

3-2008

New Writing Series Fall 2008

University of Maine

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CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT APPLICATION

PROVIDE 12 (TWELVE) COPIES, INCLUDING THE ORIGINAL.
PLEASE PLACE A COPY OF THIS COVER SHEET ON TOP OF EACH COPY

I. Applicant/Organization: New Writing Series

II. a. Responsible Organization Officer: Steve Evans

b. Title: Associate Professor of English, NWS Coordinator

c. Campus Address (include EMail and Telephone): 208 Neville Hall, 581-3818 (cell: 356-5921),
steven.evans@maine.edu

III. Summary of program requiring funding (title; featured artist(s); speaker(s); scheduled date (s):

New Writing Series Fall 2008

A slate of seven events featuring four poets and three fiction writers. Most events Thursday afternoons at 4:30pm in the Soderberg Auditorium.

IV. Budget Proposal Form must be attached. —

Please see attached

Funding for current application is contingent upon submission of reports for any previous grant awards, including final budget and attendance figures.

Signature of responsible organization officer/date: _____

SIGNATURE

DATE

3/25/08

SEND COMPLETED APPLICATION TO:

CULTURAL AFFAIRS/DISTINTUISHED LECTURE SERIES COMMITTEE
C/O PRESIDENT'S OFFICE
200 ALUMNI HALL, CAMPUS

\$4,000

8/1/06



25 March 2008

Dear Members of the Cultural Affairs Committee,

I write to request the Committee's support for the fall 2008 New Writing Series, an innovative literary arts program sponsored by the English Department and the National Poetry Foundation.

The amount we request, **\$4,000**, is less than one-half of the projected operating budget for the fall Series of **\$11,307**. The majority of the financial support for the Series will be provided by the English Department, through its Elliott (\$4607) and Ellis (\$1200) funds. A co-sponsorship with the Honors College (\$1500 for African American performance poet Tracie Morris) makes up the remainder of our funding package. The detailed budget appended to this letter provides an overview of projected expenses and revenue sources.

The fall Series is projected to comprise seven events featuring eight writers, including three nationally prominent fiction writers (Lydia Millet, Diane Williams, and Davis Schneiderman), four poets from the United Kingdom (Alan Hasley, Geraldine Monk, Tom Pickard, and Tom Raworth), and the multi-talented African American poet and sound artist Tracie Morris. Capsule biographies of all eight writers are appended to this letter.

Over and above the excellent credentials of the individual writers forecast for the spring Series, we believe that there are other compelling reasons to support the New Writing Series. I'd like to call special attention to the **excellent attendance** numbers for fall 2007 (average per event of 70 people) and so far this spring (average per event of 60 people), which are *very* healthy for a campus-based series that foregrounds experimental literature.

I am also very proud of the work we've done to maximize the impact of real-time events within the emerging **new media** context. The NWS blog has received 13,000 page views since its launch in fall 2006 and has more than doubled its traffic since this time last year. Our two Facebook groups, created this fall, have more than fifty members and reach many more people still with event and Series information. Just this spring we joined the newly-launched LibraryThing Local network. And we'll be making NWS content (sound and video files) available through UMaine's iTunes U beginning this April. (A list of the URLs for these projects is appended to this application.) The real-time event in front of a live audience remains our Series' anchor point, but using the web to extend brief visits into lasting on-line presences is an effective way of maximizing the return on the investment it takes to bring people to campus.

Some other reasons for supporting the NWS:

- **A cutting-edge research university with an institutional commitment to innovation deserves literary arts programming that is diverse, daring, and original.** The New Writing Series is such a program. While all modes and methods of writing fall within its ambit of curiosity, we take care to ensure that writers whose work departs from, and perhaps even challenges, dominant commercial and aesthetic assumptions are given a fair hearing. Our programming is consistently among the most diverse on the campus (and by extension in the region), foregrounding ethnic, linguistic, socio-economic, and sexual diversity (see the appended document "About the New Writing Series" for details). And our programming is original: no other institution in Maine, and only a few others in the country, have shown the kind of commitment the New Writing Series has toward the full-range of contemporary literary practice. We seek to confer recognition with our programming, not just to ratify judgments made somewhere up the literary food chain.

