



POETRY CITY

Writers' Residency Program

Poetry City Writing Residency Program

Business Plan

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Table of Contents:

About Poetry City Writing Residency Program.....	3
Mission Statement	3
Program.....	3
What the Poetry City Writing Residency Program provides:	4
What students get:.....	4
Poetry City Writing Residency Program Press	5
Key Managers.....	6
Mentors	6
Board of Directors & Board of Trustees.....	6
EXECUTIVE SUMMARY.....	7
Business Presentation.....	7
Competitive Strategy	7
Pricing Strategy	7
Promotion.....	7
Operational Strategy	8
Program - External.....	8
Production - Internal	8
Location	8
Human Resources	8
Expansion.....	8
Accounting	9
Provider/Supplier Accounts	9
Technology.....	9
Key Strategic Alliances.....	9
Marketing Strategy	10
Advertisement Ratios.....	10
Poets & Writers, Inc.....	10
Poetry Magazine & Poetry Foundation.....	11
Academy of American Poets & Poets.org.....	11
Other places to Advertise:.....	12
Market Segmentation.....	13
Purchase Decision Makers Characteristics	13
History	15
The Living Breath by Michael Kelleher	15
Poetry City by Cole Swensen.....	18
Rentals in Buffalo.....	22
Bravo Rentals	22
Rental Space.....	22
Other Spaces to Rent.....	23
Hotels and Accommodations	24

About Poetry City Writing Residency Program

Mission Statement

Poetry City Writing Program's mission is to be an effective resource for all members of the residency community (students, staff, faculty, alumni) by providing a respectful, collaborative, and engaged learning environment for writers of all skill levels. We hope to present writers with opportunities to learn through hands-on, interactive sessions; foster analytic thinking, reading, and writing; and facilitate a space where they may practice, experiment, and take risks without judgment, ultimately instilling confidence in their writing abilities and empowering them to make informed choices concerning any piece of writing.

Poetry City Writing Residency Program publicly states the following values.

- Unequivocal excellence in all aspects of the Program
- Utilizing what is around us to achieve our mission
- Innovation through imagination
- Social responsibility through community
- Not-For-Profit, while adhering to business practices that benefit humanity
- Fanatical attention to consistency and detail
- Honesty & integrity
- No cynicism
- Creativity, dreams and imagination
- Invest in the Literary history and traditions of Western New York
- Active Preservation of Buffalo Literary sites

Program

The Poetry City Writing Residency Program is a one-week-long convocation of students, poets, fiction writers, scholars, translators, performance artists, activists, Buddhist teachers, musicians, printers, editors and others working in small press publishing. Programming includes workshops, lectures, panels, readings, special events and more.

In dialogue with renowned practitioners, students engage in the composition of poetry, prose fiction, cross-genre possibilities, inter-arts, translation and writing for performance. Participants work in daily contact with some of the most accomplished and notoriously provocative writers of our time, meeting individually and in small groups, so that both beginning and experienced writers find equal challenge in the program.

Poetry City Writing Residency Program offers one-on-one writing consultation in a positive, relaxed atmosphere. The Program provides quality training and professional

development in writing pedagogy. Poetry City Writing Residency Program is open to any interested participant for noncredit studies.

What the Poetry City Writing Residency Program provides:

At the heart of Poetry City Writing Residency Program is transformative teaching and learning. Poetry City continually seeks ways to serve its community through innovative and transformative programs designed to take you to your next level. These professional, intensives, workshops, courses and lectures provide an opportunity to transform our relationship with self, community and environment through the disciplines of writing.

Poetry City Writing Residency Program provides a respectful, nonjudgmental, collaborative environment for writers of all skill levels. The PCW is here to provide support for non-degree students by:

- Facilitating a space where you may actively engage in the many stages of writing (brainstorming, organizing, drafting, and revising)
- Collaborating with you to identify strengths and weaknesses
- Initiating activities to help you learn new skills
- Suggesting resources and materials

Poetry City Writing Residency Program's pedagogy honors a process of learning that goes beyond any single writing assignment.

