

SPECIAL ITALIAN ISSUE!

# Lite

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to residents of  
Baltimore City,  
Annapolis, Bel Air,  
Columbia, Glen Burnie,  
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the entire Baltimore  
metropolitan area.

SEPTEMBER/OCTOBER 2001

## Baltimore's Literary Newspaper



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**Marta Knobloch, MiMi Zannino**

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### TOP STORY

## The Translator's Dilemma

How is it possible to be faithful to a poem in its original language? This question concerned us as we began work on Alda Merini's short poems or "portraits," part of her series entitled "La gazza ladra." 1991 (The magpie thief.) A number of the selections addressed other poets: Montale, Sappho, and the American writers, Emily Dickinson and Sylvia Plath. While these poems presupposed knowledge of those poets, other verses took as their focus familiar objects like an apron or an over-

coat. The poems appear as both a commentary on Merini's personal life and on her life as a reader.

The "ritratti" or portraits occupy part of "Fiore di poesia," a larger collection of her work edited by Maria Corti. "Fiore di poesia" includes examples of Merini's work from 1951-1997. The first two poems in this volume, "Il Gobbo" (The Hunchback) and "Luce" (Light) can be read as poetic manifestos. Published in 1948 and 1949, they predate the other work in the book.

The introduction by Maria Corti contains biographical information about Merini—her struggles with mental illness and her deep, often unsatisfied, desire for love. Alda Merini, currently living in Milan, published over 30 works in Italy, although only a few of those books are available in English.

"Fiore di poesia" was sent to me at the time I was studying with Stefano Giannini, a native speaker and a Ph.D. candidate at

*Continued on page 6*

## THANK YOU!

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# Literary September/October

## A Potpourri of Literary Events

(Available online at [www.litecircle.com/calendar.html](http://www.litecircle.com/calendar.html))

### Consecutive Reading Series

Saturday, September 1, 8, 15, 22, 29

**8:00 p.m.** Saturday Night Poetry Series, Mariposa Center for Creative Expression, 5000 Berwyn Rd., College Park, MD. Typically 3 featured readers followed by open mike. Complimentary refreshments included in \$5 cover charge. For more info, call (301) 513-9422 or email [Mariposa Poet@aol.com](mailto:MariposaPoet@aol.com).

Sunday, September 2, 9, 16, 23, 30

**7:00-10:30 p.m.** The MYTH poetry slam, TEAISM, 400 8th St. NW (corner of 8th and D Sts), Washington, DC. Cover \$5. For program/info, call (202) 638-6010 or email [GalAengus@aol.com](mailto:GalAengus@aol.com).

Monday, September 3, 10, 17, 24

**7:30 p.m.** SLAMicide! downstairs at XandO, 3003 N. Charles St., Charles Village. Donation \$5. Open mic—local and national features—slam. Cash prize for 1st and 2nd place SLAM winners! Hosts: Baltimore Slammaster Nicki Miller and Granma Dave Schein. For directions, call (410) 889-7076. For more info, contact Nicki at: [GalAengus@aol.com](mailto:GalAengus@aol.com), or Dave at: [granmadave@yahoo.com](mailto:granmadave@yahoo.com). *Featured readers:* 9/3: Valerie Lawson and Michael Brown, Boston; 9/10: Taalam Acey, New Jersey; 9/17: Lisa Buscani/NYC 1992 National Poetry Slam Champion; 9/24: Christina Springer/Pittsburgh; 10/1: Gayle Danley/DC, 1994 National Poetry Slam Champion.

Tuesday, September 4, 11, 18, 25

**8:30 p.m.** Tell the World, open mic poetry and spoken word reading at the One World Cafe, 904 S. Charles St., Federal Hill. Hosted by Tom Swiss. For more info, call (410) 455-5325 or email [tms@infamous.net](mailto:tms@infamous.net).

**9:00 p.m.** Open reading at Funk's Democratic Coffee Spot, 1818 Eastern Ave., Fells Point. For more info, call (410) 276-FUNK.

### Literary September

Friday, September 7, 2001

**6:00 p.m.** The Maryland Institute College of Art, 1300 Mt. Royal Avenue. The Diva Squad Poetry Collection, featuring the works of jakitery, Linda Joy Burke, Lynette Allen, and Chezia Thompson Cager, will read at the Mt. Royal Station Auditorium. A "Spectrum of Poetic Fire" event.

Sunday, September 9

**4:00-6:00 p.m.** WordHouse at Minas. Gary Blankenburg and Hilary Tham read.

Tuesday, September 11

**7:00 p.m.** Barnes & Noble Towson Circle. The

Screen Writer's Group meets.

Wednesday, September 12

**6:30 p.m.** Enoch Pratt Free Library, Central Branch. Chassie West reads from *Killer Riches*, the 3<sup>rd</sup> Leigh Ann Warren mystery novel written by this Maryland author. Millie Criswell uses Baltimore's Little Italy as a setting for her romantic and comic novel *Whatto Do About Annie?*

Thursday, September 13

**6:00 p.m.** Maryland Institute College of Art. Frank Lima reads his work at the Bunting Center, Room 110. A "Spectrum of Poetic Fire" event.

**6:30-8:00 p.m.** The Odyssey Program in Creative Writing hosts a Writing Open House at Johns Hopkins University, Shaffer Hall, Room 3. To sign up/for more info, call (410) 516-4842.

Friday, September 14

**7:00 p.m.** Maryland Institute College of Art. Nancy Romita & The Moving Company do their thing at the Mt. Royal Station Auditorium. A "Spectrum of Poetic Fire" event.

Saturday, September 15

**1:00-3:00 p.m.** The Lite Circle presents "Poetry in the Shade," Something Special Coffee House, 504 Main St., Laurel. Hosted by Hilbert Turner Jr. Featured readers: Barbara DeCesare and Hiram Larew. Open reading follows. For more info, email: [lite@toadmail.com](mailto:lite@toadmail.com).

**7:30 p.m.** *Potomac Review* "2001 contest winners" reading, at Asbury Methodist Village's new cultural center in Gaithersburg. Linda Barnhart will read her "News from Love Wing," which won the quarterly's fiction contest. (Author Joan Leedom-Ackerman of Washington, DC, was the guest judge.) Poet Alan Spears will be joined by two other readers, B.K. Atrostic and M.C. Tapera. For directions: email [DPPhillips@asbury.org](mailto:DPPhillips@asbury.org).

Monday, September 17

**7:00 p.m.** Barnes & Noble Towson Circle. Writing Workout. Sandra Kelman from the Baltimore Writers Alliance will present "In the Eye of the Beholder: Writing Creative Non-Fiction," a workshop on how to compose and critique creative non-fiction writing.

Wednesday, September 19

**6:30 p.m.** Enoch Pratt Free Library, Herring Run Branch. Carl Weber reads from his novel *Lookin' for Luv*.

**7:00 p.m.** Barnes & Noble Towson Circle. The Travel Writing Book Group meets, led by Patricia Sanders, to discuss a new travel writing book.

Thursday, September 20

**6:00 p.m.** Maryland Institute College of Art. Robert Phillips and Bob Holman read their work at the Mt. Royal Station Auditorium. A "Spectrum of Poetic Fire" event.

**7:00 p.m.** Barnes & Noble Towson Circle. Open Mic Poetry Night hosted by Susan Tegeler, founder of the International Poetry Forum and the Literature Advisor to the Carroll County Arts Council.

Friday, September 21

**7:00 p.m.** Maryland Institute College of Art. The Baltimore Writers' Alliance at the Mt. Royal Station Auditorium. A "Spectrum of Poetic Fire" event.

Monday, September 24

**6:30 p.m.** Enoch Pratt Free Library, Central Branch. Margaret Johnson-Hodge reads from her novel *Butterscotch Blues*.

Friday, Saturday, Sunday September 28-30

BALTIMORE BOOK FESTIVAL (see **Lite Bytes** for Poetry Tent schedule).

## The Big Literary "Spot" Lites

■ **Borders-Columbia**, 6151 Columbia Crossing Circle. Phone: (410) 290-0062.

■ **Borders-Towson**, 415 York Rd. Phone: (410) 296-0791.

■ **Enoch Pratt Free Library, Central Branch**, 400 Cathedral St., Baltimore. Phone: (410) 396-5494/396-5847.

■ **Mystery Loves Company Booksellers**, 1730 Fleet St., Fells Point. Phone: (410) 276-6708 or (800) 538-0042.

■ **WordHouse Salon at Minas**, 733-35 S. Ann St., Fells Point. Phone: (410) 732-4258.

■ **XandO**, 3003 North Charles St., Charles Village. Phone: (410) 889-7076.

Friday, September 28

**8:00 p.m.** Shattered Wig Night. Music by Kathryn Aaron and by the Woodsmen. Readings by China and Blaster Al. 14karat cabaret, 218 W. Saratoga St. For more info, call (410) 243-6888.

Sunday, September 30

**2:00 p.m.** Barnes & Noble Towson Circle. Novelist Christopher Chambers discusses his novel of murder in Washington, DC, *Sympathy for the Devil*.

**Literary October/November**

Wednesday, October 3

**6:30-8:00 p.m.** 1st Wednesday of the month, Lite Circle hosts "Function at the Junction" at the Coffee Junction, 803 Frederick Road, Catonsville. Featured Readers: *Gary Blankenburg, Faith-Anne Bell & Steve Wineke*. Info: [lite@toadmail.com](mailto:lite@toadmail.com)

Thursday, October 4

**6:00 p.m.** Maryland Institute College of Art. The Carolina African-American Writers Collective at the Bunting Center, Room 110. A "Spectrum of Poetic Fire" event.

Friday, October 5

**6:00 p.m.** Enoch Pratt Free Library Central Branch. Paule Marshall reads from her novel *The Fisher King*.

Sunday, October 7

**2:00 p.m.** Enoch Pratt Free Library, Central Branch, Wheeler Auditorium. Charles Blockson, author and historian, speaks about *African American History: Above Ground and Underground*.

Thursday, October 11

**6:00 p.m.** Maryland Institute College of Art. Edgar Silex reads his work at the Bunting Center, Room 110. A "Spectrum of Poetic Fire" event.

Sunday, October 21

**2:00 p.m.** Enoch Pratt Free Library, Central Branch, Poe Room. Poets Margaret Weaver and Bernard Jankowski, winners of the Wash-

ington Writers' Annual Competition for Poetry, read their work. Presented in partnership with the *Maryland State Poetry and Literary Society*.

Saturday, October 27

**2:00 p.m.** Enoch Pratt Free Library Central Branch, Poe Room. Thomas Glave reads from his book *Whose Song? and Other Stories*.

Sunday, October 28

**2:00 p.m.** Enoch Pratt Free Library, Central Branch, Wheeler Auditorium. Malachy McCourt reads from his latest memoir *Singing My Him Song*.

Thursday, November 1

**6:00 p.m.** Maryland Institute College of Art. Felicia Morgenstern and Linda Zisquit read their poetry at the Mt. Royal Station Auditorium. A "Spectrum of Poetic Fire" event.

Wednesday, November 14

**7:30 p.m.** *Potomac Review* "2001 contest winners" reading, at Strathmore Hall in Rockville. Judith McCombs will lead with her contest winning poem, "November, Ravine Behind Houses." (Poet Elizabeth Spires of Baltimore was the guest judge.) Hilary Tham will stand in for 1st runner-up Jeannette Barnes of Madison, AL. The next runners-up, Kathy Michael and Thom Stuart, both of Arlington, also will read in this Cafe Muse event. Open readings will follow.

**To Have Your Event Listed**

please send information to:  
Dan Cuddy, Calendar Editor  
41 Odeon Ct.  
Baltimore, MD 21234  
Tel. (410) 882-4138  
[lite@toadmail.com](mailto:lite@toadmail.com)

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# ONE OR MORE WORDS FROM OUR EDITOR

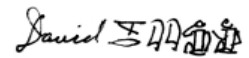
## EDITORIAL

### Buon Giorno!

Welcome to *Lite's* long-awaited Italian issue, featuring work by Italian and Italian-American artists, as well as work about Italy and its culture. When folks in this area think of Italy, they may be reminded of a certain Baltimore neighborhood known for its fine Italian food. Or they might think of the work of the Italian Renaissance masters available for view in our museums. Or they might recall Italians and Italian-Americans as presented in the media, from Rocky to the Godfather to Arthur Fonzarelli.