- **The New Writing Series does a lot with a little.** For what would be a modest honorarium if paid in a lump sum to a single celebrity on campus for one evening, the New Writing Series creates a coherent sequence of events that adds a distinctive dimension to the intellectual and artistic climate on campus and in the region. The honoraria we offer are low (between \$250 and \$1000) and we economize in every way we can on other expenses (see appended budget). Because the Series has an established identity—in terms of time (Thursday afternoons), place (the Soderberg Center Auditorium), and "look" (MaJo Keleshian's bold designs, echoed in our electronic publicity)—we get more out of each individual event. This has been a key to our successful audience development. Inertia is the enemy of artistic creation: the New Writing Series creates momentum around the act of literary creation, stirring up lively conversations that resonate beyond the cube-like walls of the Soderberg Auditorium.

- **The New Writing Series has a strong local audience, but it also brings national visibility to the University of Maine.** The off-campus publicity for the New Writing Series always spotlights UMaine (rather than the English Department or the NPF): our goal is to keep Orono on the national map when it comes to the literary arts, and to emphasize that the UMS flagship campus is at the leading edge of literary artistic practice. No other college in the state or campus in the UM system can demonstrate the depth of commitment and ongoing excellence that the New Writing Series, with the Committee's support, has achieved.

- **Literary culture is an essential piece in the "creative economy" puzzle.** A university campus that fails to stay in touch with contemporary literary practice is depriving itself of access to the fresh thinking that writers, often in advance of their colleagues in other disciplines, bring to the world around us. The literary arts

are essential to the creation of an atmosphere of free exploration of any and all aspects of contemporary existence, an atmosphere as decisive in the sciences as in the humanities.

• **The "New" in New Writing Series.** We have been fortunate to receive Committee support for the NWS in the past and we are deeply grateful for it. But the enduring institutional framework of the Series should not mask the fact that we bring new voices and visions to campus with every fresh season of the NWS. We are, in other words, offering "new programming" for the Committee's consideration, programming that will disappear from the cultural calendar without your support.

I have included an itemized budget (using an Excel spreadsheet in lieu of the supplied form) for the fall 2008 New Writing Series. Our travel policy allots to invited writers "up to \$500 for travel" (note that airfares even from the Northeast often exceed that sum in the current economic conditions). We work with individuals to minimize that expense whenever possible. Accommodations are for two nights at the University Inn in Orono at fall season rates of \$82 (single). Meal and reception expenses **do not** factor into our request for Committee support: they are included here for informational purposes only. In those cases where scheduling or other difficulties preclude a proposed writer from participating in the Series, we seek replacements of comparable rank and reputation to fill the slot. I believe that the other items should be self-explanatory, but I am more than happy to answer any questions that may arise.

Thank you for your consideration of this request.

Sincerely,



Steve Evans

Associate Professor of English
New Writing Series Coordinator

Bio-bibliographical Information for Proposed Readers (Alphabetical)

ALAN HALSEY

Alan Halsey (b. 1949) is a British poet, publisher, book-seller, and visual artist who began publishing in the late 1970s. His collection of poems include *Five Years Out* (1989), *Wittgenstein's Devil* (2000), *Marginalien* (2005) and *Not Everything Remotely* (2006). In addition, his prose works include *The Text of Shelley's Death* (1995) and *A Robin Hood Book* (1996). Among his collaborative works are *Fit to Print* with Karen Mac Cormack (1998), *Days of '49* with Gavin Selerie (1999) and *Quaoar* with Ralph Hawkins and Kelvin Corcoran (2006). He is the author of several essays on Thomas Lovell Beddoes and the editor of the later version of *Beddoes' Death's Jest-Book* (2003). His graphics have been widely published and he is the illustrator of several books including Kelvin Corcoran's *Your Thinking Tracts or Nations* (2001) and Gavin Selerie's *Le Fanu's Ghost* (2006). Halsey's text-graphic work *Memory Screen* was shown at the Bury Text Festival in 2005.

LYDIA MILLET (FICTION)

Millet is the author of five darkly humorous novels: *Omnivores*, *George Bush: Dark Prince of Love*, *My Happy Life*, *Everyone's Pretty*, and *Oh Pure and Radiant Heart*. Her third novel, *My Happy Life*, won the 2003 PEN-USA Award for Fiction. Her fifth novel, *Oh Pure and Radiant Heart* has been short-listed for the 2007 Arthur C. Clarke Award. Her new novel, *How the Dead Dream: Counterpoint*, will be published in January 2008. Ms. Millet, was previously invited to the NWS but was unable to accept because she was on maternity leave at the time, will be traveling to Orono from Los Angeles.