- A writing fellow and student usually sit together for about 25 to 50 minutes, depending on each writer's needs. Writers may work with the same writing fellow each time or come and work with both of the writing fellows.
- Conferences usually begin with questions to determine the writer's wants or needs, based on current project requirements, past writing history, general composing habits, motivation, learning style, etc.
- Visiting Artists act as peer consultants and objective readers. The final decision concerning any writing assignment remains in the writer's hands.
- Visiting Artists can provide support with all assignments: course essays and reports, master's and senior thesis papers, personal narratives, résumés or CVs, cover letters or statements of interest for jobs and grad school, creative writing, articles for publication, grant proposals, scholarship essays . . . and more!

What students get:

Visiting Artists usually address global issues before local issues unless you ask otherwise.

- Global issues concern the whole paper: clear and focused ideas, organization, insights, analysis, voice, and style.
- Local issues concern grammar, mechanics, punctuation, documentation, etc.
- Usually Visiting Artists try to focus on one to two issues per session.

- The PCW's aim is to involve students in the creative process. Students should come prepared to collaborate and explore their writing.
- A visiting artist is limited in the amount of support he or she can offer. Students should bring in their work for practical discussions.
- Visiting Artists recommend that a student collaborate through assignments. Writing is a process of development, progression, practice and reflection.

Poetry City Writing Residency Program Press

BlazeVOX [books]
BlazeVOX online journal of voice

Key Managers

Five people whose diverse work experience runs from publishing and creative writing education to finance and small business entrepreneurship have established Poetry City Writing Residency Program. These team members bring in complementary skills and a wealth of experience in the management of new and growing arts education programs. Poetry City Writing Residency Program's management team consists of :

- Geoffrey Gatza
- Kevin Thurston
- Clarice Waldman
- Blaze Gatza

Mentors

Dr. Edwin Clausen, V.P. Academic Affairs, Daemen College
Gary Clark, Executive Director, Vermont Studio
Anne Waldman, Naropa Institute

Board of Directors & Board of Trustees

Develop as we move along but make sure this is people we can trust and help further this organization to its fullest.

Ideas:

John Ashbery
R.D. Phol
Carl Dennis
Mike Basinski
Pen Creeley

EXECUTIVE SUMMARY

Business Presentation

A writers residency program, Poetry City will create opportunities to visit Buffalo's choice literary tourist attractions while learning their craft with a nationally recognized master artist. Our program will initially focus on passive recreational walking tours and one-on one learning activities.

Our window of opportunity is the possibility of showcasing the literary attractions from a different viewpoint, and creating a fun way towards creative learning, breaking away from traditional molds.

Our program expects to fill a void in traditional residency programs by projecting a small hands on, non-traditional educational image.

Competitive Strategy

Generally based on a differentiated product approach, our strategy places a premium on quality and coverage. It provides clients with required complementary services to give them added comfort and security at the site. For market positioning, our efforts will focus on growth and attracting more students.

Pricing Strategy

Based on market research findings, we have set the tuition at \$1125 US including all stages of the week-long program. Hotel stay and accommodation service pricing will depend on specific hotels chosen by clients at their own expense.

Promotion

A promotion plan through print media advertising in major poetry publications, the Internet and three-fold brochures is detailed in the enclosed advertising campaign. The plan's goal is to create awareness of the program and the product while luring clients through aggressive sales promotions.

Operational Strategy

Program - External

Poetry City Writing Residency Program will be working with local vendors to rent spaces and goods and services provided to our residents. Management has developed a comprehensive process to ensure the highest quality products and service will be provided to our residents. A list of rental property and services that Poetry City Writing Residency Program has identified as potential stakeholders can also be found in Rentals section. This method allows PCW to be inventory and storage free, highly mobile operation while freeing up vital dollars for direct operations.

Production - Internal

Poetry City Writing Residency Program will be directly responsible for screening potential suppliers/vendors, operation of the call center, coordination of account payment and delivery of goods to our residents and visiting artists.

Location

Poetry City Writing Residency Program headquarters will be in Buffalo. The space PCW will operate out of Trinity Church as base and have other locations around Buffalo to facilitate creative learning.

