

Kelly Writers House
Scrapbook
2009 - 2010

AN EXHIBITION
of broadsides BY
fifteen small presses:

TwoTonePhylum
HermeticC&C
IntimaCommon
LittoralPropolis
PunchPoltroon
UglyDuckling
NewLights
AutoTypes
DeadSkin
Axel&Otto

0000 <small>Sector</small> 0000	
22	
6 PM	12 PM
Poem Posters:	a lunch talk with
An Exhibition of	Pete Dexter
BROADSIDES &	hosted by
Indie Press Festival	Dick Polman
28	29
co-sponsored by the Free Library of Philadelphia <small>RSVP to wh@writing.upenn.edu</small>	



MISCREANT ✱ an (ant)hology
Poems about ants, by eight poets, presented in a
6"x4" book edited, designed, and printed letter-
press by Lisa Rappaport. Fonts: digital Optima
& handset Greeting Monotone. The text paper
is Hahnemühle Bugra Büttel Archive; Moulin
de Pombié Moucheté Granite covers, with flyleaf
of Japanese persimmon-dyed paper. Edition of
77, finished in 2009. \$115 plus postage & tax.

LITTORAL PRESS
P.O. Box 3226 Berkeley, CA 94703
510-985-1524 cutvelvet@earthlink.net

"THIS IS MY
NEIGHBORHOOD"

CHARLES BERNSTEIN

"...sadness, amusement
and conflicted regard for
the weirdo constructs of
faith and scum politics."

THURSTON MOORE

"NEIGHBOR is a sweet
saga of disconnection. A
collectivity of loss. Rachel
should be working for the
city of New York..."

