

NOVEMBER 2009

INTER

Upcoming Events

Thursday, Nov. 5, 2009

LAWSON INADA and ANDREW SCHELLING

Please join the Department of Writing and Poetics for a reading with Oregon Poet Laureate Lawson Inada and Andrew Schelling on Thursday, Nov. 5, at 8 p.m. in the Performing Arts Center. The reading is free and open to the public.

The Jack Kerouac School of Disembodied Poetics
Writing and Poetics Department presents ...

BA & MFA **Student Graduation Reading**

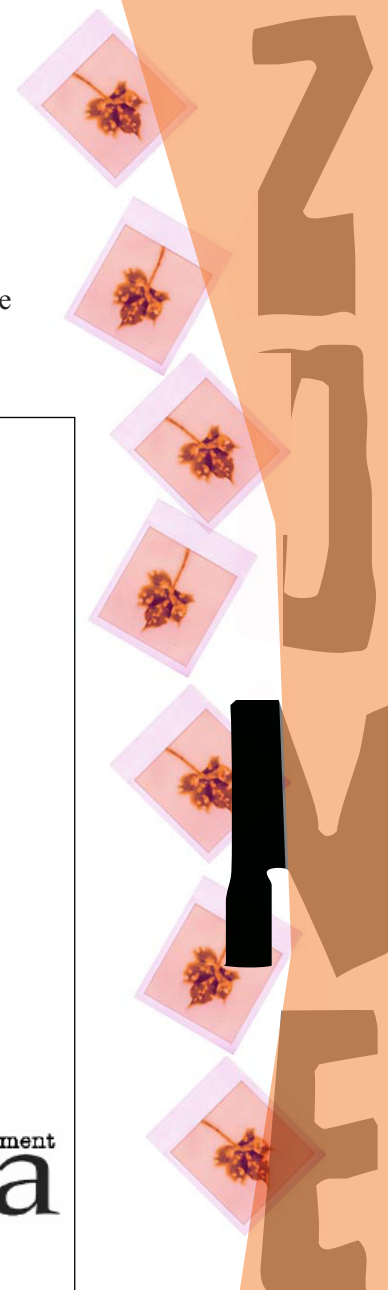
Friday
December 11
2009

8 p.m.
Performing Arts Center
2130 Arapahoe Ave.
Boulder, CO 80302



The reading is free and open to the public.
For more information, please call 303-546-3540.

writing & poetics department
Naropa
UNIVERSITY



Fall 2009 Events



J'Lyn Chapman and Anne Waldman

Saturday, Sept. 12, marked the fifth year of the annual Women of Naropa Event, created and sustained by Christine Fox, a Naropa Writing and Poetics alumna. Anne Waldman performed alongside faculty, staff, and students in the Writing and Poetics Department. Proceeds from the event were donated to *Bombay Gin* and a local charity benefiting women. The event also featured women's art work from the Naropa community, as well as recordings of women from the Naropa Audio Archives such as Wang Ping, Barbara Guest, and Lyn Hejinian. Thank you to everyone who attended as well as Christine Fox, the staff and faculty of *Bombay Gin*, Megan DiBello, Jessey Nickells, and the Performing Arts Center Crew.

4x4 Reading

The first 4x4 Reading of the academic year, hosted by University of Denver's English Department, was held on Thursday, Oct., 22. Shane Joaquín Jiménez was selected by the Writing and Poetics faculty to represent Naropa. The 4x4 Reading features graduate students from Naropa University, University of Denver, CU-Boulder, and Colorado State University. Naropa will host the 4x4 on Friday, March 5, 2010, at 8 p.m. in the Performing Arts Center. Stay tuned for the dates of the other readings in the Spring!

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On Friday, Oct. 23, Naropa celebrated the inauguration of President Stuart Lord with a wealth of talented Naropa Arts Faculty. The evening included readings by Writing and Poetics faculty Junior Burke, Jack Collom, and J'Lyn Chapman, followed by a reception and viewing of Visual Arts, Traditional Eastern Arts and Art Therapy Faculty work, and then performances by Music and Performance Faculty.