Human Resources

Poetry City Writing Residency Program will attract and hire people with very strong communication skills. Because prospective employees may have access to a customer's home and the fact that PCW will build its foundation developing strong relationships with our residents, prospective employees will have a thorough background check and will be bonded and insured. Poetry City Writing Residency Program' employees will have, at a minimum, an advance college diploma. PCW will be an equal opportunity employer. A detailed staffing plan can be found in Key managers' section.

Expansion

Poetry City Writing Residency Program will evaluate expansion into other services as demand and availability dictate.

Accounting

Poetry City Writing Residency Program will employ state of the art technology to process transactions. By requiring all transactions to be completed electronically, via credit cards and purchasing cards, PCW will create a virtually paperless environment. This will enable PCW reduce overhead expense as well as the likelihood of delinquent accounts. This strategy will also help eliminate any future cash flow problems for both PCW and the providers it will be representing.

Provider/Supplier Accounts

Poetry City Writing Residency Program has chosen the credit card option for receivables and payables because it has been determined the benefit of virtually non-existent AR/AP as well as reduced labor costs to maintain an AR/AP capability far out weigh the initial 3% per transaction cost of the credit card service.

- Poetry City Writing Residency Program will pay suppliers' as goods and services are delivered and accepted by Premium Home Delivery Service residents with a corporate purchasing card.
- Providers will make all payments to PCW for referral service listings by credit card .

Technology

Poetry City Writing Residency Program Web Site

Web site development is important to the success of the Poetry City Writing Residency Program concept. A few of the outstanding attributes of the PCW web site are:

- A listing and brief description of participating artists, hotels and accommodations.
- E-mail access to PCW administrators. We will respond within 24 hours!
- It is imperative that the security and integrity of the web site is maintained. Management is currently in the development stages of the PCW web page.

Key Strategic Alliances

Poetry City Writing Residency Program management has identified several key strategic alliances that will be critical to a successful launch and ongoing operations. In addition to the 4 key strategic alliances listed below, many other alliances will be forged as PCW builds relationships with other writing programs.

Vermont Studios Center
UB Poetics Program
Naropa Institute : Jack Kerouac School of Disembodied Poetics
Just Buffalo

Marketing Strategy

The forecast for our marketing strategy will cover the first 5 years of operation. In the service life cycle, the first two years of operation will be focused on market development, where the strategy will be to develop widespread awareness of Poetry City Writing Residency Program. In addition, the first two years of operation will be used to solidify the PCW concept and identify any weaknesses in the service offering. In comparison, during years three through five, PCW will be focused on rapid growth to establish a strong market niche. During years three through five, PCW will pay detailed attention to brand positions, gaps in market coverage, and additional opportunities for market segmentation.

Advertisement Ratios

Our main outlet for recruiting new students will be through print media in readily recognized outlets. Our initial projects suggest a measured ratio to maximize advertising revenue.

P&W	60%
Poetry Magazine	10%
Academy of American Poets	20%
Local advertising locations	10%

Poets & Writers, Inc.

Poets & Writers Magazine is the primary source for what creative writers need to know. Along with essays on the literary life and interviews with contemporary writers of poetry, fiction, and creative nonfiction, the magazine publishes articles with practical applications for both emerging and established writers. In addition, it provides the most comprehensive listing of literary grants and awards, deadlines, and prizewinners available in print. With a circulation of 60,000 copies nationwide.

Classified online

<http://www.pw.org/mag/classifieds.htm>

<http://www.pw.org/ads/mediakit/>

<u>BLACK & WHITE</u>			
DISPLAY ADVERTISING RATES			
<u>Per insertion</u>	<u>1X</u>	<u>3X</u>	<u>6X</u>
Full page	2,475	2,228	<u>1,980</u>
Half-page horizontal	1,400	1,260	1,120
Third-page vertical	1,095	986	876
Quarter-page vertical	750	675	600
Eighth-page horizontal	450	405	360

Poetry Magazine & Poetry Foundation

The Poetry Foundation, publisher of Poetry magazine, is an independent literary organization committed to a vigorous presence for poetry in our culture. It exists to discover and celebrate the best poetry and to place it before the largest possible audience.