Thanks to guest editors Vonnice Crist, Marta Knobloch, and MiMi Zannino-Bracken, this issue will take you beyond familiar images and stereotypes, into the lives of people whose culture has had such an extraordinary impact on Western civilization. America's legal and social institutions have deep roots in ancient Rome—even our official architecture and the layout of our capital (the city on the Potomac even sits on seven hills, just as the city on the Tibur does). Our science and technology is built on the work of men like Leonardo, Galileo, and Marconi. Italy's contribution to art in all its forms is manifest in the works

of artists whose names are legend: Raphael, Michaelangelo, Verdi, Vivaldi, and (again) Leonardo. Imagine Christianity without the Vatican—is it even possible? And despite the controversies of Columbus' "discovery," where would America be without the man from Genoa? And where would the world be without the country America (itself named for the Italian cartographer Amerigo Vespucci) has become? And then there are the direct contributions of the Italian immigrants to America and their descendants, performers such as Frank Sinatra and Cher, politicians such as Geraldine Ferraro and Rudy Giuliani, scientists like Enrico Fermi and Frank Asaro, writers like Mario Puzo and Lawrence Ferlinghetti, and yes, small press editors like our own Patti Kinlock. For these reasons and many others, *Lite* turns its focus to people and matters Italian. Welcome.



David W. Kriebel, Editor



Photo by MiMi Zannino

## Through A Glass Darkly



New Mystery/Gothic Horror/Dark Fantasy anthology is **open for submissions until December 31, 2001** (or when full). *Needed:* theme appropriate: stories (under 2,500 words), poems (under 50 lines), and essays (under 2,000 words). Check with editors for other non-fiction. Editors: Vonnice Winslow Crist, David Kriebel, P.E. Kinlock. Assistant Editor: W.H. Stevens. Anthology will be issued in a 6" x 9" trade edition of about 190 perfect-bound pages and will debut in Spring 2002. First time rights preferred. Pay: in copies at this

time. To submit, please send your work along with a reading fee of \$3 per poem and \$5 per prose piece to: **Through A Glass Darkly**, c/o Lite Circle Books, P.O. Box 26162, Baltimore, MD 21210. All reading fees will be waived with an advance order of 2 books at our low advance price of \$9.95 each (total: \$19.90)—final price after publication will be higher. **Please, original work only** (no copy-righted characters, e.g. *Star Trek*, *Dark Shadows*, etc.)

## FEATURE

### Italian American Women Artists

In the last twenty or thirty years, the attention of art historians has finally focused on women artists. For Italy, the big names are Rosalba Carriera, Artemisia Gentileschi, and Sofonisba Anguissola. When I lecture about them, the first comment that is made to me is "such fathers, such daughters," or, less charitably, "such husbands, such lovers." In reality there are a number of Italian-American women artists who have artists in their family and have received impressive recognition. I shall just mention Clara Fasano, the sculptor, who married Jean De Marco, the painter; Jerre Ricci, whose father, a sculptor, founded a successful firm of architectural decoration, and Ada Rasario Cerere, born in New York City in 1895. She wrote, "Heritage becomes a divining rod," adding "...[I] would also include environment, for this, in my early life, influenced my desire to become an artist. I grew up in an environment of art discussions and music, so the sound of opera and the smell of plasticine and plaster were very familiar." As the daughter of Stanislaus Rasario, a distinguished ornamental modeler and carver, "It seemed natural to me to want to become an artist and to live and work in the atmosphere of creativity of a studio."

An attempt has not yet been made to establish a firm connection between the native artistic ability of women and their success in the art world. More and more women artists are now being discovered in Italy, although their success in the art world is still limited. In contrast the history of the success of industries that have exploited women's artistic abilities is an imposing one. From the Medieval nuns, miniaturists, embroiderers of sacred vestments, tablecloths and quilted brocades, to women who were the lavish costume makers of the Renaissance, and until the present day, weaving, embroidery, knitting, glove-making and hand-painting china have been considered women's work. They contributed a very substantial portion of the gross city income of Florence, Venice, Naples, and in many cases their original invention gave a name to a stitch or a lace.

Coming to America, women brought with them their native artistic flair, their ingenuity in bringing some beauty to their gloomy slum dwellings. It was the age-old tradition of the village women to sew and embroider their trousseau, and those pure linen sheets, tablecloths, and hand towels became capital, to be taken to the pawnshop when there was no bread on the table. Their sense of beauty was transmitted to their children.

When Concetta Scaravaglione, age fifteen, came home from school in the

Lower East Side of Manhattan, and announced to the family that she was going to be a sculptor, they thought she had suddenly gone mad. They were struggling as recent immigrants from Southern Italy, and for her to become a secretary would have been a very acceptable choice. But one of her uncles said, "Oh, Concetta is the youngest [of nine], let her do what she wants."

"There have always been Scaravagliones who worked with their hands. So my mother tells me. Since childhood making things has been the greatest fun for me. When I was young I made shelves, little tables, even doll's chairs and, my special pride, an 'express' wagon which I raced up and down the crowded sidewalks of the Italian quarter of New York where I was born." Concetta Scaravaglione was born in 1900, and she writes about her early life with gusto, not unhappiness. "In the neighborhood where I was born the streets teemed with life. [The] I can't...[attitude] ...of New York would not have come my way in a Calabrian village." Scaravaglione's upbringing, the virtues of hard work, determination, good humor, and optimism were inbred. The tale of Concetta's early life could be used as a textbook today by teachers, social workers, and parents. No matter how limited family funds are, if the child is given an opportunity to develop her abilities, she will.

Concetta was a particularly gifted and sunny young woman. She did not mind doing hard and dull work to earn enough to go to the Art Students League when the special free sculpture class for girls at the National Academy of Design closed because Concetta was the only student to stay the course (of course, it never occurred to anybody to put her in the boy's class). She had entered at age 16. At 21, she had enough money for the Art Students League, and, once there, she won a scholarship and her financial worries were over. "What would have happened to my work had I not, I don't like to think." But the tiring and tiresome jobs she had taken taught her "how deeply fortunate the artist is who loves his art."

The sense of wonderment and of fun which art gave Scaravaglione is expressed in her sculpture. She was highly successful, being the first woman to receive the Prix de Rome for the American Academy in Rome. Of course she was already 47 years old, but at 35 she had received the Widener Gold Medal at the Pennsylvania Academy of Arts and Letters, and at 45 a grant from the American Academy of Arts and Letters. She had taught at various colleges, among them Sarah Lawrence (from 194-949), and, from 1952, she taught sculpture at Vassar College for 16 years. A colleague noted, "Coming up by train each week from her studio-home in New York City, she taught the art of sculpture, quietly and sensitively, encouraging her students to find their own way rather than to echo her own. Concetta was a small, but wiry and energetic woman,

with a piquant sense of humor. She was warmhearted and affectionate, but she was primarily a determined creative artist with a steady and serious regard for the integrity and significance of her craft." She is represented widely in museums and collections, her sculpture is also at the Federal Triangle in Washington, DC.

Now we come to Mary Di Crispino, wife and mother who at the age of 30 began to realize the urge that had been in her all along—to paint. I have known Mary Di Crispino, as she lived in Baltimore and I taught one of her daughters. That was during the "forties and fifties," when Baltimore was a very good city for artists. There was peer support, there was the encouragement in *The Sun* newspaper of sensitive and sophisticated art critics such as A.D. Emmart and R.H. Gardner. Her paintings are now in private collections, at the Peale Museum, and a great number of them are at the Baltimore Museum of Art, in the basement in the J. Blankford Martinet Collection. They reproduce the city as it used to be in such a powerful and gentle way, that they deserve to be resurrected, along with Barry Levinson's *The Diner*, Bolton Hill, and Ann Tyler's novels, for the special Baltimore feeling which makes it such an unusual and still unknown city.

Mary Reina Di Crispino was born in Catania, Sicily, on December 19, 1900 and came to Baltimore in 1904. She married Frank Di Crispino when she was 19 and had four children, two boys and two girls. She became a student of the Maryland Institute in 1929 for two years. Then she had lessons from the painter Herman Maril.

She was 40 when she became a member of the Municipal Arts Society, Artists' Union, and National League of American Pen Women. She was also a poet, contributing her poems to various publications published by groups such as the Maryland State Poetry Society, and was an active member of the Maryland State Arts Council later in her career. Her work was recognized with various awards from the moment she began to exhibit in 1941 until her death in 1982.

Her paintings catch the poetic essence of the old, simple, picturesque Baltimore that once was: works such as *Romance in the Park*, *Pennsylvania Avenue at Night*, and *Park Avenue at North*, bring us back to the human dimensions of a time that we would like to preserve in our memories.

Concetta Scaravaglione and Mary Di Crispino achieved excellence in their chosen art forms and recognition from critics and peers alike for their enthusiasm and creativity. It was a breakthrough in the history of Italian-Americans as well as Italian women from small villages, especially from Southern Italy. Possibly it could be considered a breakthrough for all women.

REGINA SORIA

(Source: *American Artists of Italian Heritage, 1776-1945, A Biographical Dictionary*, Fairleigh Dickinson Press, 1993, Regina Soria).

Coming September 2001 from  
Lite Circle Books!

## Cherry Pie

by Elisabeth Stevens



Twelve stories about growing and growing up are included in Elisabeth Stevens' fourth fiction collection. Although the female protagonists and family situations vary, the common thread is learning from often bitter experiences. "Cherry Pie" and "Crumbs" chronicle a young woman who ineptly says "no" to one man, and then unwisely says "yes" to another. In "The Neighbors," a child discovers deception, ambition, and, eventually, death. In "In the Dust," a girl who has lost her father contrives an odd game to compensate. In "Campfire," a five-year-old is separated from her parents for the first time. The stories "Wally and the Waltz" and "His Ambition" examine the effects of war seen from a distance. In "Van" an art teacher becomes the icon for a girl's discovery of her own talent. In "A Matter of Money" and "A Rough Ride," heroines of less than twenty painfully encounter the ways and wiles of Boston society and "important" literary people in Manhattan. "The Towers" is a story of marriage and adultery, and "The Nurse" deals with the conflict between two women over a new baby.

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## Poetry in the Shade

Third Saturday of the month, 1-3 p.m.  
Something Special Coffee House  
504 Main Street, Laurel

Hosted by Hilbert Turner Jr.

**SATURDAY, SEPTEMBER 15**

Featured Readers:  
Barbara DeCesare & Hiram Larew  
Info: [lite@toadmail.com](mailto:lite@toadmail.com)

## Maryland Institute College of Art (in its 175th year)

### Spectrum of Poetic Fire 2001-2002 Season:

#### The Voice of the Collective/The Voice of the Individual

Director: Chezia Thompson Cager Info: (410) 225-2350 or [spectrum@mica.edu](mailto:spectrum@mica.edu)

#### 1. When Divas Laugh: The Diva Squad Poetry Collective – Black Classic Press

Friday, September 7, 2001, 7:00 p.m., Mount Royal Station Building (Language & Literature faculty reading at 6:00 p.m.)

This book signing and reading by, Baltimore Writers' Alliance President – Linda Joy Burke, Jaki Terry, Lenett Nefertiti Allen and Spectrum Director – Chezia Thompson Cager highlights their work together poeticizing historical events, human history, and the politics of racism and sexism—as separate and unequal monsters—in the latter 20<sup>th</sup> century. A celebration of American History, they salute Baltimore's Royal Theater, Martin Luther King, The Diallo Shooting, and the global hair wars with passion, laughter and the strength to endure.

#### 2. Beatitudes: Frank Lima – Hard Press

Thursday, September 13, 2001, 6:00 p.m., Bunting Center, Room 110

Of this premier reading in Maryland from his new book, Mr. Lima says in his September/October 2000 *Poets & Writer's Magazine* interview, "My new book, which Hard Press is again publishing... is my take on the Bible...there will be controversy about poems called "Jesus Goes to Brooks Brothers" and "Jesus Jumps On the Cross." Born into the middle of the avant-garde in el Barrio (New York) Frank Lima speaks to the whole of humanity from an unbelievably clear-sighted altitude.