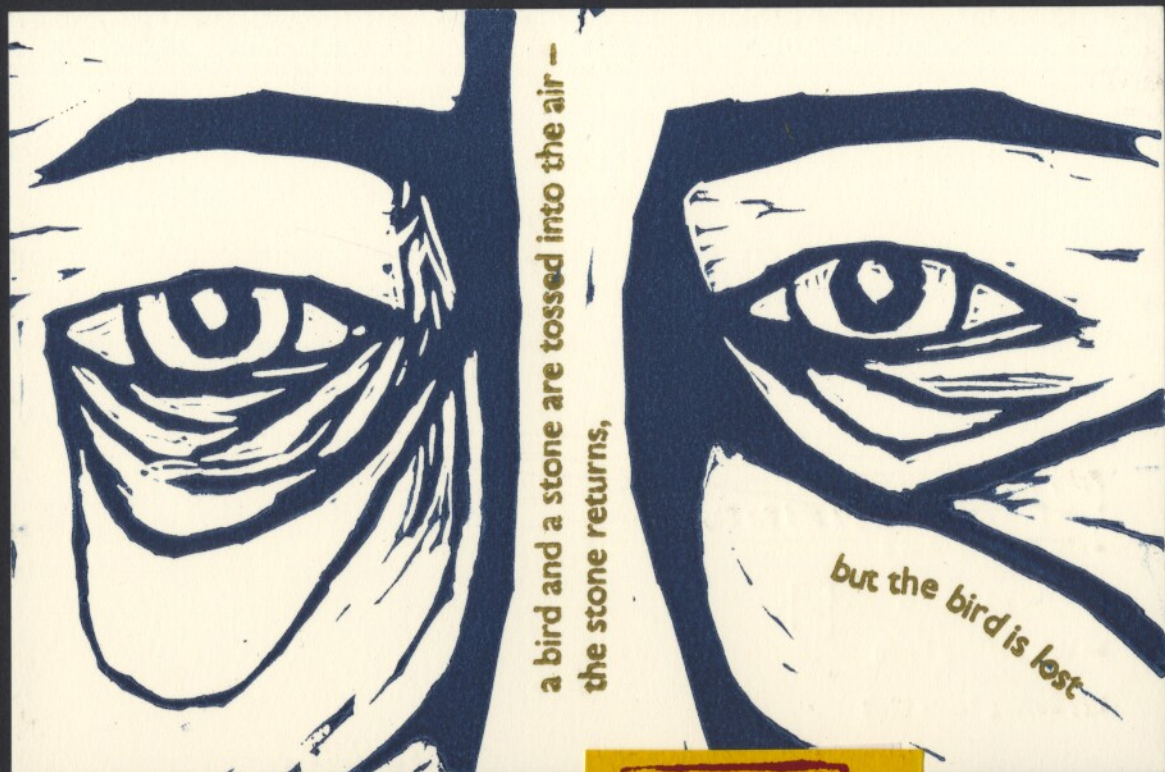
EILEEN MYLES



NEIGHBOR
Rachel Levitsky

Poetry | \$15
104 pp, Smyth-sewn
ISBN: 978-1-933254-49-4

UGLY DUCKLING PRESSE
uglyducklingpresse.org

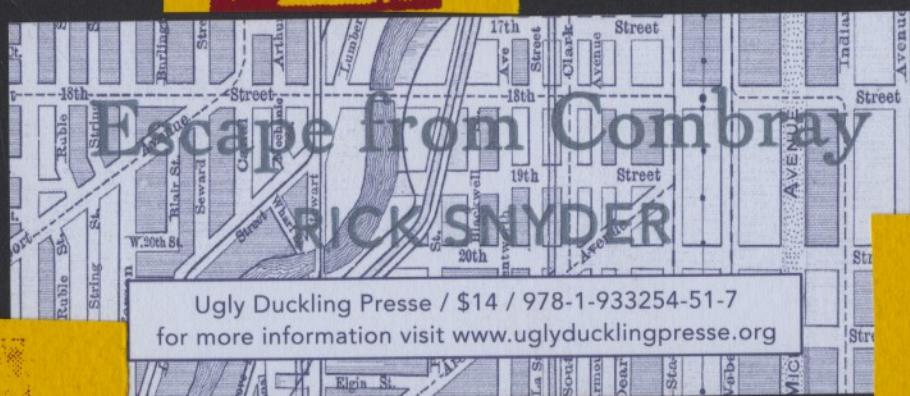


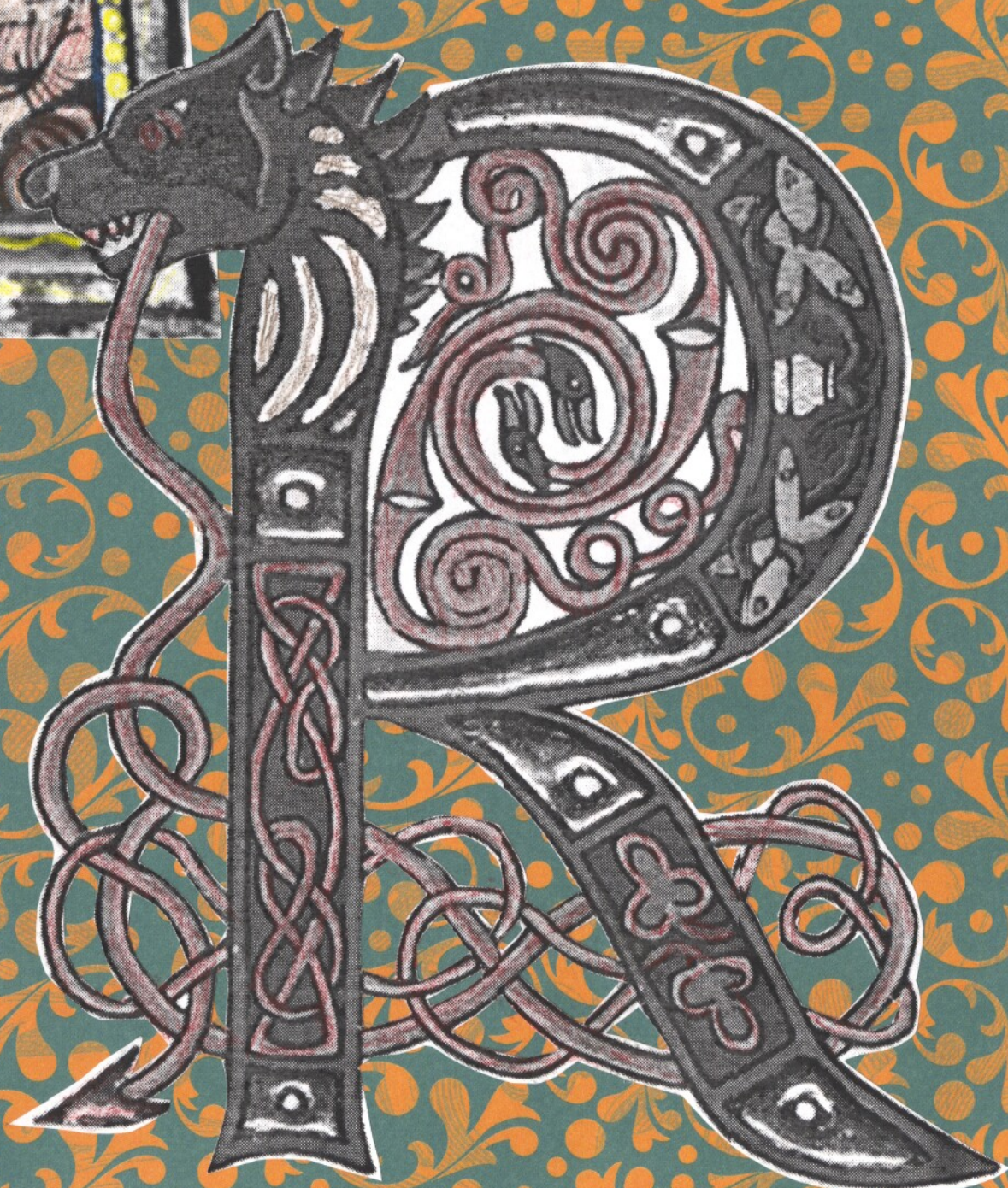
BROADSIDES *letterpress*
fonts **GROTESQUE**

artist books **shape**
poems

15th Room Press

For more information, contact James LaMarre at:
jameslamarre@gmail.com





6 PM
Medi/a Res
a celebration of medieval
literature and culture
with Kevin Brownlee, Geoffrey Gust,
Cristina Pangilinan, Lynn Ransom,
& Lance Wahlert
Co-sponsored by the Department of English 8

Emily Dickinson, #556

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--

HOME COMING AT KWH

1:30 Does a great poem do any good? a discussion with Al Filreis (RSVP required)
3:00 KWH Open House
4:30 The next page in book publishing a panel discussion with Buzz Bissinger, Dennis Drabelle, Matthew Algeo, David Borgenicht, and Stephen Fried
please RSVP to:
whomecoming@writing.upenn.edu 7

A Celebration of Poet Thomas Kinsella

The Kelly Writers House and the University of Pennsylvania Rare Books and Manuscripts Library present a celebration of Irish poet Thomas Kinsella on Monday, Nov. 16th at 6 pm.

Thomas Kinsella will be joined by Thomas Devaney, the Rev. John McNamee, Deb Burnham and several students, all of whom will read Kinsella's poetry. Kinsella began to write in the years following World War II. He has played a major role in invigorating the world of Irish verse. His first collection, *Poems* (1956), came out with Miller's Dolmen Press, followed by *Another September* (1958); *Moralities* (1960); *Downstream* (1962); *Wormwood* (1966); and *Nightwalker* (1967).

Kinsella quickly won recognition with awards from the Poetry Book Society (1958, 1962), the Guinness Poetry Award (1958) and the Denis Devlin Memorial Award (1967). In the 1980s, books like *Her Vertical Smile* (1985, Peppercanister), *Out of Ireland* (1987, Peppercanister) and *St. Catherine's Clock* (1987, Peppercanister) marked a move away from the personal to a poetry including historical trends. His *Collected Poems* (University of Oklahoma) appeared in 1996 and again in an updated edition in 2001.

The reading will take place in the Arts Café at Kelly Writers House, 3805 Locust Walk on the Penn campus. No registration required; this event is free and open to the public.