Helen Klaviter, Managing Editor
 Tel (312) 787-7070; Fax (312) 787-6650
 Email: hklaviter@poetrymagazine.org

RATES
 Full Page - \$800
 Half Page - \$500
 Quarter Page - \$375

Academy of American Poets & Poets.org

Poets.org is the award-winning website of the Academy of American Poets. Our million monthly visitors can find essays and interviews about poetry, biographies of more than 500 poets, almost 2,000 poems, and 150 audio clips of poems read by their authors. Poets.org receives thousands of visitors every day, making it the perfect place for your press, journal, or organization to get noticed.

We offer two unique and successful advertising options:

Homepage Advertising
 Monthly Newsletter Advertising

For further information, or to purchase ads, please contact:

Elaine Bleakney
Academy of American Poets
584 Broadway, New York, NY 10012
ebleakney@poets.org
212-274-0343 x13

TERMS: 30 days net. 5% prepayment discount if payment accompanies ad copy
by ad copy deadline. Prepayment is required of all new advertisers.

Other places to Advertise:

National:
ABR
Boog City

Local:
ArtVoice
Buffalo Spree

Email Newsletter:
Get full contact list

Market Segmentation

The purpose for segmenting a market is to allow your marketing/sales program to focus on the subset of prospects that are "most likely" to enroll in Poetry City Writing Residency Program. This will insure the highest return for our marketing/sales expenditures.

Purchase Decision Makers Characteristics

Liberals - regularly looking for new solutions, willing to make change (even major change) if the benefit can be shown.

- Will usually consider new products/services even if the related concept has not yet been proven to be effective, but only if the potential benefits can be specified and understood.
- Wants offerings that make effective use of technology, but is not interested in offerings just because they use a certain technology.
- Will always want to review competitive offerings, but will usually choose the one offering the greatest benefit, even if there is some risk involved.
- Neutral to positive when considering technically complex offerings or offerings requiring extensive user education.
- Usually concerned with keeping employees informed and educated, so will often consider educational offerings.
- Strongly influenced by offerings that most closely deliver the 'end results' desired, even if they are not the most cost effective.
- Often are on social trend bandwagons so react positively to offerings that address these needs.

Technical Liberals - enamored with the benefits provided by high tech solutions and any purchase decision will be biased by the technical content of the offering.

- Usually consider new products/services even if the related concept has not yet been proven to be effective.
- Often consider just because they use a certain technology.
- Will always want to review competitive offerings, but will usually choose the one offering the most hi-tech features, even if there is some risk involved.
- Consider themselves technically competent and will expect leading edge use of technology.
- Positive to fanatic when considering technically complex offerings even when requiring extensive user education.
- Conversion costs usually not a major concern if technical benefits are there.
- Not particularly concerned with keeping employees informed and educated, so educational offerings are not of great interest.

- Strongly influenced by offerings that most closely deliver the 'end results' desired, even if they are not the most cost effective.

Self Helpers - consistently defines/designs solutions to their problems, likes to acquire tools that help in the innovation process.

- Will usually consider new products/services, but the related concept must have been proven to be effective.
- Often consider just because they use a certain technology that is relevant to the development program they have underway.
- Will always want to review competitive offerings, but will usually choose the one offering the most effective 'do it yourself' features.
- Usually consider themselves technically competent and will expect very effective use of proven technology.
- Not especially inclined toward technically complex offerings, would rather have user friendly, but thought provoking, offerings.
- Conversion costs usually not a major concern if offering promises potential for innovation.
- Usually concerned with keeping employees informed and educated, so educational offerings are of interest.

History

The Living Breath by Michael Kelleher

http://artvoice.com/issues/v6n15/living_breath

Reprinted from Artvoice: Vol:6 Num:15

Buffalo's poetry roots run deep. Poet Ann Lauterbach once dubbed it "Poetry City," a moniker that has not taken hold of our imaginations in the same way as have "City of No Illusions," "City of Good Neighbors" or "Queen City." But the claim is not without merit. Buffalo has been a hotbed of poetic experimentation for nearly half a century, and continues to attract a steady, if modestly proportioned, stream of young poets devoted to poetry as something more than a parlor game for the idle rich or a therapeutic outlet for the mildly insane.