#### 3. An Evening of Maryland Poetry: Nancy Romita & The Moving Company

Friday, September 14, 2001, 7:00p.m., Mount Royal Station Building (Fire: MICA Student Poetry Journal VI Debut reception/reading at 6:00 p.m.)

Choreographer, dancer and *Labyrinth* artist Nancy Romita brings her New York experience, and educational expertise to bare on using movement to interpret poetic text by Maryland's finest wordsmiths. An unusual and amazing 40 minutes of holding your breath.

#### 4. Spinach Days: Robert Phillips – Johns Hopkins Press / In With the Out Crowd: Bob Holman – Mercury Recording, Inc.

Thursday, September 20, 2001, 6:00 p.m., Mount Royal Station Building (Fire: MICA Student Poetry Journal VI Debut reception/reading at 6:00 p.m.)

A maniacal combination of opposites in style and content from New York, Phillips and Holman will dazzle your head and your heart, while teaching you a thing or two about poetry in the 21st century America. A once in a life-time combination reading, that is not to be missed.

#### 5. An Evening of Poetry with members of the Baltimore Writers' Alliance: Host, President – Linda Joy Burke

Friday, September 21, 2001, 7:00 p.m., Mount Royal Station Building

**Reginald Harris** (*MSAC Individual Artist Award recipient & Cave Canem Fellow*), **Marlene Apollon** (*international author from Haiti*), **Hiram Larew** (*1999 Artscape Poetry Award recipient just back from the Bread Loaf Writers' Conference*), **Elizabeth Stevens** (*winner of 6 fiction awards from the Maryland Poetry Review and the Lite Circle Literary Newspaper*) and **Blair Ewing** (*the producer of cable television's Poetry Jam & poetry prize winner in England*), deliver proof of the literary talent and cultural wealth with which we are surrounded every day in Maryland. A multitude of voices representing the diverse BWA membership serving the Baltimore community.

#### 6. The Carolina African-American Writers Collective

Thursday, October 4, 2001, 6:00 p.m., Bunting Center Room 110

**Victor E. Blue** (1994 Gwendolyn Brooks Award from Purdue University), **Darrell Stover** (co-host of the nationally broadcast "Storylines Southeast Radio/Library panel discussion" funded by

NEH and the American Library Association), and **Lenard D. Moore** (Margaret Walker Creative Writing Award Winner, haiku master and founder of the CAAWC) merge agrarian and urban themes in poems that use structure to contextualize meaning.

#### 7. Through all The Displacements – Edgar Gabriel Silex – publisher?

Thursday, October 11, 2001, 6:00 p.m., Bunting Center Room 110

A Native American Poet whose work defends the sanctity of the earth and the life it carries, Edgar Gabriel Silex was Poet in Residence for the Howard County Poetry & Literature Society last year and a primary participant in the international Dialogue for Humanity poetry readings this spring.

#### 8. the night mother earth told father sky she was tired of the missionary position

**Felicia Morgenstern – Compass Rose Press Unopened Letters – Linda Zisquit – The Sheep Meadow Press**

Thursday, November 1, 2001, 6:00 p.m., Mount Royal Station Building

This dynamic duo hails from opposite ends of the Jewish Diaspora but each uses the same discerning artistry to spiritually intuit the signs of the times: A remarkable and unlikely combination in a reading meant to be unforgettable.

#### 9. Master of the Crossroads – Madison Smart Bell – Random House

Friday, November 16, 2001, 7:00 p.m., Mount Royal Station Building (6:00 p.m., Narrative and Drama Workshop Readings by MICA Students)

While Elequa is the master of the crossroads in Africa—the Old World, Gede is the master of crossroads of time and space in the New World and the man who would be his master must wear more than one face. Madison Smart Bell takes us to Haiti and to the exoticism of fear and suspense in our hearts, in this tour stop on his new book.

#### 10. FIRE: MICA Student Poetry Journal New Chapbooks by students – reading & reception

Thursday, December 6, 2001, 4:00 p.m.-6:45 p.m., Bunting Center Room 110

A presentation of the final book projects of MICA poets (as the student poetry journal begins to collect work for its next volume), always contains an amazing range of styles and content, destined to entertain and astonish. Books also for sale.

#### 11. Saint Valentine's Day Poetry Marathon

Sunday, February 10, 2002, Noon to 6:00 p.m., Mount Royal Station Building

**Honorary Host: Michael Collier – (Maryland State Poet Laureate)**

**The Ledge – Houghton Mifflin**

This 21 year old day of poetry has always featured diverse works by the more than 30 poets who graciously share 7 minutes of their work, during the 6 hours of programming. Last year we featured veterans of past marathons. Led by Michael Collier, the new Maryland Poet Laureate and director of the Bread Loaf Writers' Conference, this year we would like to feature newcomers to the marathon program and the film and cd planned to document its work.

#### 12. Fallout (poetry) – Tia Chucha Press: Shizuko's Daughter (novel) – Juniper: Polite Lies: On Being A Woman Caught Between Cultures (memoirs) – Fawcett Books: Kyoko Mori

Thursday, February 21, 2002, 6:00 p.m., Mount Royal Station Building (Public reading time/place being confirmed)

As a poet walking between genres and publishing in them all, Bread Loaf writers' Conference instructor Kyoko Mori uses the cultural resonance from her historic Japanese past and her divergent Asian-American present to create a startling awareness in all of her writing. She is a poet whose work is meant for consumption.

## The Local Literary Scene

Dave and Patti told me I should reintroduce *Lite's* "Meter and Metaphor" column in this issue. My mission here is to provide perspectives on current events within the Baltimore-area literary scene. (At last I begin to claw my way to Great Critic status. Can the free books I crave be far behind?)

Let's start with what's already happened:

**Awards.** I found out in the July/August issue of *Poets and Writers* that a fair helping of Baltimore-area poets were among the 28 poets who received **Individual Artist Awards** from the Maryland State Arts Council this year. Congrats to Baltimore-area recipients **Michael Corbin, Reginald Harris, Kendra Kopelke, Molly McQuade, Felicia Morgenstern, Jane Satterfield, Chezia Thompson Cager, Leslie Wade, Gerald Majer, and Michael Collier** from all of us at *Lite*! The awards range from \$1000 to \$6000 per artist and are given yearly to Maryland residents—next year's awards will go to fiction writers (see [www.msac.org](http://www.msac.org) for deadlines and details).

Additional congratulations are also in order for **Kendra Kopelke**, who was voted *Baltimore Magazine's* choice for **Baltimore's Best Poet of 2001**. I caught up with the University of Baltimore professor upon her return from vacation and asked her what being Baltimore's Best Poet meant to her.

Me: What does being selected as one of Baltimore's best artists mean to you?

Kendra Kopelke: Being a writer is a solitary endeavor, filled with more self-doubt than assurance. When someone actually hears a poem and gets excited about it, your heart fills up. Recognition is sporadic...So even though I'm not in the poetry business for fame and riches, it's always nice to get a little recognition. Baltimore is home to a lot of wonderful poets. I've always felt lucky to live in such an artistically rich and stimulating community. So I feel especially honored that *Baltimore Magazine* selected me for this recognition.

Me: What one thing do you think would most benefit the Baltimore-area literary scene?

KK: Baltimore's poets are a diverse lot—in background and experience, training, and writing and presentation style. But I think most people lump all poets together: all poetry readings are the same, all poetry books are the same. I wish we could find ways to reach out into the larger community and help people understand that whether they're gay or straight, older or younger, urban or suburban, conservative or liberal, there are poets and poetry that speak to them. I teach writing, I encourage students find their voice and join in this wonderful conversation. Galway Kinnell says that poetry is one art form that tells the story of what it is like for one human being to be alive on this planet at this time. The more students who come to writing, the larger a picture is painted of what it means to be alive right now.

**Arts Group Insight in Highlandtown.**

One of the problems I have in attempting to become a Great Critic is that I still don't know as many area artists and arts organizations as I might. So when I saw a notice in the *City Paper* for an Arts Group Forum discussion July 22 featuring the founding editors of a Baltimore literary journal called *LINK*, I was eager to attend and make some contacts. What I saw at the event made a very strong and positive impression on me. Transcending my own relatively narrow interests ("Must ... meet ... literati. Must ... find ... content for column."), the Arts Group Forum proved to be an intense discussion of what it takes to create and sustain a strong arts organization. The panel leading the discussion consisted of **Peter Walsh**, one of the founding editors of *LINK*; **Melissa Webb of The Whole Gallery**; **Rebecca Yenowine**, director of **Kids on the Hill**; **Nemi**, founding director of **OYO Traditions, Inc**; **Megan Hamilton**, program director of the **Creative Alliance**; and **Michael Lamason**, co-director of the **Black Cherry Puppet Theater**. The two-and-a-half-hour session took place at the **Fountain of Highlandtown** gallery and drew a capacity crowd of arts supporters and artists who came to talk about the steps involved in establishing an arts organization, the ins and outs of non-profit status, and the roles of mission statements and boards in an organization's development. I came away feeling, er, lucky to live in (or near, anyway) such an artistically rich and stimulating community. When the discussion ended, I zoomed in on **Elizabeth Donovan** to learn more about *LINK* (more completely known as *LINK: A Critical Journal on the Arts in Baltimore and the World*). This thick journal, "dedicated to progressive, serious, and eccentric writings about art" (from [www.baltolink.org](http://www.baltolink.org)), has been published twice a year since July 1996 and features criticism and analysis of literary, theatrical, and visual arts as well as short fiction and poetry. Ten dollars bought me an issue of *LINK* #6, which focused on the theme of Pilgrimage. Money well spent—I really liked the story by **Rafael Alvarez** and the things published from the **Maryland Arts Place Critics Residency program** gave me hope that I too might one day be able to apply for what sounds like Great Critic Boot Camp. See their website for when to expect *LINK* #7 and where to find it.

# METER & METAPHOR

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SpotLite, cont. from front cover

Johns Hopkins University. Through his teaching, Stefano introduced me to Italian literature. After examining several different translations of the "Inferno," we began to think about collaborating on the work of a modern poet. This process involved a good deal of discussion as we sought ways to render Merini's poems into English.

We began by reading out loud the thirteen poems we selected. We wanted to hear the voice of the poet, familiarize ourselves with repeated phraseology, and to let each word, each line of the poem permeate our understanding. During the reading, we stopped to discuss individual phrases or words. We wanted to study each poem until it began to give up its literal and emotional meanings. It wasn't enough to hear the poem; we wanted to see it on the page until we could recall the placement of each word from memory.

We quickly found ourselves drawn into their complexity. The more we read them, the more intricate and involved they became. Each poem resembled a finely tuned mechanism—with each twist of a line, a new meaning emerged. We struggled to stay faithful to the original poem. Stefano argued for a version that kept the original form of the poem with its intended grammatical structure. If the poem challenged us in the Italian, we wanted to keep that level of difficulty in English and not explain it to the reader. We agreed to keep all marks of punctuation where Merini placed them; we determined that each line would contain

as closely as possible, the same number of words. As an English speaker, however, I often wanted a looser interpretation that would capture more of what the poet and translator Anselm Hollo called the "aura" of a word, than its specific definition.

Some of the poems easily revealed their meanings. At times, particularly in the poems addressed to Emily Dickinson and Sylvia Plath, a clear understanding of Merini's imagery eluded us. Yet this difficulty made the poems even more interesting. When certain phrases puzzled us, we worked on them over and over again. When lines resisted interpretation, we asked ourselves whether any translation was really possible. There were words that had no English equivalent. For example, in a poem about herself, entitled "Alda Merini," Merini calls herself a "sanguinaria": "In me l'anima c'era della meretrice/ della santa della sanguinaria e dell'ipocrita." "I had the soul of a whore, / a saint, a violent woman, a hypocrite."

Yet "sanguinaria" strikes harder than "violent woman." It implies a woman with a lust for blood and tilts the polarity of good and evil, birth and destruction. As Stefano pointed out, "sanguinaria" means a character similar to that of the English queen, "Bloody Mary." Both the feminine ending and the Italian word for blood, "sangue," resides in Merini's self-appellation, but I could not find an equivalent. The demands of this poem brought us back to our original question: Why translate, espe-

cially in light of the Italian saying, "traduttore, traditore?" (translator, traitor.)