6 PM

A celebration of poet

THOMAS KINSELLA

with Thomas Kinsella,
Thomas Devaney, and
John P. McNamee

16

A Celebration of Thomas Kinsella

David McKnight – introduction

Thomas Kinsella

John McNamee

Thomas Devaney

Rivka Fogel

"Breakdown,"

"Administrator,"

"The Design,"

"Interlude

"Je t'adore"

"Complaint,"

Callie Ward

"Artist's Letters"

Deb Burnham

"Wormwood"

"Landscape and Figure"

"The Poet Egan O'Rahilly"

Lee Huttner

"The Tain"

Cara Bertron

"Songs of the Psyche"

Dierdre Morris

"Settings"

"The Oldest Place"

"His Father's Hands"

11/16 6 PM: A celebration of poet Thomas Kinsella, with Thomas Kinsella, Thomas Devaney, and John P. McNamee. Co-sponsored by VanPelt Rare Books and Manuscripts. Thomas Kinsella is one of a number of young Irishmen who began to write in the years following World War II and has played a major role in invigorating the world of Irish verse. His *Collected Poems* (Oklahoma) appeared in 1996 and again in an updated edition in 2001. Thomas Devaney is poet, teacher, and critic. He is the author of, most recently, *A Series of Small Boxes* (Fish Drum, 2007). John P. McNamee is a native of Philadelphia where he has served as a parish priest in inner-city neighborhoods. Father McNamee is the author of several books of prose and poetry which champion the cause of the poor, including *Diary of a City Priest* (Sheed & Ward, 1993), which received the prestigious 1994 Catholic Press Association Book Award.

BLUEBERRY
CORN BREAD
(2).

Butternut Squash
Sweet Potato Soup
(VEGAN)

Squash
(not vegan)

WRITERS HOUSE THANKSGIVING

Sausage
Stuffing

gluten-free
brandied apple
pie!

This Is Why
You're Fat
Mashed
Potatoes
(not vegan)



Voyelles

(by Arthur Rimbaud)

A noir, E blanc, I rouge, U vert, O bleu: voyelles,
 Je dirai quelque jour vos naissances latentes:
 A, noir corset velu des mouches schizophrènes;
 Qui l'ombinent autour des papillons truffés.

Goffes d'ombre; E, candeur des neiges et des dents;
 Lanceur des glaciers fiers, rôtisseurs d'ambelles;
 I, pourpres, sang craché, des lèvres enfumées;
 Dans la colère ou les légers pleurs des écumées.

U, nœuds vibrants divins des mers virides,



11/18 7 PM: KWH Art presents *Umlaut Machine: Selected Visual Works by Christian Bök*. The opening will include a reading by **Christian Bök** followed by a panel discussion with **Henry Steinberg, Danny Snelson, Astrid Lorange** and KWH Art Curator **Kaegan Sparks**. Bök is the author of *Crystallography* (Coach House, 1994) and *Eunoia* (Coach House, 2001), 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 exhibit "Poetry Plastique." Bök is currently a Professor of English at the University of Calgary.



7 PM

kwh
art

a reading by

CHRISTIAN BÖK

and opening for

UMLAUT MACHINE:

an exhibition of his
selected visual works



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 MURTHA**

8pm. Free. **Institute of Contemporary Art**, 118 S. 36th St. 215.898.7108. cityrealandimagined.blogspot.com



The
PH



Poet
phot
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tive c
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are b
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show
ing fl
Press

8pm.
118 S
cityre

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

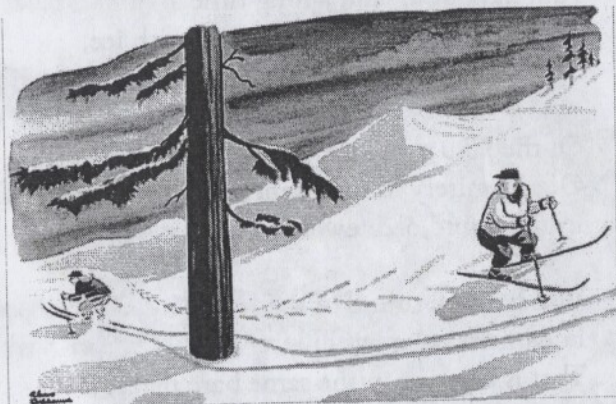
Just a simple message
that brings

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.

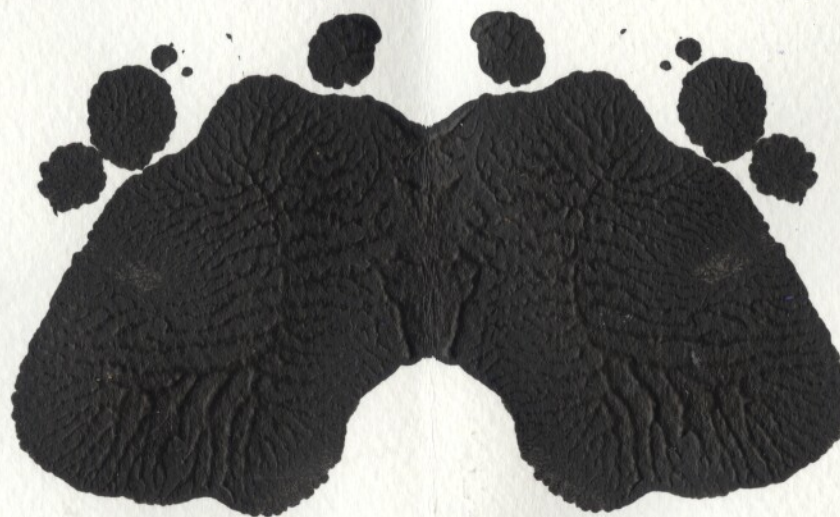
Warm regards,
Jusie, Bob, and the PubCo Board

MIND OF WINTER



January 28th 2010

THE KELLY WRITERS HOUSE





Uncommonly Selected:
Rorschach Blot Drawings by Jessica Nissen
January 19 - February 12, 2010



The exhibition begins on the east wall of the living room with a totem pole of three symmetrical splotches of India ink, each superimposed with white detailing. While the oculus and spiraled 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 toupee'd bloke with the stately calves of a Velasquez model perched above the mantle. To the east are storybook characters and mournful personas—Medusa's own mottled reflection in a black mirror, a teenage girl hanged in her father's tuxedo; to the west a ruffed harlequin-skeleton and his menacing coterie alongside whimsical animals: double-skulled twin rabbits with power plug paws, a salacious frog trampling a shadowed damsel.

"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 repulsive, macabre and cartoony images through detailed sub-narratives. Rather than a holistic identity, she embeds in each specific relationships, suggesting formal consistencies 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 fancies of the subject-artist. Jessica Nissen's drawings reconfigure the tester's diagnostic obtrusion 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 reviewers.