One of these roots runs eastward across the state to a little graveyard in Gloucester, Massachusetts, where rests the oversized coffin of Charles Olson, poet, author of *The Maximus Poems*, *Call Me Ishmael* and the widely influential manifesto, "Projective Verse." Almost every major movement in American avant-garde poetry since the Second World War, from the Beats to ecopoetics, from Language Poetry to Def Poetry, can find its roots in the poetics of Charles Olson.

The six-foot-eight Olson was recruited by the legendary architect of the UB English Department, Al Cook, to begin a teaching stint in the fall of 1963. He remained only briefly, returning to Gloucester for good in 1965 following the sudden, tragic death of his wife in a car accident. But his influence can still be felt in the spirit of do-it-yourself poetic production that continues to thrive here.

When American poetry, circa 1950, was turning inward with solipsistic self-regard and moribund poetic formalism, Olson offered a way out of the storied "gray flannel suit" that seemed to be suffocating much of the country within its tight, conformist threads. Instead of counting syllables and metrical feet, the practice that turns most people away from poetry at an early age, "Projective Verse" offered the idea of "the breath-line," wherein each line in a poem represents a unit of breath to be spoken or sung. In so doing, he tried to connect the poem again to the human body, breathing life into it through the ritual of the live "reading," and offering poets and listeners the collective experience of hearing the poem aloud together.

This idea was crucial to the poetry of the Beats, and especially Allen Ginsberg, who combined it with Whitman's use of the long line to create a new kind of ecstatic expression akin to sexual and political liberation. And like Ginsberg, Olson did not shy away from wearing his politics on his sleeve. Having left a potentially successful career in the Democratic Party, Olson was unafraid to critique contemporary ills through his art, either those of the nation or those of Gloucester, the city he addresses in his lifelong work, *The Maximus Poems*.

Prior to his arrival in Poetry City, Olson's primary experience in the academy had been as rector of Black Mountain College in North Carolina. Black Mountain was a short-lived progressive college where brilliant faculty in widely varied disciplines—such as R. Buckminster Fuller, John Cage, Franz Kline, Merce Cunningham, Albert Einstein and Robert Creeley—mingled with equally brilliant students, such as Fielding Dawson, Michael Rumaker, Robert Rauschenberg, Susan Weil, John Chamberlain, Jonathan Williams and Cy Twombly. Certainly Olson carried with him to Buffalo some of the anarchic, multi-disciplinary spirit of that place.

While his time here was not particularly happy or poetically productive, it was a very good time to be in Buffalo if you were a poet. Writing in the one and only issue of *chloroform*, Cynthia Kimball and Taylor Brady provide a timeline of poetry events that occurred during Olson's tenure. In those two years, students were treated to readings by Olson himself, as well as by Robert Bly, Adrienne Rich, Robert Duncan, Robert Creeley, Frank O'Hara, Kenneth Koch, Gary Snyder and Anne Sexton. Summer programs in modern literature included courses taught by Leroi Jones (Amiri Baraka), Robert Kelly, Ed Dorn and Eric Mottram. This was accompanied by a flurry of local small press activity, and the founding of important literary magazines like *Audit* and the *Niagara Frontier Review*.

Stories abound of Olson's classes continuing on after the bell rang, spilling out to local bars and all night long into people's living rooms. The action never seemed to stop. What made this situation unique in comparison to the situation in other English departments, then and now, was its embrace of poetry (and literature in general) not as a cultural artifact to be exhumed again and again, nor as an example of the "highest achievement in human thought," the study of which was necessary to the cultural education of a populace. Rather, it was the view of poetry as something happening as we speak. It is now, it is here. Let's get something done.

His time in Buffalo was important in at least one other respect for Olson. Here he cultivated a circle of committed admirers whose devotion to his legacy has helped keep it alive. Students and colleagues such as Jack Clarke, Ralph Maud, and George Butterick all contributed to the ongoing study of Olson in the academy through their teaching, writing, archiving and editing of his work.

Perhaps Olson's greatest legacy to Buffalo (and everywhere else, for that matter) is his insistence on poetry as a dynamic activity. If we're not doing it now, it is not getting done. His vision of history is similar. History is not a steady progression of ideas, building one upon another toward the improvement of humankind. History for Olson is human activity. Received ideas might be useful, but only insofar as they can be put to use in the present.