The answer lay in the poems and our commitment to Merini's work. We wanted a wider audience for her poetry. Merini, though widely published in her native country, is virtually unknown here in the States. The economy and emotional intensity of her poems captivated those who read them. Even in rough drafts of poems like "Il Gobbo" (the Hunchback), "Il grembiule" (the apron), or "Il pastrano," (the overcoat), English readers connected with the text and felt the impact of Merini's work. In addition, the process of translation itself presented an enormously challenging and satisfying task—a task that was both analytical and creative.

Her poem to Archiloco, the ancient Greek poet, is useful to examine in this context. Merini starts this poem as she does all the portraits by directly addressing Archiloco. His name serves as the poem's title. The reader immediately feels as if he is reading a letter or overhearing a conversation in which the poet shares her intimate understanding of Archiloco. In the first two lines, she praises his skill as a writer, complimenting him on both his ability to weave "deceptions" (frodì) and to compose phrases with the impact of bullets shot at a "point blank range."

The third line introduces a new element. She writes, "ma umile fior di lotto," literally "but humble flower of lotus." The conjunction "ma" (but), appears in the pivotal posi-

tion of turning the line, emphasizing the change in tone that follows. We were surprised at the unexpected use of the word, "lotus," a flower not traditionally encountered in Italian poetry. The lotus is a symbol of transformation in Eastern philosophy. It works here because Merini's poem is about the same process, and it moves the poem to the next line in which she positions Archiloco, known for his invocations of war, in front of a "fanciulla" or young girl. The lotus image links the poem to classical mythology. In "The Odyssey," Odysseus travels to the island of the "lotus eaters." When his men feast on the lotus flower, they forget about home and must be restrained from leaving the ship. This sense of "falling into forgetfulness" about one's quest or mission in life, can be compared to Archiloco's loss of self in front of the "fanciulla." ("davanti a una fanciulla.") Like the Greek sailors before him, he is vulnerable in the presence of the feminine and his need to pursue youth, innocence, and beauty.

Merini then cleverly describes Archiloco as "un millepiedi felice," or "a happy millipede." In this image, we see hints of the Italian poet, Eugenio Montale. Reading from the Norton edition of Satura translated by William Arrowsmith, on page 13, Montale affectionately speaks of his wife with her nickname, "mosca" or fly. He writes a recollection of her in a diarist fashion, "caro piccolo insetto." Merini, following

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## Writers LIVE! at the Library

### Readings and Book Signings at the Enoch Pratt Free Library

**Chassie West** (*Killer Riches*) and **Millie Criswell** (*What to Do About Annie?*)  
Wednesday, September 12, 6:30 p.m.  
Central Library, 400 Cathedral St.

**Hal Crowther** (*Cathedrals of Kudzu*) gives the 2001 Mencken Memorial Lecture at Mencken Day  
Saturday, September 15, 3 p.m.  
Central Library, 400 Cathedral St.

**Carl Weber** (*Married Men*)  
Wednesday, September 19, 6:30 p.m.  
Herring Run Branch Library,  
3801 Erdman Ave.

**Margaret Johnson-Hodge** (*Some Sunday*)  
Monday, September 24, 6:30 p.m.  
Central Library, 400 Cathedral St.

**Pamela Ayo-Yetunde** (*The Inheritance: A Stock-Picking Story*)  
Tuesday, October 2, 6:30 p.m.  
Central Library, 400 Cathedral St.

**Paulc Marshall** (*The Fisher King*)  
Friday, October 5, 6 p.m.  
Central Library, 400 Cathedral St.

**Lisa Suhay**, author, and **Louis S. Glanzman**, illustrator (*Dream Catchers*)  
Saturday, October 6, 2 p.m.  
Central Library, Meyerhoff Children's Garden, 400 Cathedral St.

**Charles Blockson** (*Damn Rare: The Memories of an African-American Bibliophile*)  
Sunday, October 7, 2 p.m.  
Central Library, 400 Cathedral St.

**Miles Harrison, Jr.** and **Chip Silverman** (*Ten Bears*)  
Wednesday, October 10, 6:30 p.m.  
Northwood Branch Library, 4420 Loch Raven Blvd.

**WHERE THE MAGIC BEGINS: A Teen Read Week** celebration featuring authors **Charles Sheffield**, **Charles de Lint**, and **Sallie Lowenstein**, with **Cathi Dunn Macrae** as moderator.  
Sunday, October 14, 2 p.m.  
Central Library, 400 Cathedral St.

**Steve Kluger** (*Last Days of Summer*)  
Tuesday, October 16, 6:30 p.m.  
Central Library, 400 Cathedral St.

**Valorie Burton** (*Rich Minds, Rich Rewards*)  
Wednesday, October 17, 6:30 p.m.  
Central Library, 400 Cathedral St.

**Poets Margaret Weaver** (*Escaping Words*) and **Bernard Jankowski** (*The Bullfrog Does Not Imagine New Towns*)  
Sunday, October 21, 2 p.m.  
Central Library, 400 Cathedral St.

**Thomas Glave** (*Whose Song? and Other Stories*)  
Saturday, October 27, 2 p.m.  
Central Library, 400 Cathedral St.

**Malachy McCourt** (*Singing My Him Song*)  
Sunday, October 28, 2 p.m.  
Central Library, 400 Cathedral St.

**CRIME NIGHT**, with authors **Laura Lippman**, **George Pelecanos**, **Robert Ferrigno**, and **Peter Robinson**, and **Paige Rose**, owner of the Mystery Loves Company bookstore in Fells Point.  
Monday, October 29, 6:30 p.m.  
Central Library, 400 Cathedral St.

Copies of the authors' books will be on sale at book signings following the programs. Call 410-396-5494 to register.

# LITE BYTES

## ANNOUNCEMENTS

**•Poetry Tent/Coffee Bar hosted by Maryland Poetry & Literary Society** at the Baltimore Book Festival, Mt. Vernon Place, Friday Sept. 28-Sunday September 30:

Reading Schedule:

**Friday, September 28**—College Night featuring literary magazines, their editors, and selected writers from various area colleges. Featured will be UMBC, Loyola, Morgan, Goucher, University of Baltimore, JHU, and Coppin.

**Saturday, September 29:**

11:30—Dr. Robert Deluty, *Within and Between*

12:00—Dr. Danuta E. Kosk-Kosicka, *Between Here and There* and *On the Verge of Light and Shadow*

12:30—Hiram Larew, Artscape literary arts Poetry Winner 1999

1:00—Dr. Gary Blankenburg, a book signing and reading for *At the Edge of Beauty*

1:30—Elisabeth Stevens, a publication reading from her new collection of short stories published by *Lite*, *Cherry Pie*. A book signing will follow the reading

2:30—Maribeth Fischer, *The Language of Good-bye*, followed by a book signing

3:30—Reggie Harris, editor of *Kuumba: Poetry Journal for Black People In The Life*. He has received individual Artist awards for both fiction and poetry from the Maryland state Arts Council

4:00—Kathleen Hellen, whose work has appeared in *Southern Poetry review*, *The Hawaii Review* and is upcoming in *Prairie Schooner*. She is the recipient of the James Still Award for Poetry.

4:30—winners of the *Baltimore Writers' Alliance* Micro-Fiction Contest

5:30—poets from the *Baltimore Writers' Alliance* respond to the challenge "The Way It Looks From Here"

**Sunday, September 30**

11:30—TBA

12:30—"Small Magazines—How They Work and The Purpose They Serve," a panel discussion with representatives from *WordHouse*, *The Harford Poet*, *Maryland Poetry Review* and *Maryland Writers' Alliance*.

1:30—"Small Presses—Where They Are and How to Get Them to Publish Your Book," a panel discussion with representatives from *Washington Writers Publishing House*, *Three Conditions Press* and *IM Press*.

2:30—MiMi Zannino, Child-Friendly Workshop on expressing feelings. Zannino is a Poet-in-the-Schools for the Maryland State arts Council as well as the editor of *Memory Lane Press*. Her interactive book *The Day Sara's Sneakers Slipped Away* will be the focus of this workshop designed to bring parents and children together.

3:30—Niki Lee "Here Lies Dorothy Parker," a combination of music and Dorothy Parker's poetry.

4:30—Gayle Danly "How To Slam."

5:30—BLEEK hosts a Poetry Slam.

**•LitWit**, a quarterly magazine, premieres January 2002. It is currently seeking contributions from serious writers with a sense of humor. All forms, styles and lengths will be considered. Contributors receive 5 copies. Everyone appearing in the first issue will also get a free *LitWit* T-shirt. To request writers guidelines, or to submit poetry, fiction, es-

says, and reviews, contact: *LitWit*, Karen Peacock, Editor, 5708 Pontiac St., Berwyn Heights, MD 20740, or email: [litwitmag@hotmail.com](mailto:litwitmag@hotmail.com).

**•Manifest Magazine** debuted in June. It is a Literary/Art magazine, "a fusion of art and information"—an experiment in expression, for the sake of those listening." The first issue had an article on Baltimore Hip-Hop, on the graffiti art of Lady Pink, a review of the TV Comedy (now canceled) of "That's My Bush", and much more. The contributors to this issue are NathanBell, Dave Massey, Josh Woodard, Ben Osher, Whitfield, anonymous agent 69, larossa, Joe Hyde, and Ian Plummer. The editors have handles rather than names: fubz, editor in chief; tiny, editor, designer; elo, managing editor; jordie, copy editor; whitfield, consultant. The website is: [manifestzine.com](http://manifestzine.com), the email—[manifestzine@yahoo.com](mailto:manifestzine@yahoo.com).

**•The Axis Theatre's Schedule For 2001-2002.** The Axis Theater, 3600 Clipper Mill Rd. (Phone 410-243-5237)

**Sept 13-Oct 21, 2001.** *Betty's Summer Vacation* by Christopher Durang.

All Betty wants is a relaxing vacation from the pulse and drive of life in the Big City. What she gets is a house full of sexual deviants, serial killers, and a TV studio audience that seems to live in the ceiling. Durang's vicious satire of Court TV and our violence-addicted media is a hilarious and harrowing ride from the mind of America's leading playwright-satirist.

**November 15-December 23, 2001.** *Inspecting Carol* by Daniel Sullivan.

Zorah's theatre is broke, her ex is stalking her, and the theatre's annual production of *A Christmas Carol* is looking pretty sad. When an awful actor from Washington gets mistaken for an NEA inspector, all kinds of artistic havoc is unleashed on Dickens' classic until you get to watch the most hilariously awful production of *A Christmas Carol* that you've ever seen! This year the *Axis* has lined up a whole host of political, athletic and cultural luminaries from the Baltimore area to guest star as the real NEA inspector.

**January 10 to February 10, 2002.** *Jeffrey* by Paul Rudnick.

The author of "The Addams Family" movies scored big back in the 90's with this funny tale of love in the era of Safe Sex.

**February 28 to March 31, 2002.** *Stop Kiss* by Diana Son.

Callie and Sarah are just two city girls who've pretty much given up on finding the right guy. Hardly the women from "Sex and the City," these two single Manhattanites start to rely on each other.

**April 18 to May 19, 2002.** *Fuddy Meers* by David Lindsay-Abaire.

Why can't Claire remember who she is? Why does the Limping Man appear in a ski mask from under her bed insisting Claire's husband is about to kill her? Why is the lady cop who keeps losing her gun claustrophobic, and who put manacles on Binky, the foul-mouthed hand puppet?

**•Spotlighters Theatre Schedule 2001-2002.** Spotlighters Theatre, 817 St. Paul St. (phone 410-752-1225).

**Sept 14 to Oct 20, 2001.** *Fools, a comic fable* by Neil Simon. A remote Ukrainian village is plagued with stupidity.

**Oct 26 to Nov 24, 2001.** *The Killing of Sister George* by Frank Marcus. A soap opera star is being "killed" and reveals a destructive relationship with her girl friend.

**Nov 30 to Dec 22, 2001.** *Ebenezer* by PS

Lorio. The traditional Christmas Carol story with 18 new songs and two 45 minute acts. Perfect fare for the whole family (and, especially, the kids)

Plus a Late Night Christmas Show (Nov 30 to Dec 22—Fri and Sat only at 10:30 p.m.)

**The Eight: Reindeer Monologues** by Jeff Goode. A whimsical and irreverent look at Christmas and the man in the red suit.