Kaegan 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 land
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

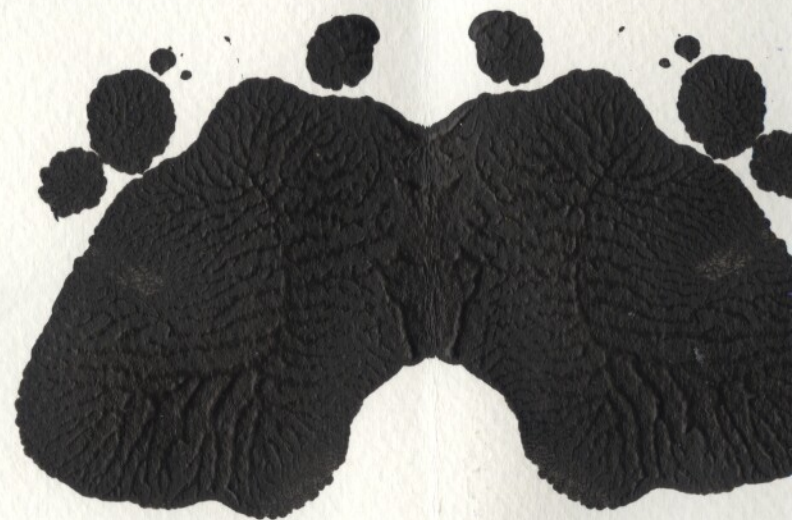
Kelly Diamond
"Let it Snow" by David Sedaris

James La Marre
from *Songs to Joannes* 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



Writers



Lola Mae

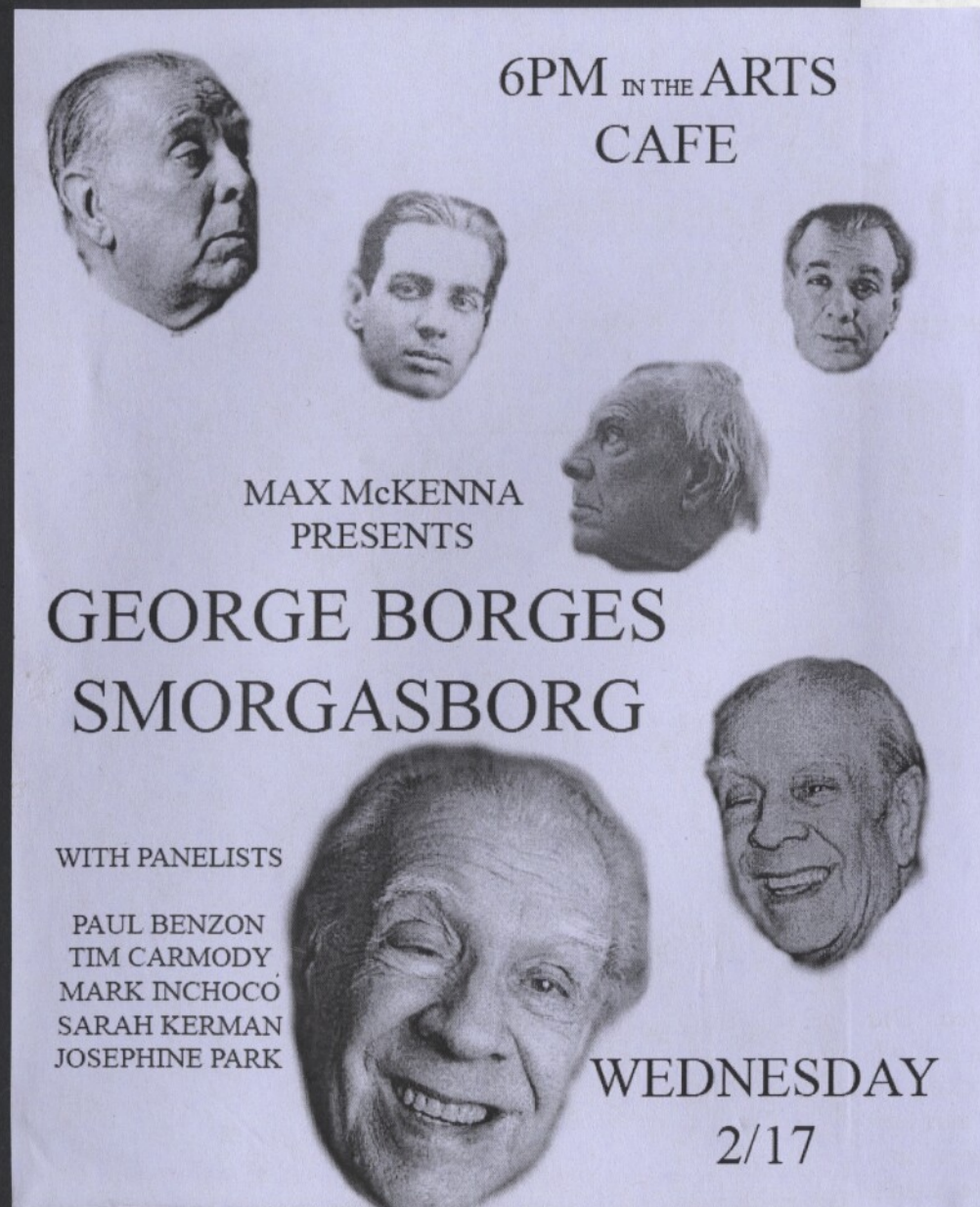
House

Babies



Alice Djuna

Rest In Peace,
Writers House Flyers



February 2010

superrrrFAB 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 Erir or Kaegan.

Go, champs, go.

<http://writing.upenn.edu/wh/about/whatswrongwiththisroom.php> for more information

DEBATED NO MORE FREEDOM
PUBLIC LIFE AND WOULD HAVE BE
WOMEN KEEPING VITALS OUT A SINGLE
IN LEBON IN THAT KON EORT THE WAS
CRASHED I HAVE LONG PULCHED FROM
PUBLISHING OUTS AND FIGHTED
AND THE WILERS SHUT ONESELF ON WITH
HAWKS WITH AN ILLUMIN BIELHREN
FIELDS AND FIND THE GREAT BIRNKA
SHUT ESOFTEN IN THE MONOCHROME
II CANNOT FIND WORKERS ONE DAY I
DISCOVERED THE FURTHER THAT I

[OR... CHECK THE ATTIC]

FOR THE
GAUTSCHI

~~KELLY WRITERS HOUSE~~
~~3805 Locust Walk~~
~~Philadelphia, PA~~
~~19104 6150~~

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?