BOMBAY GIN

2009-2010

Andrew Schelling, Editor-in-Chief
Amy Catanzano, Managing Editor
Jennifer Aglio, Associate Editor
Suzanne DuLany, Associate Editor
Michael Edwards, Associate Editor
Kade Jensen, Associate Editor

Shane Joaquín Jiménez, Associate Editor

Anne Waldman, Contributing Editor, Naropa Audio Archives

Erik Anderson, Contributing Editor, Book Reviews

Jessey Nickells, Event Coordinator

Ariella Ruth Goldberg, Graduate Assistant for Publications

With a nod to its longevity—and in honor of the legacy it carries as the journal of The Jack Kerouac School of Disembodied Poetics—we are continuing to sharpen *Bombay Gin's* focus. The Kerouac School and the Summer Writing Program at Naropa University have actively influenced contemporary approaches to poetry, fiction, hybrid works, ecological thought, and critical discussions for almost four decades. With this in mind, the journal will now exhibit in each of its upcoming issues a theme or consideration close to the work being done here. The upcoming issue, due for release January 2010, is dedicated to translation and international poetics. The issue will feature book reviews, talks by Gary Snyder and Anselm Hollo given at the dedication of the Allen Ginsberg Library, and cover art by San Francisco Renaissance artist Jess Collins.

Individual issues and subscriptions can be purchased through

Small Press Distribution: <http://www.spdbooks.org/>

and on our website: <http://www.naropa.edu/bombaygin/>.

United Naropa (UN) Report

A Message from the Writing and Poetics United Naropa BA & MFA Representatives

United Naropa, a body of student governance, has two new undergraduate representatives, Travis Bowman and Sarah Schantz, and a returning graduate representative, Megan DiBello.

Megan joined U.N. to create a dialogue with other departments, achieving collaboration in community. Megan hopes to advocate for the Study Abroad Program, which ended in the spring of 2007. She has also contributed to crafting the proposal for a child care center at Naropa and is a part of the new student newspaper project. In addition to her work at the U.N. and in the Writing and Poetics office as a Graduate Assistant, she is involved with the University Budget Committee and Cauldron.

Sarah's objective for the U.N. is to fundraise and see the faculty receive a pay increase and compensation benefits. She would also like to see an even larger selection of courses offered at Naropa. Her immediate goals encompass Naropa on a much larger scale, one that penetrates the university as a whole. Sarah would like to see the Lincoln campus and the mandatory freshmen housing be wheelchair accessible. Aside from her desire to be a part of the writing program, she chose Naropa because of its emphasis on community and diversity.

Student and Alumni News

Megan DiBello (MFA Poetry), Graduate Assistant for Administrative Support, assists with a variety of administrative projects, events, and provides support for *Interzone*. Before entering her MFA program, Megan resided in New York City working for an Advertising Agency.

Ariella Ruth Goldberg (MFA Poetry), Graduate Assistant for Publications, provides support for *Bombay Gin* and other department initiatives. Prior to Ariella's MFA, she resided in New York City, where she worked in the literary field.

Rebecca George has started Linchpin.org, which is receiving about one hundred hits a day. Rebecca would like to invite Naropa to post events or news on Linchpin. She is interested in any suggestions of literature journals for Linchpin to post. www.thelinchpin.org

Tom Henwood has his own production company. <http://www.sixdayproductions.com/index/>

Travis Macdonald and **Jen Davis** of Fact-Simile Editions are pleased to announce the official release of *A Sh: an Anthology*. This little gray box, roughly 3 1/4 by 3 1/2 by 3/4 inches in size, contains 10 scroll-shaped texts with new work from Sara Veglahn, Erik Anderson, Noah Eli Gordon, Elizabeth Robinson, j/i/[pleth, Elizabeth Rollins, Andrew K. Peterson, Selah Saterstrom, Geoffrey Gatzka, Jared Hayes, and Joseph Cooper. Copies of this limited edition book-object are available for purchase at www.fact-simile.com. Fact-Simile invites you to join them as they celebrate the anthology's release on Saturday, Nov. 7 at 7 p.m., in The Colorado Building, 1615 California Street (at 16th Street), Suite 515, Denver, CO 80202.