TRACIE MORRIS

Tracie Morris is a writer, performance poet, and sound artist. Her many awards include a New York Foundation for the Arts fellowship, and an ACC fellowship. Ms. Morris has participated in various recording projects and commissioned theatrical productions. She has collaborated with Vernon Reid as a songwriter and was featured in the 2002 Whitney Biennial as a sound poet. Ms. Morris has toured several countries and extensively throughout the United States. Her poetry has been featured in: *Longshot*, *The World*, *Bomb*, *SF Weekly*, *Village Voice*, *Resister*, *American Visions* magazines among others. She has been anthologized in *Rock She Wrote*, *Soul: Black Power, Politics and Pleasure*, *360 Degrees: A Revolution of Black Poets*, *In Defense of Mumia*, *Aloud: Voices from the Nuyorican Poets' Cafe*, *Revival: Spoken Word from Lollapalooza*, and *United States of Poetry*. Her book, *Intermissions*, was published by Soft Skull in 2003. She has been on the faculty at Sarah Lawrence College and Eastern Michigan State in Ypsilanti.

GERALDINE MONK

Geraldine Monk is a British poet. She was born in Blackburn, Lancashire in 1952. Since the late 1970s, her poetry has been published in many anthologies, most recently appearing in the *Anthology of 20th Century British and Irish Poetry*. Her many volumes include: *Interregnum* (Creation Books 1994), *Dream Drover* (Gratton Street Irregulars 1999), *Noctivagations* (West House Books 2001), *Insubstantial Thoughts on the Transubstantiation of the Text* (supplement to *The Paper* 2002), and the CD *Angel High*

Wires with Martin Archer (2001). Monk is currently the co-publisher of West House Books with Alan Halsey, her husband.

TOM PICKARD

Tom Pickard (born 1946, Newcastle upon Tyne, England) is a poet, radio and film maker who was an important initiator of the movement known as the British Poetry Revival. Pickard left school at the age of fourteen. He met Basil Bunting and was instrumental in the older poet's return to writing in the early 1960s. From 1963 to 1972, Pickard ran the Morden Tower Book Room, where he organised a series of readings by British and American modernist tradition poets. He also ran the Ultima Thule Bookshop between 1969 and 1973. During this period, he also travelled in the United States to renew friendships with some of the American Morden Tower readers, including Allen Ginsberg, Robert Creeley and Ed Dorn. In 1973, Pickard moved to London and started writing radio and documentary film scripts. His film credits include *Jarrow March* (1976), *We Make Ships* (1988), *Birmingham is What I Think With*—about the poet Roy Fisher (1991) and *The Shadow and the Substance* (1994). He directed the last three of these films. In 1974, his television play *Squire* was broadcast by the BBC. Pickard's poetry owes much to his reading of Bunting and of the Black Mountain poets, but it is also rooted in his own working class Northumbrian background. His publications include *High on the Walls* (1968), *The Order of Chance* (1971), *Hero Dust: New and Selected Poems* (1979), *Tiepin Eros: New and Selected Poems* (1994), *Hole in the Wall: New and Selected Poems* (2002), *The Dark Months of May* ([2004]) and *Ballad of Jamie Allan* ([2007]). The last three books published by Flood Editions. In 2004 he was commissioned by Sage Gateshead and Folkworks to write a libretto, *Ballad of Jamie Allan*, for the composer John Harle. The opera was premiered in 2005. A CD of *Ballad of Jamie Allan* (with Omar Ebrahim, Sarah Jane Morris, Kathryn Tickell, Bill Paterson, the Northern Sinfonia with Steve Lodder and Neil MacColl). Pickard has worked throughout his career with many musicians including Alan Hull (of Lindsifarne), Peter Kirtley and Liane Carroll, Ben Murray and Rosie Doonan, Tarras, Paul McCartney amongst others.

TOM RAWORTH

Tom Raworth (Thomas Moore Raworth) (born 1938) is a London-born poet and visual artist who has published over 40 books of poetry and prose since 1966. Raworth is a key figure in the British Poetry Revival. He lives in Cambridge, England. In the early 1960s he started a magazine called *Outburst* in which he published a number of British and American poets including Ed Dorn and LeRoi Jones. He also founded Matrix Press at this time, publishing small books by Dorn, David Ball, Piero Heliczer and others. In 1965, while working as an operator at the international telephone exchange, Raworth and Barry Hall set up Goliard Press, which published, amongst others, Charles Olson's first British collection. These ventures into publishing made a major contribution to British interest to the new American poetry of the 1960s. Raworth gives regular readings of his work in Europe and the U.S.A. and has made a number of recordings. His readings are noted for his speed of delivery. He has long been interested in collaborative work and has created performance events and texts in collaboration with musicians such as Steve Lacy, Joëlle Léandre, Giancarlo Locatelli and Steve Nelson-Raney; other poets, including Jim Koller, Anselm Hollo, Gregory Corso and Franco Beltrametti; and painters including Joe

Brainard, Jim Dine, Giovanni D'Agostino and Micaëla Henich. In 1991, he was the first European writer in 30 years to be invited to teach at the University of Cape Town.