6 PM

Theorizing presents

Heather Love: "Life Outside: On the
Descriptive Turn in Literature and Sociology"

7 PM

EII

reading series
with Margreta Degrazia

24

EII

reading series

6 PM

EMERGENCY

presents a poetry reading by

Julian T. Brolaski &
Thom Donovan

7 PM

EII

reading series with
Heather Love

24

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

— EDWARD II (1991)
DIR. DEREK JARMAN

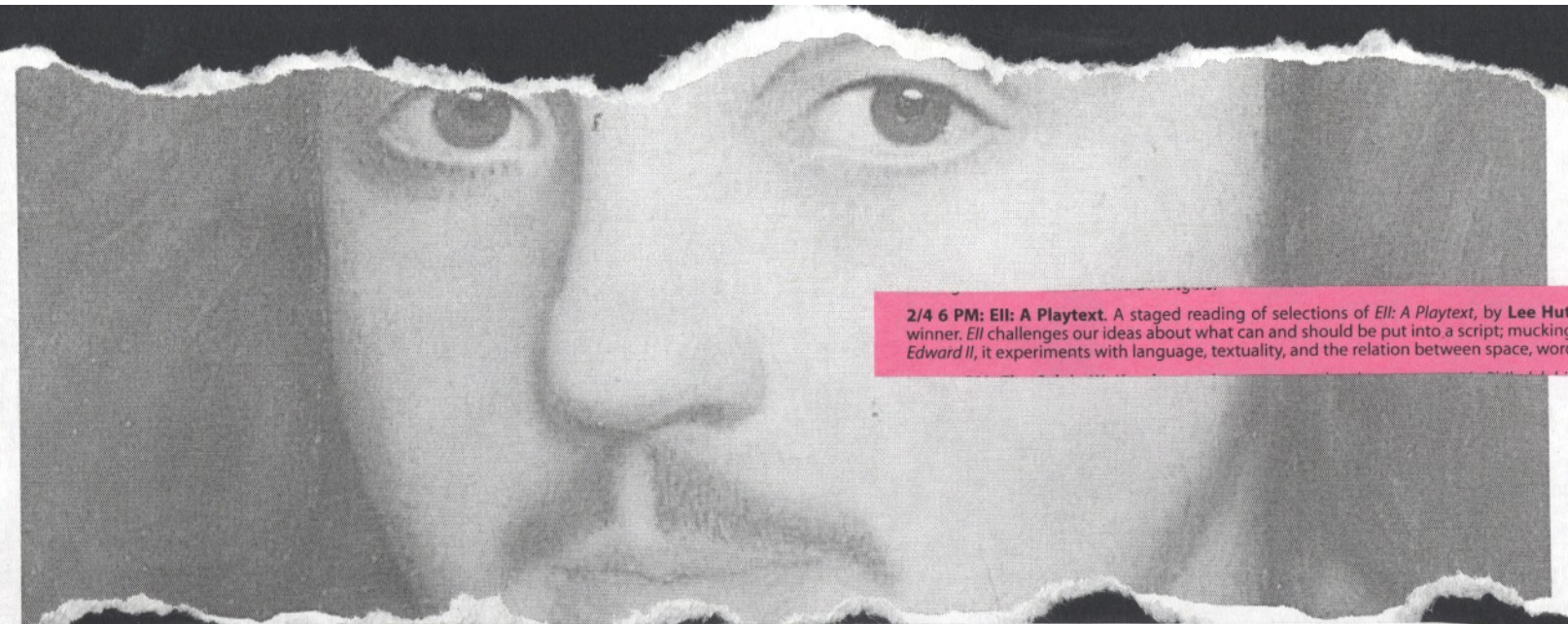
6 PM

a staged reading of selections from

EII : a playtext

by Lee Huttner
winner of the Joan Harrison Prize

4



2/4 6 PM: **EII: A Playtext**. A staged reading of selections of *EII: A Playtext*, by Lee Huttner, this year's Joan Harrison Prize winner. *EII* challenges our ideas about what can and should be put into a script; mucking around with Christopher Marlowe's *Edward II*, it experiments with language, textuality, and the relation between space, word, and image.

WHAT ARE WE BUT OUR FEARS AND OUR DESIRES?

Edward
Isabella
Gaveston

EII: A PLAYTEXT
Lee Huttner
Reading: 2/4/10

1.

The Thames is a deadly river. It is a river of eyes and of blood. It is a great pretender. It feigns its own riveriness. It is serpentine, it is oceanic, it is a garden of history. The noise of London smothers its voice. It lurks past Westminster, eking out more distant routes. It longs to expand, to drown, to cover the earth in its deluge, but is contained, its desire drawn out.

The gray river reflects the gray sky over the Isle of Dogs. What was once a marshland is now a net of causeways and canals, dilapidated docks and wharfs quiet beneath winter clouds. The cobbles are slick with the slime of the river. It lashes out against the locks.

Following the route of the Thames into Deptford, I am paralyzed with anxiety. I do not know what I will find, and I know what I will find—nothing. But the river has kept me company along this moribund pilgrimage. It has given me time to listen to its story. The litanies of a sluggish leviathan.

Was this the same river he saw, crossed? This, the same voice he heard? Was the gray of its depths the same gray that washed over him at the end?

I desire so strongly, so immeasurably fully, to look through him. I am instead looking for him. For a dead man in Deptford. I'm looking for Marlowe.

The Coronation

Enter GAVESTON, with a CROWN upon his head. It is not a crown of GOLD; nor is it a crown of THORNS; it is a circlet of woven brambles and WILDFLOWERS. It is as BEAUTIFUL and FRAGILE as the man who wears it.

GAVESTON (speaking directly to the audience)
All of this is true. None of this is true.