David Madgalene (MFA Writing & Poetics '98) has published a new book of poetry, *Kali*, with Ed Coletti's Round Barn Press, in Santa Rosa, California. With Naropa spouse Judy Irwin on Keyboards, David is making many Bay Area appearances, notably the North Beach Poetry Festival and the Petaluma Poetry Walk. "To Be Named," a long-anticipated multimedia poetry project, with fellow Naropa alumni Christopher Luna and Toni "lil Queenie" Partington, is slated for a 2010 release.

Dagny McKinley (MFA '06) has written *Eccentricities of a Butterfly*, produced by The Great American Laughing Stock Company this summer in Steamboat Springs, Colorado. She has also published *Wild Hearts, Dog Sledding the Rockies*, available at Tattered Cover, Amazon.com and other regional bookstores. For more info: www.UndiscoveredEarth.com

Robert Strong conducted the Hearst Fellowship this summer at the Antiquarian Society. Robert received his PhD at the University of Denver.

Naropa Publishing Events

On Saturday, Sept. 27 and Sunday, Sept. 28, the Department of Writing & Poetics held a weekend practicum on Contemporary Publishing taught by Andrew Schelling, with presentations by Amy Catanzano, Erik Anderson, Jed Rasula, Noah Eli Gordan, and Sara Veglahn.

Alumni Workshops : The Publishing Industry & Breaking into Print

On Tuesday, Sept. 29, Nate Jordon, MFA Writing and Poetics '08, founder of Monkey Puzzle Press, facilitated a workshop on publishing, co-sponsored by Naropa's Career Services and Alumni Relations. This workshop posed the following questions: What are the current trends in the publishing industry and what does the future hold for it? How does one break into print and stay published in a constantly changing industry? On Friday, Nov. 6, from 12:00 to 1:15 p.m. on the Arapahoe Campus in Sycamore 8120, there will be a second publishing panel including Nate Jordon; Waylon Lewis, Editor-in-Chief, elephantjournal.com; and Michelle Auerbach, MFA Writing & Poetics '04, Faculty, Front Range Community College. All are welcome.

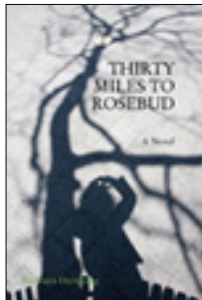
An essay from **Erik Anderson's** *The Poetics of Trespass* was recently published in *The Collagist* (accessible at: <http://www.thecollagist.com>). As part of the current issue, an interview with Erik will appear on the website later this month. New poems are also available in the current issue of *Fou* (<http://www.foumagazine.net>). With co-editors Anne Waldman and Richard Froude, he's currently planning the fifth issue of *Thuggery & Grace*.

Lisa Birman's *for that return passage—A Valentine for the United States of America* is featured in the current issue of *Trickhouse*, <http://www.trickhouse.org/>. Her poems are also included in the twentieth anniversary issue of *Napalm Health Spa*, a publication of the Museum of American Poetics. She was recently interviewed by Susie DeFord of BOMBlog, <http://bombsite.powweb.com/?p=3780=1>.