DAVIS SCHNEIDERMAN (FICTION)

Davis Schneiderman is a multimedia artist and author of *Multifesto: A Henri d'Mescan Reader* (2006), as well as co-author of the novel *Abecedarium* (2008) and co-editor of the collections *Retaking the Universe: William S. Burroughs in the Age of Globalization* (2004) and *The Exquisite Corpse: Creativity, Collaboration, and the World's Most Popular Parlor Game* (2008). His creative work has been nominated for a Pushcart Prize and accepted by numerous publications including *Fiction International*, *The Chicago Tribune*, *The Iowa Review Web*, *Exquisite Corpse*, *3rd Bed*, *Other Voices*, *The Little Magazine*, *Gargoyle*, and *Happy*. Dr. Schneiderman is Chair of American Studies and an Assistant Professor of English at Lake Forest College, a board member for &NOW: A Festival of Innovative Writing and Art, and a contributor to NOW WHAT: a collective blog of alternative prose writers and publishers. He will be traveling to Orono from Chicago.

DIANE WILLIAMS (FICTION)

Diane Williams is the author of *It Was Like My Trying to Have a Tender-Hearted Nature*, a novella and stories forthcoming from Fiction Collective 2 (FC2) in the fall of 2007. She is also the author of *Romancer Erector* (Dalkey Archive Press, 2001), *Excitability: Selected Stories* (Dalkey Archive Press, 1998), *The Stupefaction* (Alfred A. Knopf, 1996), *Some Sexual Success Stories Plus Other Stories in Which God Might Choose to Appear* (Grove Weidenfeld, 1992), and *This Is About the Body, the Mind, the Soul, the World, Time, and Fate* (Grove Weidenfeld, 1990). Williams served as the publisher and co-editor of *StoryQuarterly* from 1985 to 1997. She has been the publisher and founding editor of *NOON* since 2000. Williams, who had to decline an appearance in the NWS in spring 2008 for scheduling reasons, will be traveling to Orono from New York.

About the New Writing Series — A Brief History

The New Writing Series was formally inaugurated in the spring of 2000 when a proposal drafted by Steve Evans in consultation with Benjamin Friedlander and Burton Hatlen received unanimous approval from the English department's Speaker and Special Events Committee, then chaired by Welch Everman. In the eighteen semesters of its existence, it has served as an instrument for investigating the state of contemporary writing here in Maine, in the U.S. and Canada more broadly, and to some extent the world (Nigerian, Australian, Jamaican, English, Chilean, and other writers have come to Orono through the Series). The Series receives primary funding through the English Department's Lloyd H. Elliott fund and has received consistent administrative support from the National Poetry Foundation, matching funds through the Cultural Affairs Committee, and co-sponsorships from a wide variety of departments and programs (the Honors College, Art, Multicultural Programs, Women in the Curriculum, Wilde Stein, Modern Languages & Classics, and others).

The primary objectives of the New Writing Series are (i) to make contemporary poetry and fiction a valued part of the cultural life at the University of Maine, (ii) to broaden the University's local, national, and international reputation as a site of vibrant cultural exchange and creativity, and (iii) to cultivate links within the University as well as between the University and area secondary schools that foster imaginative approaches to thinking about contemporary literary practices. Whereas developing an audience for individual events can be difficult, a Series creates an ongoing context for the exploration of contemporary writing and signals a more serious level of commitment to the inclusion of the literary arts in the cultural repertoire of campus and community life.

Since 2000, the Series has hosted more than 120 events, featuring more than 155 individual writers, and it has earned a loyal local audience (typical event attendance ranges between 40 and 150 people) as well as a strong national reputation. Extended residencies by Robert Creeley (between 2000-2003) and Alice Notley (2004) have been coordinated in conjunction with the Series, as has a Libra Professorship that brought four African American poets—Jay Wright, Jayne Cortez, Lorenzo Thomas, and Amiri Baraka—to campus in 2001.

A Series weblog was created in the fall of 2006 and a substantial archive of materials of research and pedagogical value (countless hours of sound recordings, videotapes of live readings, forty professional quality digital-video "Poet Profiles" of NWS participants) has been carefully gathered and organized over the years.