He grins and shifts his eyes back and forth between these two TRUTHS. Removing the crown, he steps upstage, where we have: EDWARD, enthroned, dressed exquisitely and lasciviously; beside him upon a lesser throne, ISABELLA HIS QUEEN. She should give the impression of being very, very young, without actually being so. GAVESTON steps lightly behind them upon the dais, and ceremoniously holds the crown like a HALO above EDWARD's head. Before them, his back to the audience, is the ARCHBISHOP in ecclesiastical regalia. He addresses EDWARD.

35

They shall sing of those orient cheeks
and lips,
and they will say
"In his looks
are all that men desire!"
And even Jove, watching
from the clouds, shall want to sip out nectar
from your hand,
and swallow you in stars.

GAVESTON
And what of my duties
to her bedchamber?

EDWARD
Gaveston. I know that you are not
unfamiliar with women.
Let this be a game!
Come, we shall compose
love letters together
and send them to Margaret,
your future bride,
that she will think
you love her.
"I will not long be from thee, though I die,"
we'll write;
"When I forsake thee, death seize on my heart!"
And perhaps she shall tuck these letters
in her bosom, hoping that soon
something warmer will lay there.

GAVESTON
A game, then?

EDWARD
A game.

The snow has turned to gold. As if feathery coins are showering down.

Come.

86

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, ay, 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, disguised.

KING EDWARD III
Villain!

MORTIMER
How now, my lord?

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

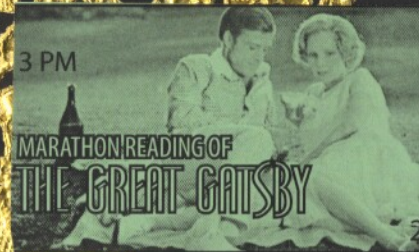
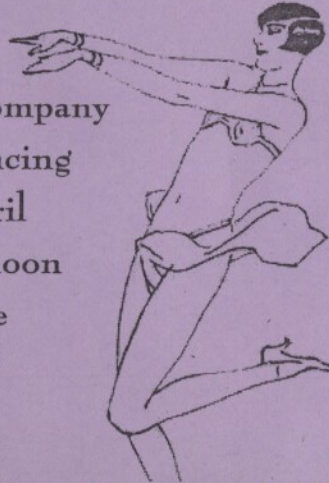
ISABELLA
Weep not, sweet son.

"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)

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



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



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



"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

1. Duke Ellington Orchestra — Creole Love Call
2. Markels Orchestra — Lonesome Mama Blues
3. Clifford Hayes' Louisville Stompers — Frog Hop
4. Dessie Smith — Alexander's Ragtime Band
5. Whispering Jack Smith — My Blue Heaven
6. Zen Confedrey — You Tell 'em Ivories
7. Earl Oliver and his Orchestra — Jig Walk
8. Louis Armstrong — Fly Me To The Moon
9. Whispering Jack Smith — Me and My Shadow
10. Bert Kaplan and his Collegians — If I'd Only Believed in You
11. Edith Wilson — Lonesome Mama Blues
12. Skip James — Little Cow and Calf is Gonna Die Blues
13. Club Royal Orchestra — The Sneak!
14. Louis Armstrong Orchestra — Heebie Jeebies
15. Dessie Smith — Lock and Key
16. Duke Ellington Orchestra — Black and Tan Fantasy
17. Roseland Dance Orchestra — I've Got a Song for Sale
18. Zen Confedrey — Kitten on the Keys
19. Orletty — C'est La Java
20. Scott Joplin (perf. by Zachary Drewster-Geisz) — Maple Leaf Rag
21. Skip James — If You Haven't Any Hay Get On Down the Road
22. Duke Ellington Orchestra — Jazz Convulsions

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 Hams
Cucumber sandwiches
Pog Biscuits (cookies)
Harlequin salad
Rigs in a Blanket
Mashed Potatoes
Hash Browns
Deviled Eggs
Wedding cake
Fruit platter
Vegetable platter
Stuffed mushrooms
Quiches
Cheese platter
Oranges





KEY POINTS TO MAKE:

not sure how to describe the project, but would be very interested in reading it as i continue working on it through the work of someone like althusser, with his notion that "no society will ever be free of the imaginary"

the imaginary is v. important here, in the context of holiday, which is a useful springboard for something like this. because it is both innocuous and practically universal, it can be investigated (i can do interviews, make films, and stage live interactions without suspicion of an ideological bent.) also, the imagery is just infinitely wonderful: hearts, flags, vampires.

i'm also interested in the violence of mutability when it comes to the individual, as we talked about in terms of bourdieu/williams "legitimate language," and in bakhtin's idea of words value judgements. in terms of this project, i am interested in repetitive language in liminal cultural space (i.e. emblematic: patriot, love, god), and what

1. website as the map and locus of the ephemeral, serialized nature of the writing and there's five or six elements, but basically what needs to be communicated is the visual elements.
2. parodic critical other voices: because of the ways in which it will not apply, rather than the ways in which it will. i do not believe a critical and creative interest need be married or merged, in fact i rather expect they will be mutually frustrating! i suppose in a way it is my reaction to the veil: to put on more and more veils.
3. cultural anthro, sociology, urban planning: interest in the divergence between the "real" of the place, (real as in utterly selective, subjective details,) and the idea of the place, as adherent to pageantry.

the basic point i'd like to make is the harnessing/directing of this ephemera around a concept rather than a ***the parodic critical community= an attempt to negotiate this idea of "art" work being produced with the end goal of being incorporated into the critical/academic community. a toy like the rest of the work which will go into it, but necessary in the space towards which it gestures.

part of me wants to go all in, happy as a clam, proclaiming that some sort of public participation and "organic" functioning of this enterprise adheres to mcluhans "media are not bridges between man and nature, they are nature." in fact i will say that.

i want to clarify that despite the many culturally explosive (sometimes literally explosive) qualities of this work, it is not meant as a dissolution or unmasking of ideology, but rather an attempt to go further in to ideology, to perform a collection an aggravation/ (perhaps a celebration?) of the pressure points which are typically believed to be ritualistic

7 PM

a screening & opening
with work by Christine Jones,
Cecilia Corrigan, and Lily Benson
14

2/14 7 PM: KWH Art presents *Valentine's Day on Valentine's Day*, featuring artwork by Christine Jones, Lily Benson, and Cecilia Corrigan. *Valentine's Day on Valentine's Day* is an event based on a movie based on a holiday based on romance. The evening will feature the Philadelphia premiere of the titular Benson/Corrigan film, and the opening for an exhibition of Christine Jones's drawings inspired by the film. **Lily Benson** received her BFA from The Cooper Union and is now advancing science and art. **Cecilia Corrigan** is a graduating senior at Penn. She works in words, video, and performance situations. **Christine Jones** was born and raised in Philadelphia. Her carefully woven pencil designs focus around the reticence of youth slipping away and the quiet musings of adult expectation.