Amy Catanzano's essay, "Quantum Poetics: Writing the Speed of Light," was recently published on Jerome Rothenberg's blog, *Poems and Poetics*. Another essay, "The Origin of the Work of Art," appears in the latest issue of *H_ngm_n*. Her poetry and prose are forthcoming in *Action Yes*, the one-line anthology, *Disco Prairie Social Aid and Pleasure Club* (Factory Hollow Press), and Naropa's *not enough night*; an electronic chapbook is forthcoming from Ahadada Books. A review of her first book, *iEpiphany*, appears in *Free Verse*. She read at the Stratford Park Reading Series in Boulder on Oct. 8 with Jack Collom.

J'Lyn Chapman is teaching an undergraduate class this semester, *Passages in Prose*.

Barbara Henning wrote a review of Simon Pette's fabulous book of poetry, *Hearth*. The review can be found at <http://barbarahenning.blogspot.com/>. Barbara has also published a new novel by BlazeVox, *Thirty Miles to Rosebud*. The novel may be purchased through Amazon.com or Small Press Distribution. The BlazeVOX website for more ordering information is: <http://www.blazevox.org/bk-bh.htm>



Bhanu Kapil: *Abiogenetic sections of a new work, "Schizophrenie,"* appeared as a mixed-media collaboration (with Rohini Kapil, her sister) in *Specs Journal of Culture and Art* and *Tea Party Magazine*. Excerpts from this project also came out in *Mandorla*, *Back Room Live*, and her blog, "Was Jack Kerouac A Punjabi?" An essay on the psycho-sexual aspects of contemporary Asian-American writing, as well as an excerpt from *Incubation: A Space for Monsters*, appeared in *Feminaissance*, a Les Figues Press anthology of critical/creative writing. She presented a paper on the aesthetics of non-violence at the Belladonna feminist poetics conference in September, and



gave a reading from "Schizophrenie" at Unnameable Books in Brooklyn. This Fall, she was also a visiting writer at Otis College of Art and Design, in Los Angeles, and at Eastern Michigan State University.

Akilah Oliver was interviewed in *Bomb Magazine*, an online journal. The interview can be found at: <http://bombsite.powweb.com/?p=3872>

Michelle Naka Pierce recently returned from her sabbatical abroad. While living in London, she wrote a draft of her new manuscript, tentatively titled, *Continuous Frieze Bordering Red*, a conversation between unstable cultural borders and the floating borders in Rothko's Seagram Murals. Upon her return to the United States, she continued her work on Naropa's new Gender and Women's Studies minor and is currently teaching the first Introduction to GWS course. In September, she presented her paper, "The Hitchhiker's Guide to Migratory Identities in Bhanu Kapil's *Incubation: A Space for Monsters*" at the Advancing Feminist Poetics & Activism Conference in New York, hosted by Belladonna* and CUNY Graduate Center.

Andrew Schelling gave poetry readings in Port Townsend, Washington, and Portland, Oregon this summer. After breaking his foot and undergoing subsequent "house arrest" due to boot-cast for eight weeks, he settled in to work on *Arapaho Songbook*, a book-length poem sequence based on recent studies in Arapaho language. This semester he is teaching a new course, *Literature of the North Pacific Rim*.

Julie Seko Julie's work is featured in the group book arts show, *BOUNDLESS TRANSFORMATIONS*, at the Arts Students League of Denver. *BROADSIDED*, a group show of broadsides at the 23 Sandy Gallery in Portland, also features her work.

Daniel Staniforth has released two new albums. His third solo Luna Trick album, *Prophetic Guesses*, has been described as "deep and resonant and full of expression... dark and guitar-driven with a very tightly played and strong sense of rhythm." He has also co-written and produced *Seven Star Green* with acclaimed English singer, Rebsie Fairholm, likened to "darkly evocative cornfield-edge psych-folk, inspired by the land and the lingering spirits of its ancestors." Daniel and Rebsie are now embarking on a project called *Alchymical Muse*, which combines wordless lyrics, choral chants, Gaelic lament, and flourishes of poetry. Their music features in the new edition of *Trickhouse*, including an audio poetscape of Blake's *Garden of Love*. See www.flowforth.com for album availability and information.