**Jan 10 to Feb 19, 2002.** *To Kill A Mockingbird* by Christopher Sergel. Adaptation for the stage of the Harper Lee novel.

**March 1 to March 30, 2002.** *Nunsense* by Dan Goggin. Four of fifty-two sisters who died of botulism from Sister Julia's tainted vichyssoise are on ice until you attend the talent show.

**April 5 to May 11, 2002.** *The Diary of Anne Frank* by Frances Goodrich and Albert Hacklett, newly adapted by Wendy Kesselman. Kesselman's new adaptation of a teenage Jewish girl's diary, while hiding in Nazi-occupied Amsterdam.

**May 24 to June 22, 2002.** *Corpus Christi* by Terence McNally. A play about the birth, death and resurrection of Jesus. But McNally's Jesus is born in Corpus Christi, Texas, 1980's. His idea that all souls be equal before God falls unattended.

**•The Vagabond Players Schedule 2001-2002.** The Vagabond Players, 806 South Broadway in Fells Point (phone 410-563-9135).

*Das Barbecu* Sept 14—Oct 14, 2001.

*One Flew Over the Cuckoo's Nest* Nov 2—Dec 2, 2001.

*Master Class* Jan 11—Feb 10, 2002.

*Master Harold...and the Boys* Mar 1—Mar 30, 2002.

*Four Plays for Coarse Actors* April 19—May 19, 2002.

*Habeas Corpus* June 7—July 7, 2002.

Note on the season's 1<sup>st</sup> production, the musical *Das Barbecu*. Take Wagner's epic opera "Der Ring des Nibelungen," transport it to the Lone Star state, and you get one super-sized rootin'-tootin' fun filled musical comedy set in the wild, wild west. Terry J. Long directs the show, book and lyrics by Jim Luigs and music by Scott Warrender. There will be an extra performance on Sunday September 30<sup>th</sup>, and no performance on October 6<sup>th</sup> and 7<sup>th</sup>. Tickets are \$15, with a \$2 discount to seniors over 63 and full time students with ID. Call the theatre for more information.

**•Robert E Parilla Performing Arts Center, Montgomery College.** Robert E Parilla Performing Arts Center, Montgomery College, 51 Mannakee Street, Rockville, MD (phone 301-279-5301)

**Guest Artist Series:** The season kicks off on **Sept 7-8, 2001** with the *Troika Organization's National Tour of Swing!* The show is an all-singing, all-dancing evening of entertainment featuring a mix of new and classic songs, and over 30 tour de force dance numbers driven by the sound of a hot new-swing band. **October 19, 2001** *Ballet Jorgen/Canada* premieres a new full-length story ballet *Coppelia*. **November 30, 2001** brings the sounds of *The Seldom Scene* and *Auldridge, Bennett & Gaudreau*, great bluegrass bands. On **December 13, 2001** *Olney Theatre's Center's National Players* touring production performs Shakespeare's *Much Ado About Nothing*. **February 2, 2002** the *Freddy Cole Quartet*, featuring Freddy Cole, Nat "King" Cole's younger brother, celebrates Black History Month. **March 5, 2002** *The Trinity Irish Dance Company* performs. The series concludes with the *Arkansas Repertory Theatre's* production of the 1998 Tony award winner for Best Play *Art*.

*College Performing Arts Series:* The sea-

son boasts of theatre, dance and music productions which feature the students of Montgomery College. *Hair*, the "American Tribal Love-Rock Musical" (Beware: mature themes and/or language) on **October 10-14, November 14-18, 2001** *Waiting For Lefty*, Clifford Odets dramatic take of a New York taxi drivers' strike. **February 27-March 3, 2002** *The Mystery of Edwin Drood*, the award-winning musical. **April 17-21, 2002** *As Bees In Honey Drown*, a comedy about the New York publishing and fashion scenes. (Beware: mature themes and/or language). **April 26-28, 2002** annual *Spring Dance Concert* which combines the talents of Montgomery College faculty, students, and Washington area choreographers.

For more information, call (301) 279-5301.

**•Clay Orbit**, 10918 York Rd, Cockeysville, MD (phone 410-329-1440) announces "Over Time," a duo exhibition of pottery and paintings by Nina Long and Margaret Jones. Hours are Tues—Sat 11-5.

**•School 33 Art Center** announces a regional competition for three installation exhibitions at School 33. The dates for the installations are February 2-March 9, May 4-May 31, and June 8-July 5, 2002. The deadline for application is Saturday, November 3, 2001 at 4p.m.

Three installation proposals will be selected by artist juror Jim Hodges. His sculptural installations are fabricated from ordinary materials such as fabric, mirrors, paper napkins and silk flowers. Through his use of materials, his work is transformed into a diary of personal experience, memory and time. He has had solo exhibitions at the Miami Art Museum and Museum of Contemporary Art in Chicago. Recently, his work was included in the "Regarding Beauty" exhibit at the Hirschhorn Museum in Washington, D.C.. He is represented by the CRG Gallery in New York City.

Artists may apply with an individual proposal or as part of a group proposal. The competitions is open to all artists within a 75-mile radius of Baltimore City. An honorarium will be awarded for each selected proposal to offset the cost of materials and labor. For a prospectus, floor plan, or further information regarding the Installation Space Series, call School 33 Tuesday-Saturday between 8:30 a.m. and 4:30 p.m. at 410-396-4641 or 396-4642 TTY. School 33 is located at 1427 Light street, just 8 blocks south of the Inner Harbor.

**•School 33 Art Center** announces that the "Studio Artists Biennial 2001" will be on view in School 33's Gallery I and Installation Space from September 1-29, 2001. The ten participating artists are resident studio artists at School 33. The public is invited to a reception for the artists on Sat. Sept 8 from 3-5 p.m. Prior to the opening a gallery talk will be held at 2:15 p.m. The participating artists are: Carolyn Case (painting/works on paper); Karl Connolly (painting); John Ellsberry (glass tile mosaics); Sonia Friedman (painting); Kenneth Hilker (painting); Claudia McDonough (painting); Pamela Snyder Negrin (mixed media); Terry Thompson (painting); and Scott Thorp (painting). In addition, a video installation by Kevin Wolff will be presented in the Installation Space.

**•School 33 Art Center** announces paintings by Joe Werner will be on view in School 33's Gallery II from September 1-29, 2001. Werner's recent paintings are based on a theme from Katsushika Hokusai, a 19<sup>th</sup> century Japanese Master printmaker, which include Mount Fuji as a spiritual icon and lodestone. These "narrative landscapes" are painted with

*Continued on page 9*

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The Lite Circle, Inc. is a non-profit literary organization based in Baltimore. We rely on individual contributions to continue our literary activities, including Lite Circle Books (a small-press publishing house), our various poetry reading series, and the publication you are reading right now. If you care about the literary arts in Central Maryland, join us. All you have to do is fill out the form below and send it to The Lite Circle, Inc., P.O. Box 26162, Baltimore, MD 21210.

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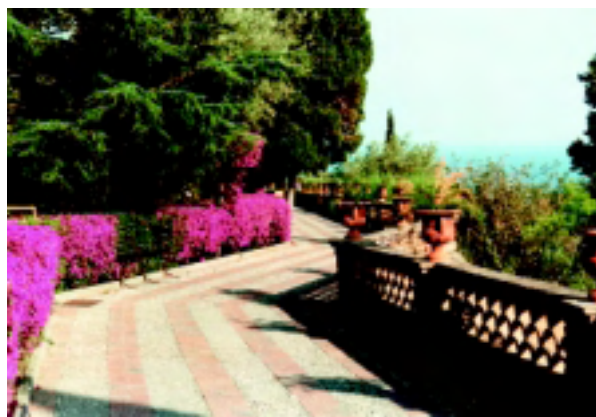
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# Stunning Sicily

*Photos by MiMi Zannino*





# LITERARY NEWS

Cont. from page 6

this line of imagery, mischievously changes the skilled martial orator into a hapless insect. The word, either in its Italian (millepiedi) or English (millipede) form, conjures up an image of armies and war with its emphasis on a thousand feet all moving in one direction. Rendering that line and the final line of the poem, required an additional focus on the sound as well as the sense of the image. The last two lines read: "diventavi un millepiedi felice/abbandonavi anche l'umanita."

We wanted to keep the repetition of the "I" sounds repeated in "millepiedi" and "felice." In the Italian, the adjective follows the noun instead of preceding it as it would in English. We decided to turn the adjective into an adverb on the advice of the poet, Elizabeth Spires, who graciously read and commented on early drafts of the poems. The conclusion of "Archiloco" then read, "You became a millipede/happily quitting the company of others."

Why not leave in the recognizable verb, "abandon?" An English reader, looking at the Italian version, would immediately understand "abbandonavi." Yet its English equivalent, abandon, seemed ponderous and abstract for the quick movement of this poem. We settled on the shorter, one-syllable verb, quit, with its implication of willingly leaving something behind. In this case, Archiloco leaves his known and sanctioned role. While his metamorphosis is amusing, the final sense of the poem is bitter. Merini reminds us that the love between an older man and a young woman may bring satisfaction, disappointment, or betrayal.

Could an argument be made to keep the word "abandon?" It does, after all, echo a commander leaving his troops, a husband leaving an established relationship with his family, and puts the emphasis on those

receiving the action of the verb. This verb could also function as a noun with its implication of light-heartedness, freedom, and lack of restraint—very much the qualities that the "fanciulla" presents to Archiloco.

Translation then became a statement about the poem's interpretation. Anyone seeking to work with these issues must believe in the permeability of language. Translation is not simply a mechanical process; in that case, a word-for-word manual would suffice. Instead, the poem must be read as a map of possibility, in which the translator can navigate differences of time, meaning, and tone. The best moments of this process occur when one enters the skin of the poem. Like an actor who becomes his character on stage or a dancer who enters the stream of music, the translator begins to try on the poem like a garment. It may be stretched or pulled, but neither emerges unchanged. We invite you to cross the threshold of these poems.

Alda Merini. "Fiore di poesia," 1951-1997. A cura di Maria Corti. Torino: Einaudi, 1998.

Eugenio Montale. "Satura." Translated with Notes by William Arrowsmith. New York: W.W. Norton, 1998.

MADELEINE KELLER

# SPOTTITE

LiteBytes, cont. from page 7

a mixture of styles including illustration and varying degrees of abstraction, that combined, create a visual and perceptual tension for the viewer. School 33 is located at 1427 Light street. (Phone 410-396-4641).

•Award-winning SF author **Poul Anderson** died July 31 of prostate cancer at his home in Orinda, CA. He was 74.

•**The Art Gallery of Fells Point**, 1716 Thames Street (phone 410-327-1272), announces "Art In The Afternoon," a series of art enjoyment mini-programs, which is held every 3<sup>rd</sup> Monday from 2 p.m. until ?.

**Monday, September 17** (Leader: Carol Westphal). "Let's Talk About It!"—The Language of Art. Looking at works of art and knowing how to discuss what we see with others. Ms Westphal, using the gallery exhibition, will lead a discussion to consider the 6 elements of art and how to identify the building blocks of color, line, shape, pattern, space and texture.

**Monday, October 15** (Leader: Joan Tarbell). "The Joy of Printmaking"—Ms Tarbell will give a brief history of monotypes, and will demonstrate the process using water-based inks, and will describe all materials used.

The Gallery's schedule is Tues thru Fri 11 a.m. to 5 p.m., Sat & Sun 10 a.m. to 6 p.m. The Gallery is closed on Mondays except for the special programs noted above. No programs will be held during the Holiday season Nov-Dec 2001.

Note: the 18<sup>th</sup> Annual North American Miniature Exhibition will be on display September 25-October 26, 2001.

•**The Creative Alliance** at 413 S. Conkling St., phone (410) 276-1651, has published its calendar of events for the fall. Call them, or stop by on Conkling street, and get one of their calendars. On Mondays September 10 and 24, October 8 and 22, and November 12 there will be a BSA Songwriters Critique at 7:30 p.m. On Tuesday, October 16 a Writer's Workshop will start at 7 p.m.

There are many music, theater, and plastic arts workshops and performances scheduled throughout the fall. Anyone serious about the arts in Baltimore has to be acquainted with *The Creative Alliance*.