Dinner for David Milch

April 26th, 2010

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

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

4/26 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**.

The Kelly Writers House Fellows Program presents

DAVID MILCH

Spaces are strictly limited! **RSVP ONLY** to whfellow@writing.upenn.edu

RSVP ONLY
6:30 PM Reading

RSVP ONLY
10 AM Brunch & Interview
Led by Al Filreis

26

27

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 defied pat definitions of contemporary avant-garde poetry and has created a diverse body 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 Trusts: 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*.

Dinner for Susan Howe

March 22nd, 2010

First Course

Indian Spiced Carrot Soup with Ginger
Poppadums

Second Course

Saag Paneer
Gajarati Cabbage
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

The Kelly Writers House Fellows program presents

SUSAN HOWE

SEATING STRICTLY LIMITED! RSVP: WHFELLOW@WRITING.UPENN.EDU

6:30 PM
Reading

10 AM
Brunch
Conversation

22

23

Michelle-
Here are Susan
Howe's travel receipts
for reimbursement.
Note (as I'm sure you
know) that her legal
name is Susan
Von Schegell. Let
me know if I can
help w/ this!
Thanks-
Jr. 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

13



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.



Dress rehearsal for *The Alps* by Bob Perelman. L to R: Kit Robinson, Nick Robinson, Philip Silverstein, Kathleen Frumkin

**POETS
THEATER**

Premiers
THE ALPS
by Bob Perelman



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

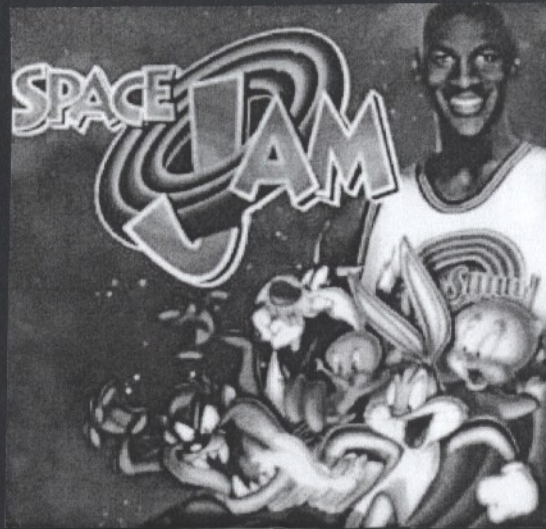
Reception: KRISTEN MARTIN, ELLIE
KANE, AISHA HADLOCK, ZACH
CARDUNER, ALI KRIEGSMAN

Set Design: LEE HUTTNER

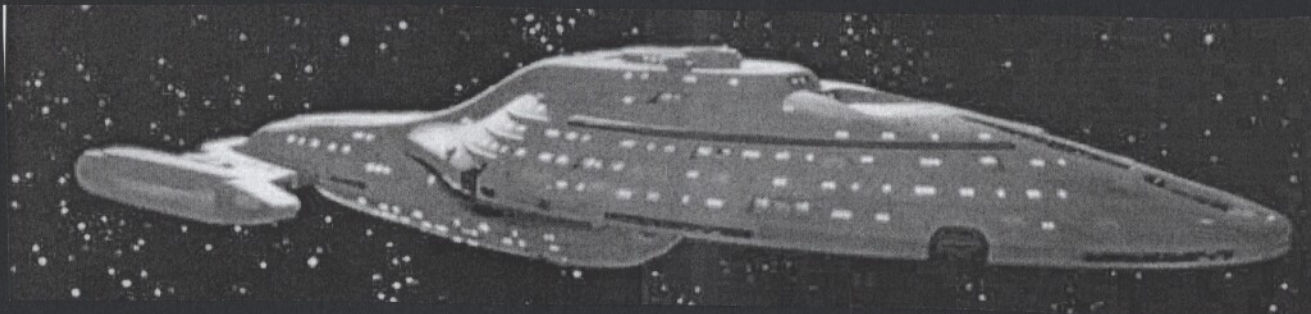
Supported by **THE GORDON WALLS**
'38 CREATIVE VENTURES FUND



4/13 6 PM: A staged reading of Bob Perelman's *The Alps* by Bob Perelman and Michelle Taransky. Our production of *The Alps* is a play of postwar American poetry and avant-garde theater. Adapted by Kevin Killian and David Brazil. Represents a fairy tale of desire, fame, love, and power. Part of the *Alps* series. Cast: Chris Milione (C'11), Marshall Bright (C'11), Katie Price, and Jason Zuzga.



ON SPACE
7UP
 6 PM featuring Grace Ambrose,
 Mark Devlin, Chris Mustazza,
 Greg Romero, and Harris Steinberg
 19



CHARLES SHABACON

MUSIC

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!

PAMELA TAKEFMAN

Wed., July 11, 7pm. \$5-\$10. **Institute for Contemporary Art**, 118 S. 36th St. 215.898.7108. icaphila.org



MAKE MAYONNAISE
NOT MUITIONS
(193)

to which ends, almonds,
lacquered unguents
embrasure (76)

had turned to a symphony
of suction. *So long sweet
tuna, so long gefilte fish.*
The only true traditions (186)

** molasses cooking
cooling - 2:15*

Kitchen Schedule!

*brownies
baking
done start molasses*

Please, place the
plums (49)

✓ 12:00 Unload groceries

~~12:30~~ 12:30 Make deviled eggs at

6 PM
a poetry reading and
book party with
Charles Bernstein

refridgerator

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

2:00 ~~Chaia goes to Reading Terminal Market~~
cookies & brownie - molasses brownies

done 3:00 ~~Amaris starts baking cookies for Penn Preview~~ (follow recipe on
back of Tollhouse bag) *dough already made*

~~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/prosciutto apps

Erin

4/8 6 PM: A poetry reading and book party with Charles Bernstein, celebrating the release of *All the Whiskey in Heaven*. *All the Whiskey in Heaven* (FSG, 2010) brings together some of Charles Bernstein's best work from the past thirty years, an astonishing assortment of different types of poems. Modulating the comic and the dark, structural invention with buoyant sound play, these challenging works give way to poems of lyric excess and striking emotional range. Join us for a celebration of Charles and his work.

