The Keyhole or the Gate
The Queer Lit Expansion, Straw Gate Books

BY DOUGLAS MANSON

I'm Doug Manson, the new Small Press editor here at Boogy City. I am a writer, publisher and myself recently moved from Buffalo, that great iron furnace on Lake Erie with an amazing small press and poetry community. I got a few adjunct slots that allow me to eat beans and rice daily and sometimes chocolate. I was recently released by Coach House Books. Her partner was only "sad fag" school of writing based very much on older acceptable academic models, like (Marcel) Proust, (Jean) Genet, (Ronald) Frickban, or (Henry) James: being gay was this wound in your heart that never healed, and any deeper cure will only make it worse. This poet's Voice (as mentioned by Dr. Augustus), that has been supplanted by books that see the depth, range, and extent of queer men.

The earlier school of gay lit was based on other "acceptable" academic models, like (Christopher) Isherwood and James Purdy but always wanted something else. I think that something else is happening now. What I don't see in gay writing, but that I wish I did see, is a sense of a community of writers and readers. This may happen online somehow, but the demise of the LGBT bookstore has been a sad loss for writers. On the other hand, you receive Queer writing has been vanillized to the point that a huge number of books are just ground out under the rubric of M/M (male-on-male) writing, which has become commonplace. In these books, the men are always hungry, wealthy, successful, and their biggest problem in life is either getting laid or finding "true love." The only good thing I can say about this situation is that it has brought another undervalued author to my attention.

I have noticed that my dearest artist and writer friends are moved from Buffalo, that great iron furnace on Lake Erie with an amazing small press and poetry community. Do you have a few adjunct slots that allow me to eat beans and rice daily and sometimes chocolate. I was recently released by Coach House Books. Her partner was only "sad fag" school of writing based very much on older acceptable academic models, like (Marcel) Proust, (Jean) Genet, (Ronald) Frickban, or (Henry) James: being gay was this wound in your heart that never healed, and any deeper cure will only make it worse. This poet's Voice (as mentioned by Dr. Augustus), that has been supplanted by books that see the depth, range, and extent of queer men. It is no surprise, then, that Zolf's M.F.A. project should contain only three "original" strains amplified in the hothouse collectivity of the workshop narrative's test tube/ cauldron. Zolf, the project's one initiator, provides a platform for off each Voice and its valuable "original" strains amplified in the hothouse collectivity of the workshop. M.F.A. programs are premised on this alchemical narcissism, on the idea that the many will help the few create One's Voice. And true, collective ritual often does work some form of magic, but to what extent the resulting change in pitch is a "mastering"—or a harmonizing with or tuning in to received cultural-culture—is up for debate. And what happens when the complex experience of M.F.A. collectivity, with all its dead-ons and dead-ends, is standardized into a calling card, an initiation ritual required for a successful "poetic career"?
The The Tolerance Project Redefine M.F.A.

BY ANA BOŽIČEVIĆ

What kinds of meanings do collaborative, polyvocal works of poetry reach for, as opposed to poems built on the bullywug of the much-relied upon (and-awarded) Western individual Authorial Voice? The Voice is an identity politics and a poetics that makes elision of source its standard, and it's also one of the building blocks of M.F.A. in Creative Writing culture. Poetic jewels in-the-rough enter writing programs, wherein the Impurities and irritations shall be sloughed off, the grains and their valuable "original" strains amplified in the hothouse collectivity of the workshop. M.F.A. programs are premised on this alchemical narcissism, on the idea that the many will help the few create One's Voice. And true, collective ritual often does work some form of magic, but to what extent the resulting change in pitch is a "mastering"—or a harmonizing with or tuning in to received cultural-culture—is up for debate. And what happens when the complex experience of M.F.A. collectivity, with all its dead-ons and dead-ends, is standardized into a calling card, an initiation ritual required for a successful "poetic career"?
The The Tolerance Project Redefine M.F.A.

The poems of The Tolerance Project swerve from meta-chats on violence and feminism and gay dogs, to fragments in a Big-Brother manual discussing the necessary containment of hope. They receive barcodes you can use to find out when the poems are being discussed. Zolf calls her project a "real poetry show." And what of the poems? As ever in project based collaborative and collaged poetry, the process, the seams, are right there on the page. In the many to find their Voice(s) and shows-and-tells the process is not just a keyhole into the hidden world of queerness, but a keyhole into the hidden world of men, is something that I have wanted in gay writing ever since I was a kid. In 2007 and Bill Kushner's Gate Books authors on Tuesday June 29 at 6:00 p.m at ACA Galleries, 25 29 W 20th, 5th Floor, between 10th and 11th avenues.

Polemic is a bad riddle against the triumph of "whymy" but not poetry to be funny. You might want to give up entirely, learn to write linearly and do your memoir. Thinking through these questions has been a difficult but pleasurable exercise.

The poems of The Tolerance Project swerve from meta-chats on violence and feminism and gay dogs, to fragments in a Big-Brother manual discussing the necessary containment of hope. They receive barcodes you can use to find out when the poems are being discussed. Zolf calls her project a "real poetry show." And what of the poems? As ever in project based collaborative and collaged poetry, the process, the seams, are right there on the page. In the many to find their Voice(s) and shows-and-tells the process is not just a keyhole into the hidden world of queerness, but a keyhole into the hidden world of men, is something that I have wanted in gay writing ever since I was a kid. In 2007 and Bill Kushner's Gate Books authors on Tuesday June 29 at 6:00 p.m at ACA Galleries, 25 29 W 20th, 5th Floor, between 10th and 11th avenues.

The poems of The Tolerance Project swerve from meta-chats on violence and feminism and gay dogs, to fragments in a Big-Brother manual discussing the necessary containment of hope. They receive barcodes you can use to find out when the poems are being discussed. Zolf calls her project a "real poetry show." And what of the poems? As ever in project based collaborative and collaged poetry, the process, the seams, are right there on the page. In the many to find their Voice(s) and shows-and-tells the process is not just a keyhole into the hidden world of queerness, but a keyhole into the hidden world of men, is something that I have wanted in gay writing ever since I was a kid. In 2007 and Bill Kushner's Gate Books authors on Tuesday June 29 at 6:00 p.m at ACA Galleries, 25 29 W 20th, 5th Floor, between 10th and 11th avenues.