When you live in Buffalo for a period of time, you come to realize that whatever you want to get done you are going to have to do yourself. It is this very fact that makes the name "Poetry City" apropos. There are no major publishing houses here waiting to

discover Buffalo poets. Thus, we have: Blazevox Books, little scratch pad, Starcherone Books, WNY Book Arts Collaborative, Slope, the Poetry Page, the Buffalo Small Press Book Fair, Earth's Daughters, Just Buffalo, the Poetics Program and the Poetry Collection at UB, White Pine Press, House Press, Rust Belt and Talking Leaves Books, all of whose roots reach through the earth toward the spirit of Charles Olson.

Poetry City by Cole Swensen

Nonfiction

http://www.identitytheory.com/nonfiction/swensen_poetry.php

Reprinted from Identity Theory, September, 2004

I'm going to talk about not poetry of the city, but poetry as a city. Poetry is a city of words, a complex heterogeneity that functions both as its parts and as a whole. It's full of systems—metaphoric, symbolic, sonic—analogous to the sewage, electrical, and transportation systems that animate a city. You look at a jagged skyline, and see the ragged right margin; you read through the quick shifts of much contemporary poetry, and think of a busy intersection in which your view is cut off by a bus one moment, then opened up the next, and then filled with a crowd crossing the street the next.

The poetic forms most common in the Western world today emerged with modernism, itself a product of the shift in consciousness that accompanied the urban explosion of the mid-nineteenth century. Modernist poetry and cities mirror each other, shed light on each other, and remain together in important works, such as Baudelaire's, that predict and theorize the city as much as they record it.

I'm being somewhat tongue-in-cheek, but only somewhat when I say that a poem is the city of language just as prose is its countryside. Prose extends laterally filling the page's horizon unimpeded, while poetry is marked by dense verticality, by layerings of meaning and sound. Cities and poetry also share compression, heterogeneity, juxtaposition, and several other things I'm going to touch on briefly in the following.

The base structure of both the city and the poem is the labyrinth. In the city, it's the physical plan. As in any maze, you can only see to the next corner, never around it. Nineteenth-century Paris is routinely described, in Balzac, Poe, Baudelaire, and elsewhere, as a labyrinth, and as such, something that needs to be unraveled, something coiled up, convoluted, ready to spring. Meaning is often similarly coiled within a poem—not laid out directly; one must follow intricate turns of thought, and unravel.

This is related to another common element: both are based on obscurity, and productive obscurity, at that. The urban imagination is driven more by what it cannot see than by what it can. Urban obscurity can be caused by corners, crowds, passing traffic, or nighttime—which is as occupied as day. Poetry's obscurities are ambiguity, insinuation, ellipsis, but also darkness—that of the unlit regions beyond logic and reason, regions of impulse and emotion. Poetry is an inherently nocturnal medium, comfortable with shadows, shadowy explanations and shadowy emotions. Keats's negative capability keeps its balance in the dark world of potential rather than the daylit world of the actual.

Juxtaposition is another crucial common structural element—in a city, we find a church right next to an apartment building right next to a newspaper office. The newspaper itself,

the quintessential urban organ, replicates this juxtaposition in miniature: the story of a political coup in right next to an ad for diamond necklaces and a theater review. These things have no connection other than their proximity, and their proximity always demands a mental leap, always serves to put each element out of a context that might naturalize it, making it stand out more vividly. And poetry, too, of course, thrives on juxtaposition on many levels—incongruent images, images right next to abstractions or declarations, sense that doesn't match its sound, and so forth. It's the leaps in contrast to moments of flow that allow for the sonic dynamics of poetry and make those dynamics one of its most important aspects.

Collage is an extension of juxtaposition, and arose as a central invention of modernism just as omnibuses, trains, even automobiles were becoming more common. From such vehicles, the city as a collaged composition becomes visible, the eye filling with one scene upon which another was quickly superimposed.