Steven Taylor: "Poet's Passage"

The head of Coltrane's Naima is blown coldly in this morning's coffee shop
Somebody's horns for hire

At Our Lady of Pompeii the organist begins and stops and begins again
over and over practicing for a funeral, or maybe not
Maybe the poet can't afford the organist. Maybe the priest said to the
organist, now Seamus, we have a nine thirty send off and you can
practice until then

In memoriam Giuseppe Mucci

Donated by Conrad Boretti

We have the inevitable Gounod, something too florid, then it's Handel the
great self plagiarist on a riff from Samson
Total eclipse, no sun, no moon, all dark, all dark. No more Delilah for you,
darling Jim, those days are done

In memoriam Enrico Rossanno

Donated by Giovanni Barratini

The priest appears in his gym clothes and lights the candles
then disappears into the mysterious priestly closet stage right
and flicks on the light

Now in the dome cherubim pass rosaries down to the shipwrecked
And one kid hovers, prayerful, over the damned

In memoriam Rev. Anthony Demo

And now the priest is glimpsed all in white peeping around the post stage left
Waiting for the pale oak box, pale as the poet ever was

In memoriam Enrico Rossanno

Donated by Giovanni Barratini

And now we stand for the squeaking gurney and the white gloved undertaker's
men stern, disinterested

And the hired singer does the *Ave Maria* like to pierce your heart

And the uptick in the weeping

The priest tells of the faith of Martha

That we must be like Martha

And gives the speech about our brother in Christ

And the joyous resurrection to come

And the hired singer gives the *Agnus Dei* like to pierce your heart

And then the communion, and the priest doing it for kindness and off the books

And the priest says now would anyone like to speak about our brother James

Then Patti gets up to sing

And it is beautiful

And the poet is conveyed to the sky in that

Then the hired singer sings the *In Paradisum* like to pierce your heart

And Seamus goes to his sandwiches

And Jim to his grey conveyance

And we to the rain

Sara Veglahn received her PhD in literature and creative writing from the University of Denver in June and is very pleased to be teaching in the Department of Writing & Poetics once again. Her chapbook, "Another Random Heart," was recently re-published by Letter Machine Editions, and excerpts from her novel, *The Mayflies*, have appeared or are forthcoming in *Web Conjunctions*, *1913*, *Octopus*, *Trickhouse*, *Bombay Gin*, *Tarpaulin Sky*, and elsewhere. She is currently at work on her second novel and is also involved with two collaborative projects: one with the visual artist Angela Zammarelli as part of the "Call and Response" project (an exhibit opening in October at UMass-Amherst), and the other with Selah Saterstrom, Gregory Howard, Noah Saterstrom, and Christian Peet on the paranormal. Additionally, she is co-teaching the course "Performance Intersections: Sound, Theatre, Text" with Janet Feder and Emily K. Harrison in Naropa's Music Department.

Anne Waldman participated in an international festival in Calabria, Italy in September with poets from Tunisia and other parts of the world. She had performance events at The Poetry Project on Oct. 14 and at The Massachusetts Poetry Festival in Lowell on Oct. 17, organized by Ryan Gallagher, a Naropa MFA graduate and co-editor of Bookstrap Press. Anne was also at The Bowery Poetry Club on Oct. 18, joined by her son, musician Ambrose Bye, Akilah Oliver, and Steven Taylor at the New York performance. Her book *Manatee/Humanity* (Penguin Poets, 2009) has been nominated for the National Book Award. Other recent appearances include a group celebration of the 50th anniversary of "Naked Lunch" on Oct. 7 and "Homage" for artist George Schneeman on Nov. 11, both at The Poetry Project. Anne's play, *Red Noir*, (published by former Naropoids Farfalla, McMillen & Parrish) is in production for a Living Theatre run in December, directed by living legend Judith Malina.



