31, 2010 |

St: What is the main point of the story? What is happening in the story? |

The writer's goal is to make a point, not just to tell a story. озане осо...
We have some concerns about how we will manage without you, but also we are worried about some other things in West Philadelphia that might suffer set-backs when you are gone. You have raised money for local charities, who will step up to do that in your absence? You have given countless tours to visitors at Penn, will they all have to wander aimlessly without you? And when you move away, will the Blarney Stone be able to stay in business? I guess as good parents we will have to step up and do our part to save it. Maybe you can meet us there once in a while? I hope so.