An alternative to juxtaposition, similarity-in-difference plays a lively role in both poetry and city. In the latter, repetitions such as rowhouses, streetlights, street signs, corner groceries supply a repetition of elements that differ slightly, fusing familiarity with novelty, predictability with surprise in the way that refrains or the repeating elements that distinguish a villanelle or a pantoum, or even a haiku do. Even free verse poems often use parallelisms and repetitions to offer coherence, and all rhyme is essentially the exploitation of similarity-in-difference.

The increasing speed of urban life is echoed in modernist poetry's relative brevity—both make the most of small space, both do compression with grace. Lorine Niedecker's condensery is a verbal city, pulling in material from all sides and distilling it to clear, active, independent units.

In Paris "Belle époque" par ses écrivains, Marie Claire Bancquart states, "The danger of a capital as extensive as Paris is that it permits all sorts of imposture"—as does the poem, and in both cases, imposture is based on anonymity, which in turn can be seen as a slippage of subjectivity (p. 126). The I gets dispersed in the city as patterns of recognition change—one is known by many, but in fragments; we are glimpsed, a neighbor to one, a regular customer to another, a stranger who walks past every day at five to another. In a poem, the I also shifts, disperses, represents often only a fragment of a whole being. In one instance, it's a set of memories, in another, a faculty of observation. It can detach, take on personas, switch rapidly among points of view. In both city and poem, the I is set lose from the subject, becomes less attached to the history of a body, of a particular, trackable person.

In both poem and city, we more clearly see the I as a construct, while simultaneously, more possibilities for its creative construction are available. In both, the I is stripped down past its name, becoming only an immediate presence and action, and inverting the notion of anonymity—suddenly rather than meaning invisibility, it means the acute visibility of that which is right in front of you, that which determines the moment, and

thus those that follow. The abstractions of identity become the concrete of activity in both the city and the poem.

Imposture also implies illusion, and both city and poem have specific and similar relations to illusion. Georges-Eugène Haussmann's reconstruction of Paris was based on the illusion of the endless avenue, accentuated by trees and planned vistas, a pattern that's been picked up by many city planners worldwide; American cities splice the illusions of billboards and advertising posters into the "real" view, while poems rely on all sorts of illusions from metaphor and metonymy to persona and vivid image.

Modernism saw the rise of new forms of the city, and along with it, new forms of the poem, one of the most prominent being free verse. Poetry, broadly speaking, became less regular, with more various rhythms, denser images, and more violent juxtapositions. Its unpatterned but nonetheless foregrounded sound reflects the increasing cacophony of increasingly industrialized and mechanized living.

Prose poetry was the most radical new poetic form, and the one most tied to the urban, though it happens to refute some of my points. But what it lacks in the ragged right margin and vertical orientation, it makes up in its block structure, which echoes the delimitation of space by city streets. Even cities without a grid structure, such as Paris, where the prose poem originated, still divide space relatively uniformly. The city occurs in chunks just large enough to hold in the mind, just as a prose poem is usually a single gesture, whether image, thought, or impression. The second collection of prose poems ever written was Baudelaire's *Paris Spleen*, and many of them directly address Paris.

Paris offers a particularly fruitful instance of the city/poetry cross-over. It went through a complete transformation during the second half of the nineteenth century, becoming emblematic of industrial urban explosion, and it has fostered some of the poetry most firmly indebted to the city. Paris's poets are marked by their specificity—they name the streets they walk down and the churches or monuments they pass. One can often mentally follow them through the city they're writing about.

Three of the best known—Charles Baudelaire of the mid-nineteenth century, Guillaume Apollinaire of the early twentieth century, and Jacques Roubaud of the late twentieth, early twenty-first century, all approach Paris walking. As they write it, Paris becomes a map of the mind and the heart, a map of the place where mind and heart intersect into daily life.

The city is itself a walking, which the poet merely traces, trying to stay on its trail. The city is always something going on ahead, something that just turned the corner, that just slipped out of view. The city is posited as something unseizable, something whose body is necessarily amorphous, and that just might be concretized by the mapping the poet does in his walking. If the city can never be stable, at the least the poet, through the two-sided walking-mapping that is writing, can construct a complementary version in which he or she can live in relative stability.