•With this issue *Lite* inaugurates a new incarnation of "**Meter & Metaphor**," a column celebrating the local literary & arts community, under the capable penmanship of Kate Yemelyanov. You go, Kate!

•On Wednesday, Oct. 3, 6:30-8:00 p.m., *Lite* hosts a new season of "**Function at the Junction**" at the Coffee Junction, 803 Frederick Rd., Catonsville. The series will be held the 1st Wed. of each month. (See ad this page for details).

•*Lite* spotted lots of folks at the **Hamilton Festival** this past July, including possibly "The King" himself singing with **The Great**



**Train Robbery**. (Or perhaps it was just a trick of the smoldering heat?) At least the asphalt didn't stick to our blue suede shoes. (Photo by Patti Kinlock.)

## Names in Lite

•**Marilla Battilana** is a poet, essayist, novelist, and Professor Emeritus of North American Literature at the University of Padova. The author of five collections of poems and several scholarly studies on American themes, she has lived in the U.S. several times and was a Fulbright Lecturer at Southern Illinois University and Visiting Professor at Princeton.

•**Mirella Bentivoglio** is an art critic and a historic protagonist of Italian visual poetry.

•**Francesca Boesch** is an internationally known poet, novelist, translator, and television producer.

•**Carlo Marcello Conti** is a poet, visual-poet, and editor of Campanotto Press and the international poetry review, *Zeta*.

•**Vonnie Winslow Crist**, co-editor of this issue of *Lite*, is an illustrator, educator, and author. Her newest book of poems, *River of Stars*, will be available in November 2001.

The editors thank **Franca Gorraz** for contributing her expertise in Italian to this issue of "Lite." **Gorraz**, a professor of Italian at the College of Notre Dame and Johns Hopkins University, is a language coach for the Baltimore Opera Company, the Peabody Institute, and the opera at Wolf Trap.

•**Madeleine Keller**, published poet and former editor of *Stony Run Magazine*, teaches at the Bryn Mawr School and studied Italian in the Odyssey program at Johns Hopkins University.

•**Marta Knobloch**, co-editor of this issue of *Lite*, is the author of several award-winning collections of poetry, fables for young people, and most recently, a bi-lingual play. Last year, she was a featured poet in *Poesia*, Italy's premier poetry magazine.

The poet **Francesca Mauri** was born and lives in Rome. She collaborates with "Compagnia di Begli Ingegni" (a theatrical company) in finding and adapting foreign plays and also in writing texts.

•**Bill Scanlan Murphy** is a poet and author who lives in Baltimore. His collected poems will be published in England in 2002.

•**Adeodato Piazza Nicolai**, a poet, interpreter, and translator of North and South American, and Italian poetry, was born in Vigo di Cadore, a province of Belluna and emigrated to the U.S. in 1959 where he teaches at the Purdue University. His newest collection of poetry, *Diario Ladino*, was published in Ladino, an ancient romance language still spoken today.

•**Regina Soria** is a Professor Emeritus of the College of Notre Dame of Maryland, an art historian, and the author of several books on the artistic ties between Italy and the United States of America. Retired from the Library of Congress, **Lucy Vecera** is a writer currently working on a guide to her mother's native village, Peschici, now a tourist attraction, in Italy.

•**W.H. Stevens** is a widely published Maryland poet, reviewer, journalist, and translator. A book of her poems will be published in 2002.

*Lite* thanks **MiMi Zannino** for the use of her evocative photographs. **Zannino**, co-editor of this issue, is a poet, educator, photographer, and the author of books for adults and children, including the newly published: *The Day Sara's Sneakers Sneaked Away*.



Photo by MiMi Zannino

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# Lite Reading: BOOK REVIEWS

**The Edge of Europe** by Angela Bianchini. Translated by Angela M. Jeannet and David Castronuovo with an Afterword by Angela M. Jeannet. University of Nebraska Press, Lincoln and London, 1991.

This translation from the Italian of "Capo d'Europa," a finalist for the prestigious Italian Strega prize, will introduce English speaking readers to the novels of the distinguished Italian author Angela Bianchini. Her numerous Italian novels have been recognized with various literary awards. Exile, politics, feminism, and national identity, are prevalent themes in many of her books. The Roman based author has also written extensively on Spanish and Latin American literature, collaborated on programs for Italian television, written for newspapers and periodicals, and has edited and produced several scholarly works. An important author on the contemporary literary scene, Angela Bianchini has made significant contributions to Italian feminist writings. Maryland readers should note that Dr. Bianchini has enduring intellectual and emotional ties to the Baltimore area, since she received her doctorate in linguistics from Johns Hopkins where she studied with Leo Spitzer during her exile from Fascist Italy. One of her novels, "La Lunga Distanza," reflects that Baltimore and Hopkins experience; just as "The Edge of Europe," recalls the few intense days spent in Lisbon waiting with other Jewish refugees to escape from Europe during World War II.

Covering a 3-day time span in April 1941, this slender, but dense, volume relates the experiences of a nineteen-year old Jewish Italian which challenge her previous existence. Angela Bianchini advances her linear narrative in an elliptical style and understated, disciplined prose. The book's artful chapters reel off like scenes from a play or a film. She engages her readers emotionally in sentences freighted with meaning. Angela M. Jeannet, in her Afterword to the novel, notes that "her [Bianchini's] prose is enriched by the things left unsaid or hinted at."

This book suggests the pain and indignities suffered by the protagonist as alone, the nameless girl arrives in Lisbon where a warm spring has left the city blossoming with the fragrance of hibiscus, oleanders, camellias, and hydrangeas. As pre-arranged, "Mr. Stone," a journalist, finally arrives to meet her. A dashing figure in his trench coat, the middle-aged charismatic Ruben (as he is known in the Lisbon Jewish underground), reminds her of a French film star. Her namelessness reflects the singleness of her life experience, while his various identities reflect the complexity of his.

During this brief span of time in the Pensione d'Europa, she undergoes an intellectual, political, and emotional coming of age. Her conversations with the other refugees and her own observations present her with a crash course in modern world poli-

tics, Jewishness, and a new painful awareness of the reality of the changing world about her.

Ruben is adored by his precocious eleven-year old daughter, Gabrielle, and by his second wife, Elizabeth. The family has endured much. It is Elizabeth who tells the girl, "I feel lighter when I don't have anything;" while Gabrielle dreams of an idyllic existence living with her family in a small house in the country in the United States where she can have a dog and, perhaps, live part-time in New York.

The girl quickly bonds with Ruben and his attractive family. Later she feels hurt, when she realizes their interest in her, in part, reflected their suspicions that she was a spy or an informant. After her interview with Mr. Bell at the English Consulate, she is at last awarded the all important "navicert," a final document to insure her safe passage to the U.S. She celebrates this victory during a festive evening with Ruben and his family.

They encourage her to visit the Capo d'Europa, the westernmost point of Portugal, "the last sign of land, the edge of Europe." On a stormy day, she rides the bus along the coast with its dramatic windswept landscape and lighthouse battered by the Atlantic waves. This terrain mirrors her own vivid sense that she is literally at the end of the world as she has known it.

The book draws a curtain on her life of involuntary exile, but dwells on her hope of meeting Ruben and his family again in the United States. After a period of silence, she is shocked to learn that tragedy has befallen the family in their long-sought sanctuary. She is haunted by the image of Ruben as Icarus without wings, his own flight halted.

Readers of this competent English translation are fortunate to have Angela M. Jeannet's insightful Afterword that introduces the writings of Angela Bianchini and places the body of her work in the context of contemporary literature. A useful chronology of the historical events of the period and the brief glossary should prove helpful to readers of this American edition.

LUCYVECERA

**La Virago**, by Marta Knobloch. A play in one act, three scenes. \$10. Paperback, 161 pp. Campanotto Editore, Italy. Available through Lite Circle Books.

Marta Knobloch, award-winning local and international poet and author has published her first play, *La Virago*—a story of a woman's strength, courage, and values. Ingeniously, Knobloch introduces her characters and draws the audience into her story, using the persona of Niccolo Machiavelli, a historically famous Italian diplomat and philosopher. With Machiavelli's ironic narration, the audience is made privy to the pasts of each character and their relationships to each other, plus the history and life of the times.

Weaving history and legend, Knobloch has created the believable, strong story of

Caterina Sforza, otherwise known as La Virago (translated into English as "the she wolf.") She is "a beautiful blonde and a fine soldier;" a woman who has had three husbands (two of which were brutally murdered), many lovers, and her own children. La Virago will do anything to protect her children— even murder, defy the Pope and the powerful Borgia family, and face imprisonment and abuse to make sure her children keep the inheritance and social status that is their due.

The ruthlessness of the Borgia family, the hypocrisy of Pope Alexander VI, and the empty promises of protection by King Louis of France, unfold in this drama as Sforza fights for her property, refusing to relinquish it to the bastard son of the Pope. After enduring public humiliation and horrific imprisonment in a dark, filthy dungeon, Sforza is finally set free and lives to see her enemies get "their just reward."

This play, with its carefully crafted plot and strong, well-developed characters, will be a delight to behold when it is presented by talented actors on a professional stage. Hopefully, in the near future, the literary community will be treated to a unique presentation of "La Virago"—a heroine in every sense of the word.

W.H. STEVENS

**The Day Sara's Sneakers Sneaked Away: A Rhyming Story Coloring Book** by MiMi Zannino-Bracken. Pictures by Vonnie Winslow Crist. \$5. Paperback. Memory Lane Press, Abingdon, MD. Website: [memorylanepress.com](http://memorylanepress.com).

This delightful story coloring book created by MiMi Zannino-Bracken and Vonnie Winslow Crist is sure to please any child with its refreshing approach to art and to education. Simple, imaginative rhyme accompanies the heart-warming story of the title character, Sara, as she and her brother, Georgie, search for her missing sneakers.

After a search of the entire house, Sara becomes frustrated. But Georgie comes to the rescue to lighten the mood and begins to suggest places those sneakers could have sped off to. He says they could have run to a resort by the sea, to an exotic zoo, or to outer space! The most endearing part of this tale, is that both adults and children alike become aware through pictures that Georgie, who is so engaging, uses a wheelchair.

The fanciful, professional illustrations by Crist, enchant the reader and offer plenty of artistic encouragement for all who share this rhyming story.

This children's book is ready to be colored and to be read aloud. Teachers and childcare providers will also find a complete lesson plan at the end of the book. To further add to the joy of the publication, part of the proceeds of the sales of this book supports "The Sara's Sneakers Project," where children decorate one-of-a-kind sneakers for those with special needs.

To obtain copies, visit the above website or phone (410) 569-2373.

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## Poets' Ink Offers Free Review at BBF

Looking for feedback and publishing advice? Want to get a poem published? Plan to attend the **Poets' Ink** workshop to be held in the Poe Room of the main branch of the Pratt Library on Saturday September 29, 11-2. Published poets Hugh Burgess, Rosemary Klein, Kathleen Corcoran, and Dan Cuddy will be offering their expertise and advice.

**Poets' Ink** is the result of much brainstorming among the staff of MSP&LS about how to get poetry out of the classroom, off of the library shelves, away from the bookstore and into the hands of the everyday reader.

The premise behind the publication is that lots of genuine poetic voices never get heard. Either their work is too raw or doesn't fit the editorial policy of a slick magazine. **Poets' Ink** solves that dilemma by connecting diverse and emerging writers with editors in what we call "critique workshops." Designed to be "drop-by" writing seminars, the workshops allow poets to get immediate feedback on their work and to select a poem to be published. Editors Hugh Burgess and Alan Reese then fine-tune the publication. Published poets receive ten copies to distribute to their particular audience. **Poets' Ink** can be found in bookstores and coffee shops around town, as well as churches or social clubs, diners or beauty shops. **Poets' Ink** really is "poetry of the people."

Look for **Poets' Ink** at the Baltimore Book Festival and join us for the **Poets' Ink** critique workshop at the Pratt.

## Review

### *The Day Sara's Sneakers Sneaked Away*

Words by MiMi Zannino-Bracken  
Pictures by Vonnie Winslow Crist  
reviewed by David Paesani

*The Day Sara's Sneakers Sneaked Away* is a wonderful rhyming and coloring storybook sure to entertain children as well as get them to think critically.