Allyson and Erin make and plate the sandwiches

5:30 Everything gets plated and bowled

Dining room set-up

Boxed candy includes
frog-filled chocolates.
(81)

hairdos hors d'oeuvres
as the soiled
(121)

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)

for him", pork barrel
just juiced petunias...
(184)

6 PM

LIVE PAPER DOLLS

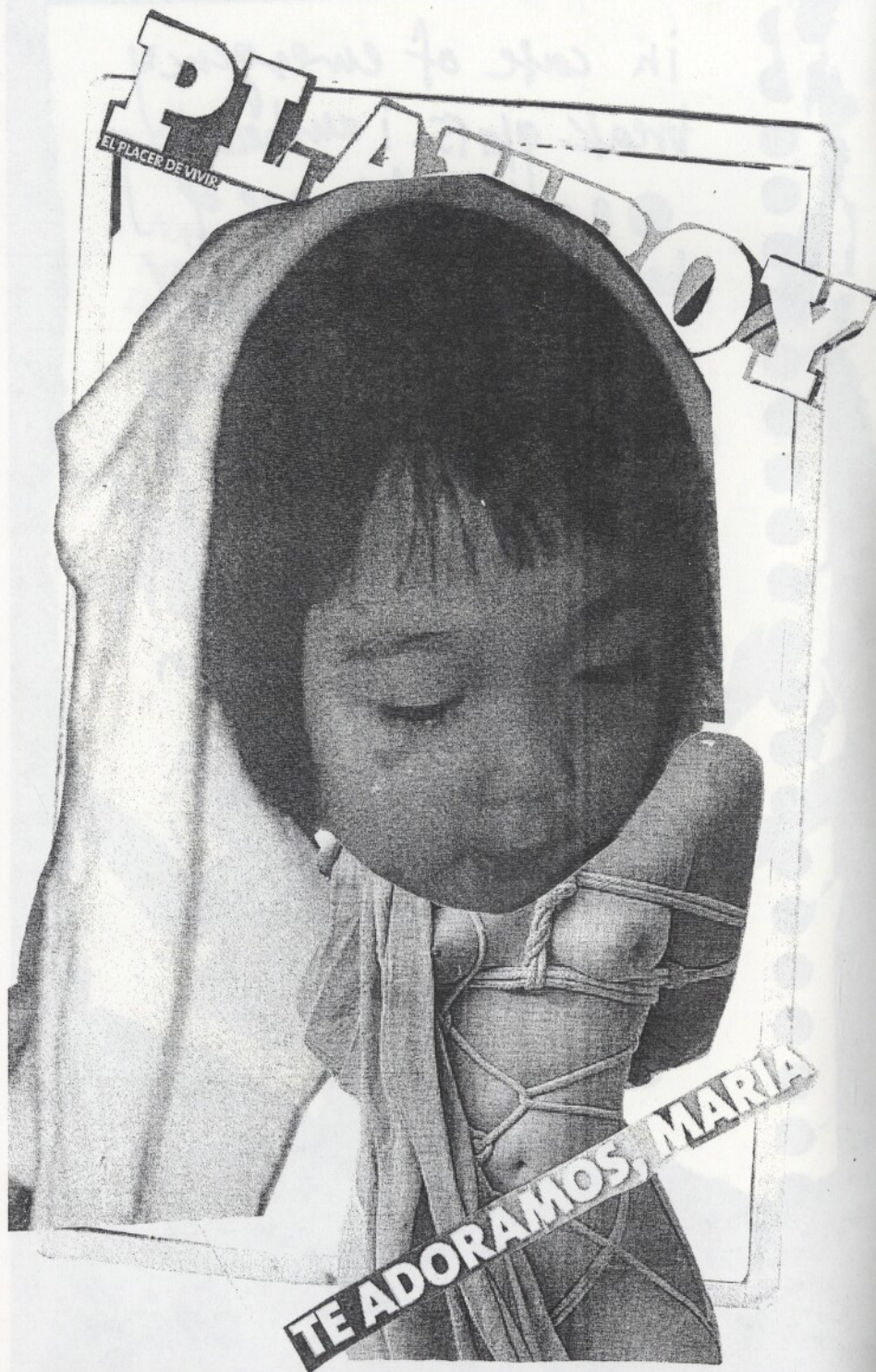
a panel discussion with Susan Bee,
Allison Harris, Katie L. Price and
Sadie Stein

15



KOLO

5020103



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 in Canada

by: Abigail Leedy

In Canada a Demon was seen
running skiing slope during the winter
olympics while two skiers were injured and one
died of fright leading to a crash the remaining
skiers ran away leaving the train and

Goodbye

Write-On! Celebration Spr

Tazwar Shahnawaz

Aseel Himmet

Malachi Johnson

Abby Leedy

Monet

Adaya Head

Isayas Johnson

Goosay Himmet

Hazel Musto

Miles

Nathan Little

the chart and a... while you read,
... to analyze a short story. You
is chart in your notes and use it for other selections.

WriteOn!
2/26/10

Spring week 2

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 of 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 that 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.

about Expo Genre: Emotional

	Description:
Character(s): Who or what is about?	Alid. It is about a fake who wants to be famous
Place/time, event, atmosphere of	White House December 1-31 2010
Plot: What is the main conflict in the story?	He just isn't confident in the baking industries
What is happening in	He wants to make a presidential dessert he thinks that he is rejected.

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.



Smile
attitude
willingness to jump in
brownie baker
dunkin'
cous cous
ful madame

almost instantly hang out

where do u need me
What can I do

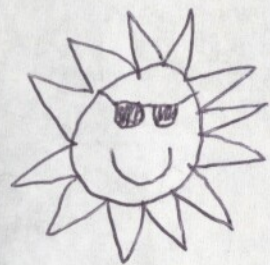
stays late

comes in on snow days

3 weekends

3 vacations

plans to come back



SPACE
ALIEN
FUNLAND!