Interview with Adam Perry

MFA Graduate Assistant Megan DiBello interviews Adam Perry, a freelance writer and W&P BA student graduating this fall

M: When did you start writing?

A: I didn't start writing poems until I was about 19. I lived in West Virginia for about five months and hated it there; I felt really isolated and started writing mostly cut-up poems, having been a huge fan of William Burroughs. I began submitting my poems to small print magazines and online journals and had a lot of success, which led to correspondence with some really great and knowledgeable people, like Charles Potts (who ran *The Temple Magazine* out of Walla Walla, WA) and Steve Silberman, a poet-turned-journalist who was Allen Ginsberg's teaching assistant at Naropa for a while in the late 70's. When I made the huge decision to drop out of Pitt and move to San Francisco at 21 years old—having never been west of the Mississippi before and knowing only one person in California—both my poetry and my journalism came to a near halt as I focused on “finding myself,” finding work and being in all kinds of San Francisco rock bands as a drummer. Last year, I decided to go back to writing again and finish my degree and figured Naropa was the best place to do it. I've been incredibly inspired not only by the unique and powerful teachers here, like Bhanu Kapil and Maureen Owen, but also the community of artists and activists that have made me feel at home. People like Joyce Joseph, Aimee Herman, Tiffani Parish, Rebecca Diaz and many others—they're all creative activists and authentic warriors in their own way; they've all been able to not only prove they can do the “college” thing of retaining and regurgitating information, but they've also been able to develop original voices, which doesn't happen at most colleges. So we all challenge and inspire each other, and I think we all feel like the sacred honesty we engage in together manifests in our work. I remember last April, a bunch of us were celebrating the release of *Fotographs of Bones*, a collection of my work that ended up being the first-ever book from Monkey Puzzle Press. To me, it felt far better to have the poets I love the most in Boulder read a few things of their own and then read from my book than it might have felt to have a night of my own, celebrating me. Saying “you're all in this book” to a room full of friends and meaning it was unforgettable.



M: What is your involvement in the community?

A: Since returning to school I've returned to freelance journalism, having arts & culture articles published just about every week in *Westword*, *Boulder Weekly*, the *Daily Camera* and a few newspapers in New Mexico, and it's nice to meet people who already feel like they know me from reading my articles or my blog, but I'm not sure if interviewing the Fleet Foxes and Girl Talk or getting into Red Rocks free to review the Flaming Lips really counts as community involvement.

M: How do you keep writing as a career while at the same time attending school?

A: I could be doing a lot more freelance work if I wasn't in school, but it's been nice to have a steady stream of articles to add to my portfolio—having the cover story for *Boulder Weekly* twice in a few months ain't too shabby—and steadily develop contacts at publications around the country.

M: What are the Pros & Cons of Your Career?

A: Getting paid to share your opinions and your passions is always great. And yesterday I got a gracious e-mail from Ween thanking me for saying some honest things about them in a recent article. That kind of thing is better than money, but obviously money is where the cons start when you talk about a writing career. At the beginning of this semester I was offered the A&E Editor position at *Boulder Weekly*, the kind of steady job in journalism I'd been dreaming of for years, but as the reality of taking the position got closer and details became more clear, staying in school made more sense. Years ago, a painfully low-paying gig as an entertainment editor would've been perfect—and the guy *Boulder Weekly* hired after I turned the job down is young, smart, energetic and perfect for the job—but with a family and student loans to take care of, writing the kinds of articles I write now might be something I do as supplemental income while I do something else. Writing about music in particular is something I'd be doing whether I got paid for it or not, as music is as valuable and integral in my life as oxygen and writing just seems to be in my blood, but I'm not yet sure if a career solely in writing is in my future. Honestly, I'd love to work at Naropa in some fashion if they'd have me. Some kind of journalism class and/or program here would be fun to teach, and the prospect of a Naropa student newspaper is really exciting. There are so many great writers here and so many interesting people to write about and stories to tell.