The book's imaginative rhyming story by MiMi Zannino-Bracken tells about a young girl who has lost her shoes and her helpful brother who is more than willing to offer suggestions on how to find them.

Vonnie Winslow Crist's pictures in the coloring book almost tempted me to go digging for my ancient collection of crayons. The pictures are filled with details that definitely keep kids coloring for a while as they follow Sara's quest for her missing sneakers.

But if you think that the book is just a story with a coloring book you would be wrong. At the back of the book are some thought-stimulating questions designed to foster comprehension and critical thinking skills. Parents and teachers alike can use these questions to help develop skills that are vitally important for achievement in school.

No matter what purpose you use it for *The Day Sara's Sneakers Sneaked Away* is the book for you. Whether you are looking for a fun coloring book, an engaging, creative, rhyming story, or a tool for learning, this book by Zannino-Bracken and Crist comes highly recommended.

Making his first appearance in print, David Paesani, 13, is an eighth grader at Roland Park Middle School where he is enrolled in the Ingenuity Project and a member of the National Academic League.

MiMi Zannino is an author, educator, and photographer. Since 1989 she has worked with young people in schools throughout Maryland as a poet-in-residence. *The Day Sara's Sneakers Sneaked Away* is available through Memory Lane Press, www.memorylanepress.com, for \$5.00.

## Baltimore Book Festival Schedule Poetry Tent

### Friday, September 28

COLLEGE NIGHT featuring literary magazines their editors and selected writers from various colleges, among them UMBC, Morgan, Coppin, Loyola, and Towson.

### Saturday, September 29

11:30—Dr. Robert Deluty, poet and clinical psychology professor from UMBC reads from **WITHIN AND BETWEEN**

12:00—Dr. Danuta E. Kosk-Kosicka reads from her chapbooks, **BETWEEN HERE AND THERE** and **ON THE VERGE OF LIGHT AND SHADOW**.

12:30—Hiram Larew 1999 ArtScape literary arts poetry award winner for his chapbook **PART OF**

1:00—Dr. Gary Blankenberg—a book signing and reading for his latest book **ON THE EDGE OF BEAUTY**

1:30—2:00—Elisabeth Stevens—a publication reading from her new collection of short stories **CHERRY PIE** published by LITE. A book signing will follow the reading

2:30-3:00—Maribeth Fischer—formerly an ESL and creative writing instructor at UMBC reads from her evocative first novel **THE LANGUAGE OF LOSS** recently published by Dutton.

3:30—Reggie Harris—editor of **KUUMBA: POETRY JOURNAL FOR BLACK PEOPLE IN THE LIFE** and a member of Cave Canem: African-American Poetry Workshop/Retreat Family. He has received Individual Artist Awards for both fiction and poetry from the Maryland State Arts Council

4:00—Kathleen Hellen—her work has appeared in *Southern Poetry Review*, *The Hawaii Review* and is upcoming in *Prairie Schooner*. She is the recipient of the James Still Award for Poetry.

4:30-5:30—Winners of the BWA Micro-Fiction Contest

5:30-6:30—members of the BWA respond to the poetic challenge "How It Looks From Here"

### Sunday, September 30

11:30—12:30—Anne Barney—How to Journal Workshop

12:30-1:30—Small Magazines—How They Work and The Purpose They Serve—panelists from *WordHouse*, *The Harford Poet*, *Maryland Poetry Review* and *Maryland Writers' Alliance*

1:30-2:30—Small Presses—Where They Are and How to Get Them to Publish Your Book—panelists from *Washington Writers Publishing House*, *Three Conditions Press* and *IM Press*

2:30-3:30—MiMi Zannino, Child-Friendly Workshop on expressing feelings. Zannino is a Poet-in-the-Schools for the Maryland State Arts Council as well as the editor of Memory Lane Press. Her interactive book **THE DAY SARA'S SNEAKERS SLIPPED AWAY** will be the focus of this workshop designed to bring parents and children together

3:30-4:30—Niki Lee "Here Lies Dorothy Parker" a combination of music and Dorothy Parker's poetry

4:30-5:30—Gayle Danley "How To Slam"

5:30-7:00—BLEEK hosts the poetry slam.

## Hiroshima-Nagasaki Bombings Remembered

The Hiroshima-Nagasaki Commemoration Committee under the auspices of the American Friends Service Committee on August 5th hosted in Towson its 17th annual remembrance of the August 1945 atomic bombings of Hiroshima and Nagasaki.

For more than three hours, a group of about forty people listened to poetry, prose, song, and reminiscences. David Diorio, who with his wife Margaret for many years gathered local writers for the annual Poets For Peace reading, was a vital force in bringing writers together for the event. Alan Barysh, Kathleen Corcoran, Dan Cuddy, Thomas Dorsett, Kathleen Hellen, Al Morey, Isaac Rehert, Chester Wickwire, and I were among the area writers reading.

Motivation to act from and through social conscience was an established presence. In the evening's program's introduction, Adrienne Rich was praised as an "example of a [gifted] poet in action" for protesting the signing of the welfare reform bill by refusing a prize offered her by the Clinton administration.

Al Morey had actually visited Hiroshima and Nagasaki shortly after the bombings. He spoke of the buildings leaning away from their moorings. Kathleen Hellen humorously debunked the stereotype of the perfect Japanese woman. Johns Hopkins University chaplain emeritus Chester Wickwire read from his poems detailing his life as a human rights activist. Kathleen Corcoran in "New Day" envisioned that "poets from all kingdoms/of the world have cleared a space/in the maze of stalks. They are waiting/ to absolve each other for the past."

For those interested in the impact of the bombings on the work of Japanese writers, I recommend *Post-War Japanese Poetry*, edited and translated by Harry and Lynn Guest and Kajima Shozo, Penguin Books. The night of the commemoration, I read from this volume and now in closing quote a stanza from "The End of the War to End All Wars" by Iijima Koichi - "The sky holds its head/as though it had eaten stone./plunged now in grief./The bloodshed's stopped/but all the blood's still circling in the sky/like strangers wondering at the calm."

—Rosemary Klein

## WANT TO BE A CONTEST WINNER?

Visit us at the Baltimore Book Festival and pick up our flyer "How To Shape Your Manuscript" into a winner. Plan to spend some time "talking" with us about the steps to take before you submit a manuscript to our chapbook contest or any other contest.

### SUBMISSION HINTS

- Send clean copy
  - Do not use fancy paper or fonts
  - Include a Self-Addressed, Stamped Envelope (SASE)
  - Keep bio brief and to the point
  - Do not add extra commentary
- REMEMBER—Most editors are busy people with day jobs. They want your work to speak to them, not you.

"Society's Page" is brought to you by the Maryland State Poetry and Literary Society under the auspices of The Lite Circle, Inc.

# The Abandoned One

by

Marilla Battilana

Translation by Marilla Battilana & Marta Knobloch

Photo art by Patti Kinlock

You wander around the house in a way that I know. The way you act before you go away. But this time it is different and more important. One suitcase doesn't upset me. Many suitcases frighten me. They make me shiver; you take away your house. All that you care about in this house, everything you use. I am not useful to you. Not one of your preparations involves me. My eyes are green. A ghostly green. The green of a day before the storm. I saw them in the big hall mirror that reaches to the floor. But you don't see them. You who gave me my name and my home. You who have caressed me some nights until I fell asleep. And did not know you were inspiring more than love; passion, adoration. You have your god, your gods. I have seen you praying to them. When I look up I see you and pray to you silently with eyes you do not see. You are in a hurry and you are going to leave. I've tried to crouch in one suitcase and then another. Take me away. No, you don't want to understand. Perhaps you cannot. You push me away with your hand. And whenever you do, a little whiff of your smell reaches my nostrils, each time closer and more insistent. I've been forced to love your gesture of rejection. The gesture that pushes me out of your life. Many suitcases mean a long trip. Perhaps you won't come back. Yesterday a woman came that you showed around the whole house. I was following you with a head full of questions. But now I know without needing any answer. You are leaving the house with me inside, instead of putting me under your protective arm and taking me away. I who am a part of you. And you haven't realized it.


I won't see the fire of the sunset any longer behind your tall figure framed in the windows. I won't see your shoulders, your arms, your head with its hair as dark as my fur hiding almost all the stars in the doorway when you come back late at night after being out with your friends. I'd wait for you, awake. Or, I'd wake up as if shocked by an electric current at the sound of your still distant steps on the street. I ate and drank what you gave me. I slept in your room when you slept there alone. I was there when you made love as

you were when I made love. And we were happy for each other. It was a happiness that made us equals. It was a way of loving each other.

I went all the way down the road to the station to see clearly all you will see when you are leaving me. You won't take such a long trip in a car, but you will go on the yellowish iron engine that runs across the prairies with its long tail of coaches. Where I have never seen others like me. Take me with you at least as far as the station. It might give me the courage to throw myself under those cutting wheels. Because I can't live outside your rhythms, your smells, your shadow.

Now you are offering me food, meat, milk that I cannot touch because it might be the last time you offer something to me. The food smell disgusts me if it



covers, in these last moments, your own smell. Now, at last, I know how I'm going to die. I'll starve. And you will know. Someone will tell you. Then you will understand. That will be my revenge. 

Previously published in Italian in *LATMAG, Rivista Culturale*, winner 1<sup>st</sup> Prize for Narrative.

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Meter, cont. from page 5

Not all of the news of what's happened is good, unfortunately. Renowned Mississippi author **Eudora Welty** died July 23 at the age of 92. To see what kind of impact Welty's work and legacy had in the Baltimore area, I turned to Professors **Chezia Thompson Cager** (see above and below) and **George Friedman** of Towson University. Friedman, a Southern history and literature specialist, served up a bit of apocrypha along with his insights:

I've always suspected the authenticity of the following story, but for what it's worth, here goes... Back in 1968-9, I was a grad student at Duke U. One of the grad students had been a teacher at the U of Mississippi while working toward an MA and had been required to teach a Welty story called "Keela, the Outcast Indian Maiden." Neither he nor the other grad students could make head or tail out of it, and late on the evening before they were scheduled to teach it, they gathered at an Oxford bar and tried to pool their limited expertise. Three beers later one of them suggested they call Eudora Welty herself, down in Jackson, and ask her. So that's what they did, according to my Mississippi friend, and they got her on the phone and she told them she had no idea what it meant

... True or false, it's a funny story, and it illustrates that Ms. Welty is one of the most difficult writers confronting a teacher of American Literature. Personally, I think it's because her very best stories do not so much tell a story as evoke a mood. Characters like the ones who populate "Why I Live at the P.O." or *The Optimist's Daughter* are peculiar, funny, sad: I always say they lean at an 89-degree angle. They seem ever so slightly out of their minds, but you can't put your finger on just what makes them act or sound that way.

Both Friedman and Thompson Cager draw comparisons between Welty's work and that of William Faulkner. As you might expect from a man with a portrait of Faulkner on his personal website, Friedman means the comparison as high praise:

...William Faulkner said there's something about the quality of light on Mississippi evenings in late summer that suggests an ancient, perhaps Greek world. I don't think Welty is Faulkner's equal—I don't think ANY American writer is his equal—but she vividly captures that mythical quality in her best work.

On the other hand, Thompson Cager comments:

The Diva Squad members (more on this in a second—Ed.) document the authenticity of their experiences in the New World challenges the structural concepts of (poetic) language through their differences and through their resonating imagery. This characteristic is what Welty does in fiction. It is also what I don't find in—for instance—Faulkner, who is writing about the same people and the same places as Welty.

For what it's worth, on a Degrees of Separation scale (you know, like the famous play or the Six Degrees of Kevin Bacon website), Friedman and Thompson Cager are both at about three degrees of separation from their subject. Thompson Cager's connection is through Welty's

hometown, Jackson, Mississippi, where Thompson Cager's mother was raised and where she herself worked as a writer/manager for Mississippi Action for Community Education (MACE). She writes:

Living in the South and working for (community development architect Charles Bannerman) helped me to recognize "southern behavior" in other places and to be able to track Africana diaspora traits all over the United States, the Caribbean, and in Africa."