Baudelaire captured this essential transience in a famous line from his poem “The Swan”: “La forme d’une ville / Change plus vite, hélas! que le coeur d’un mortel” [The form of a city / changes faster, alas, than the heart of a mortal]. And Jacques Roubaud picked it up with a slight variation (“La forme d’une ville change plus vite, hélas, que le coeur des humains”) as the title for a book of 150 poems on Paris published in 2000.

And in between them, Apollinaire wrote one of his most famous poems, “Zone,” as a day-long walk through Paris. In the middle, he takes a mental detour, and wanders all over Europe, as if the city simply expanded and expanded. And like Baudelaire, who, in “Crowds” wrote, “The solitary meditative walker draws an unusual excitement from this universal communion,” Apollinaire’s walking is also solitary, as is Roubaud’s: “This incidental day in the rue Saussure / I walk slowly fearing to forget”—it is, above all, Saussure’s city, a system of signs that attains meaning through differences that are always arbitrary, but often arranged in a deeply moving way.

Cole Swensen has published nine books of poetry and has won the National Poetry Series, the Iowa Poetry Prize, the San Francisco State Poetry Center Book Award, and a Pushcart Prize. Her latest book, *Goest* (Alice James 2004), is currently a finalist for the National Book Award. She lives in Iowa City and Washington D.C.

Rentals in Buffalo

Bravo Rentals

71 Park St.
Buffalo, NY 14201
Phone: 716-883-2400
Fax: 716-883-2266
For More Information
Bravoevent@choiceonemail.com

<http://www.bravoeventrentals.com/>

Enterprise Rent A Car
2643 Delaware Avenue, Buffalo, NY 14216
phone: (716) 873-0100
<http://www.enterprise.com>

Rental Space

Trinity Episcopal Church
371 Delaware Ave. Buffalo, NY 14202 | 716 852-8314
<http://www.trinitybuffalo.org/>

Lynn Cercone
Executive Administrator (Ext. 15)
Lcercone@trinitybuffalo.org

Kevin Westling
Administrative Assistant (Ext. 17)
(Church Calendar, Bulletins, Newsletter, Communications,
Event Scheduler, Weddings, Website)
kwestling@trinitybuffalo.org

Other Spaces to Rent

Albright-Knox
Events Coordinator at 716.270.8274

Buffalo and Erie County Public Library
1 Lafayette Square * Buffalo, NY 14203 * (716) 858-8900

Ellicott Square Building Office
http://www.ellicottdevelopment.com/ellicott_square_building.php
295 Main St # 210, Buffalo - (716) 854-0060

UB Rare Books Room
Mike Basinski

Hotels and Accommodations

<http://maps.google.com/maps> for Buffalo NY for a complete listing of hotels in Buffalo

Main Hotel Location:

The Mansion On Delaware Ave Rated 4.4 out of 5.0
414 Delaware Ave, Buffalo, NY 14202 – (716) 886-3300

Luxury is the word that comes to mind when you stay at the Mansion on Delaware. This 1869 Second Empire style Victorian Mansion has 28 unique guest rooms... more www.mansionondelaware.com

Secondary Hotel Locations:

Best Western-On the Avenue Rated 3.4 out of 5.0
510 Delaware Avenue, Buffalo, NY - (716) 886-8333

Hampton Inn & Suites of Downtown Buffalo Rated 4.2 out of 5.0
220 Delaware Avenue, Buffalo, NY - (716) 855-2223

Holiday Inn Buffalo Downtown Rated 3.0 out of 5.0
620 Delaware Ave, Buffalo, NY - (716) 886-2121

Nearby Bed & Breakfast

Beau Fleuve – bed & breakfast
242 Linwood Avenue Buffalo, NY 14209
716 882 6116 / 800 278 0245 (Toll free)

In the Linwood Historic Preservation District, close to Elmwood Avenue's restaurants, and boutiques, this B & B is rated as one of the best in the city.

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1-You can donate with automatic deductions from your checking account. You may give as little as \$5.00 per month simply, quickly, effortlessly, and painlessly. All you have to do is contact The Development Office at (716) 873-5454.

2-Or you can donate now online by clicking on the link below.