Speaking of Thompson Cager, let me talk about the Diva Squad. This issue of *Lite* may not make it out in time to prepare readers for the **September 7 "concert reading" by the Diva Squad Poetry Collective** at Maryland Institute College of Art's Mt. Royal Station auditorium (7 PM). The Diva Squad consists of Thompson Cager, Baltimore Writers Alliance President **Linda Joy Burke**, and performance poets **jaki-terry** and **Lynette Allen**. I haven't heard the latter two read yet, but from what I've seen of Burke and Thompson Cager in my short time of paying attention, this is an event not to be missed! This issue should be out long before the **September 21 Baltimore Writers' Alliance** reading, also at Mt. Royal Station Auditorium at 7 PM, that continues MICA's "Spectrum of Poetic Fire" series.

**Baltimore Book Fair.** Here's hoping that the Lite Circle table will not wind up in the children's lit section again this year at Baltimore's annual ingathering of writers, publishers, booksellers, and everyone else in the business of the book September 22-24.

**Poet's Ink Workshop #2.** As a Great Critic in training, I encourage every writer at every stage of creative development to seek feedback (read: send me free books and ask me what I think). That's why I heartily applaud the good folks at the **Maryland State Poetry and Literary Society** for continuing their Poet's Ink series, which gives poets a chance to have their work reviewed by people who do literature (study and writing of) for a living and published in a folio. Don't be afraid to bring your work on down to Poe Room at the Pratt main branch on September 29 (11 AM – 2 PM) and have it worked over by local artists like **Barbara Simon, Alan Reese, Dan Cuddy, and Hugh Burgess**.

**Finally...** If you witness outstanding readings at area literary events—or good showings by newcomers at open-mike poetry events—please drop me a line at <[kyemelya@toadmail.com](mailto:kyemelya@toadmail.com)> and share the scoop! We may not all get to be famous for 15 minutes in a *New York Review of Books* kind of way, but that doesn't mean the rest of us shouldn't catch a break in the pages of *Lite*. My deadline is the 15<sup>th</sup> of the month before a new issue of *Lite* is due out (October for the November/December issues, December for the January/February issue, and so on).

KATE YEMELYANOV

Meter & Metaphor is back!

Editor: Kate Yemelyanov  
[kyemelya@toadmail.com](mailto:kyemelya@toadmail.com)

## The Panther

The panther of sorrow  
that sucks my half-life  
is not Rilke's animal  
so graceful in the cage;  
it does not symbolize night.  
In the silence of this balcony  
I see no stars flanking  
the moon, no bell chimes  
to measure the width of the hour,  
this night might foreshadow  
the morning.  
No wheel sounds of buses  
turn my head now  
to check out the arriving lady  
or some beautiful young stranger:  
all seems whirling in the black hole.  
Squirrels hanging from branches  
mimic the tree leaves some old  
homeless crone tries to gather  
before she goes to hear the mass  
which might earn her paradise,  
while the panther of the night  
with its shiny, darkened fur  
buries fields and husks of corn  
in the shadows near the wall.

*Adeodato Piazza Nicolai*  
Previously published in *Diario Ladin*.

## Venus

Posed in a seashell,  
showered with roses,  
Botticelli's goddess  
rides the landward breath  
of Zephyrus and Aura.

Her elongated body,  
luminous as the evening star,  
is more touchable  
than a stained-glass virgin,  
more breath-snatching  
than a Mediterranean dawn.

A Venus Pudica,  
her downcast eyes, closed lips  
guard secrets  
that burn like salt  
in a wound wide, deep  
as the waters of her birthing.

Spring waits  
on the Cythera sand,  
offers her a billowy robe,  
embellished with flowers—  
but she is not of the soil  
nor destined for the grave.

Eternally poised at wave's edge—  
her riptide blood  
surges hot, cold,  
and her relentless love  
is as faithful  
as the undertow.

*Vonnie Winslow Crist*

## Italian Deli & Wine Shop

At the end of the deli counter  
past casings of garlicky salami & dry-cured prosciutto  
over stout jars of Sicilian olives and sun-dried tomatoes  
beyond bins of Uncle Andrea's hand-sculpted mozzarella  
beside knives slung like six-shooters in a hidden slot  
we perch on stools, my Zia Margaret-Rose and me,  
cozy as a pair of homing pigeons,  
knees rubbing the wooden cheese block

here is where the soul and the stomach meet  
unraveling lessons of a lifetime, like cord  
wrapped around imported provolone

customers make a weekly pilgrimage to reclaim  
a piece of the old country, a chunk of parmigiano  
a wedge of fontina, a pound of grated romano  
and a few slices of mortadella—  
sometimes they make an offering of backyard figs—  
exchange words in their mother tongue,  
like obsolete currency

here Zia feeds me stories from the archives of  
two continents—ancestors who wed & yielded  
offspring—Americani!  
so this is why my blood flows hot as pepperoncini,  
these legacies of family ties and family feuds  
link together like strings of homemade sausage,  
a secret recipe: some sweet, others spicy, and a few  
sprinkled with pungent bites of fennel seed

here is where I hold fragments of a cultural puzzle  
like broken cannoli shells, and Zia cements them  
with bitter-sweet citrus and bits of chocolate  
nuzzled inside ricotta cream  
her stories, blood-thick as Chianti,  
deepen with each telling

*MiMi Zannino*

## Alla Stazione Di Santa Maria Novella, FL

The sunset light  
at the station in Florence  
on an evening in May  
is the essence of walls  
painted by Ottone Rosai,  
immersed in and shimmering out  
of a novel by Pratolini.  
A soothing light  
caresses everything  
with gentle tenderness  
like the good-night kiss  
of a loving mother.

*Francesca Mauri*  
Translation by *Francesca Boesch*

## March Eighth\*

As if they were born just today  
as if called by a deep, inner voice  
women of all nationalities  
of all ages, appearance and skin  
walk out in this early pale sun  
toward an ideal meeting.  
They pursue a branch of mimosa  
the perfume of fresas and lilies:  
mainsails at large on the sea  
their regatta blessed by the winds.  
Aware of their past solid roots  
they live open-eyed to the present  
they look straight into the future  
prepared to walk over the threshold  
of the new millennium.

*Francesca Boesch*  
\* (International Women's Day)

## Festa dell' Abbondanza

We've bolted down roast suckling pig,  
thick slabs of country bread,  
emptied pitchers of Chianti,  
waltzed, arms pumping like pistons,  
with men who smelled of sun and dust  
and sang every song as they danced.

We steal away from the riotous barn,  
the shouted toasts, the wheezing accordion,  
to lift hot faces to the night,  
as though it were the spray of a fountain.  
The villa broods in locked splendor,  
backlit by a harvest moon.  
We lean against a terrace wall.  
Pines stir like lazy puff balls  
above a vast land-sea.  
Our fingers grip the balustrade,  
anchoring us to this earth.  
Black cypress crest the hill swells,  
lights of little towns bob;  
fishing fleets trolling the valleys.

We will stroll back to the party,  
become near strangers once again.  
But gentled by this calm beauty,  
we are two women in our middle years  
guileless as children, who speak simply  
of a daughter's illness, a mother's death.  
Words intimate as the breeze  
that tongues our ears.  
Words older than these lichened stones.

*Marta Knobloch*  
Previously published in *The Room of Months*,  
Book Editore, bi-lingual edition.

Poem & Critique:

F.T. Marinetti beyond the boundaries

The corpuscles quiver balancing themselves  
conquered at your unfolding in wide  
waves scented by the divine breath  
The wind is silent subdued by the dizzy  
wings of your thought

The minerals become mute  
breaking the gratified nerves  
into changing stones  
drawing high tension aeropictures  
in the chasm of the Amphora

They burn in a hundredfold circle  
the martyrs are bushes of stars  
lit by darts of flame  
unleashed by the victorious gun  
the inertia draws near you  
heroes poets painters musicians  
the winged mountains weary of reaching  
bend down spread rise up together  
joining their heads perspiring vapors  
scented foaming greenery  
offering to you a voluptuous carpet

They writhe, they flake  
the boulders in disintegration  
of creative forms

The drunken sea tops the sails  
merging with the azure sky  
uniting evanescent modulations  
in divine excesses

In the holy hour of your first wandering  
aeropoet Marinetti they meet you  
the gazelles and the Phoenix

Poem by Maria Ferrero Gussago

Translation by Marta Knobloch & Regina Soria

This poem, written by Maria Ferrero Gussago in 1944, appeared for the first time in English as part of a 1998 exhibition dedicated to the women protagonists of Italian Futurism at the Italian Cultural Institute in Washington, D.C., curated by Mirella Bentivoglio. It commemorated the death in 1944 of the celebrated leader of the Futurist Movement, Filippo Tommaso Marinetti and was published several times in Italian. It has been considered by critics to be the final act of Futurism and it ends in the most appropriate way; not with a tombstone, but with a metaphysical flight.

Maria Ferrero Gussago, born in the 19<sup>th</sup> Century, was an artist Marinetti defined as a "genius." She was active in the movement of "aeropoetry": like "aeropainting" and "aerodance," "aeropoetry" reflected the experience of flight, elaborating Marinetti's belief that it was necessary to renew iconographic themes because human experience—optic and emotional—had reached the extraterrestrial sphere at last through the progress of technology. The originality of this poem lies in the transformation of the concept of space, in it space appears to be the same cosmic space of the soul.

In the following decades, Gussago constructed visual poems with incised lines penetrated by light which created the letter X, symbol of the unknown and multiplication, to celebrate infinity and the mysterious abundance of the earth. Although she died in her nineties during the 1980s, her work is still included in specific exhibitions and her prominence in the movement of Futurism is documented in the archives of the Getty Center in Los Angeles.

"F.T. Marinetti beyond the boundaries" is Gussago's vibrant tribute to the man who founded the Futurist Movement and his new and dynamic vision of reality.

Critique by Mirella Bentivoglio

Translation by Marta Knobloch

Bocia Passatore

(excerpts)

Nothing  
is more fragile  
than poetry

If you really  
insist  
on saying it  
Don't ever  
do it  
like  
a poet

Poetry  
is the flagon  
I have never  
been able  
to empty

Carlo Marcello Conti

Translation by Gabrielle Barfoot

Previously published in *Bocia Passatore*.

Masterclass

(Mikael Eliassen and five singers, Ghent, August 1991)

It's a gladiatorial act of love,  
This reaching into music, taking  
Five utter differences and showing them all  
Myriads of the exactly right;

Treating the sublime as a bit of rough  
And making it sing the more; shaking  
The words and rattling the notes to call  
A world to book. It takes spite

Of a higher order, a comedian's compassion  
And a clown's sense of law—"you're right,  
So do it my way." Not sounds to fashion,  
But nerves to knit; not a fight,  
But a tangle in the dark, a war of ecstasies.

And they all win:  
The soprano scurrying in someone's loft,  
Transfigured mouse, jingling ice-cubes;  
The baritone with the drunken hands,  
Sauchiehall Schubert on Saturday night;  
A woman who sings like Minerva queuing for potatoes,  
Exquisite and as ordinary as love;  
And another with notes of sculpted midnight,  
Ariadne with a treasure-map of Naxos.

You don't walk away from this—  
You scurry off, and do it better:  
Not sing, or play, but breathe,  
Knowing to animate, not make:  
To create, not re-erect;  
To evoke, and not direct—  
To re-invent, and not confect.

Bill Scanlan Murphy

CALLING ALL WRITERS!

# STOP!

You are *NOT ALLOWED* to put down this magazine without reading about Lite's 2001

## *Poetry & Short Fiction Contest*

Winners in each category will receive the following prizes:

**FIRST PRIZE: \$75**

**SECOND PRIZE: \$45**

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All winners will be featured at a special Lite Circle reading and will have their work published in *Lite: Baltimore's Literary Newspaper*

All entries must be postmarked no later than **December 31, 2001**. Reading fee: \$5.00 per story, \$3.00 per poem, \$10.00 for up to 6 poems. **No limit on submissions.** Manuscripts should be typed, double-spaced, with cover sheet containing title(s) of work, along with author's name, address, and telephone number. The manuscript should include the title, but not the author's name. Please include short bio. Winners will be notified by March 31, 2002. Maximum story length 6,000 words. Maximum poem length 50 lines. Please mail entries to:

The Lite Circle Literary Contest  
P.O. Box 26162  
Baltimore, MD 21210

For more info, write us or email [lite@toadmail.com](mailto:lite@toadmail.com).  
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