The New Writing Series on the Web

The New Writing Series blog (main source for NWS news)

<http://nwsnews.wordpress.com/>

The New Writing Series on LibraryThing Local

<http://www.librarything.com/venue/18404/UMaine-New-Writing-Series>

The New Writing Series on Facebook (registration required)

<http://www.facebook.com/group.php?gid=2511086192>

<http://www.facebook.com/group.php?gid=2384569801>

The New Writing Series on UMaine's iTunes U

<http://www.umaine.edu/itunesu/>

(click "Open Umaine on iTunes U" in upper right, then scroll to
"Courses—English—New Writing Series")

Cultural Affairs/Distinguished Lecture Series Fund

Budget Proposal Form → PLEASE SEE SPREADSHEET

Applicant/Organization: NEW WRITING SERIES (ENGLISH + NAT'L POETRY FOUNDATION)
Responsible Officer: STEVEN R. EVANS
Event Title: FALL 2008 NWS
Event Date: SEPT. - NOV. 2008

Total Program Budget:

Amount Committed by Applicant Organization:

Total Amount Requested from Other Funding Sources:

Please List Sources & Amounts below:

<u>HONORS COLLEGE</u>	<u>1500</u>	}	<u>11307</u>
<u>ENGLISH - ELLIOTT</u>	<u>4607</u>		<u>8219 5807</u>
<u>ENGLISH - ELLIS</u>	<u>1200</u>		<u>1500</u>

Amount Requested from CA/DLS Committee:

Revenues, if any, expected (fees, ticket sales):

4000 *

0

Budget Breakdown of Expenses and funds to be used:

Honoraria/Services (explain below)

CADLS

Other

\$ _____

\$ _____

PLEASE SEE SPREADSHEET

Travel

\$ _____

\$ _____

SEE SPREADSHEET

Lodging/Meals

\$ _____

\$ _____

Advertising

\$ _____

\$ _____

Printing

\$ _____

\$ _____

Supplies and Materials

\$ _____

\$ _____

Other (must specify below)

\$ _____

\$ _____

SEE SPREADSHEET

Total Expenses from CA/DLS funds:

\$ 4000 *

Total Expenses from other funds:

\$ 7,307

(These two totals should equal the "Total Program Budget" listed above)

*These amounts should be identical and should not exceed 50% of the total program/event budget. Please note that CA/DLS funds may not be used for receptions and do not normally fund UM employee wages. If an award is granted based on this proposal, reimbursement of expenses will not exceed the total CA/DLS request and will be limited to the types of expenditures outlined above.

I	Event Expenses		travel by	travel from	trav allotment	accommod	meals	cosponsor	Tent. Date
	writer	honorarium							
1	Millet, Lydia	\$300	air	Los Angeles	\$500	\$164	\$50		23-Oct
2	Williams, Diane	\$1,000	air	New York	\$500	\$164	\$50		18-Sep
3	Schneiderman, Davis	\$300	air	Chicago	\$500	\$164	\$50		2-Oct
4	Halsey, Alan	\$300	air	Ohio	\$500	\$164	\$50		20-Nov
5	Monk, Geraldine	\$300	air	Ohio	\$500	\$164	\$50		20-Nov
5	Pickard, Tom	\$500	air	New York	\$500	\$164	\$50	Honors	9-Oct
6	Tracie Morris	\$1,000	air	New York	\$500	\$164	\$50		tba
7	Tom Raworth	\$500	air	Boise	\$500	\$164	\$50		tba
	totals	\$4,200			\$4,000	\$1,312	\$400		
II	Fixed Expenses		Service	Note					
	Agent	Expense							
	MaJo Kaleshian	225	Poster Design						
	Printer	200	Poster Printing						
	Marketing Dept	470	Event Taping						
	Pulp & Paper	donated	Room	\$350 value					
	Local print news sources	500	Advertising						
		1395							
III	Total Series Expenses								
	Honoraria								
	Honoraria	4200							
	Travel	4000							
	Accommodations	1312							
	Meals	400							
	Fixed	1395							
	total	11307							
IV	Overview								
	Elliott Commitment								
	Elliott Commitment	4607							
	Ellis Commitment	1200							
	Honors Commitment	1500							
	Cultural Affairs Request	4000							
		11307							

Cultural Affairs Committee

and

Distinguished Lecture Series

c/o Wanda Madden-Carr

201 Alumni Hall

University of Maine

April 16, 2008

To: Steve Evans

From: Kathleen March & Dan Sandweiss, Co-Chairs

On behalf of the Cultural Affairs Committee and Distinguished Lecture Series, it gives me great pleasure to inform you that your proposal, "New Writing Series Fall 2008", has been awarded \$4,000.

Please contact Wanda Madden-Carr at 1-1516 to discuss the procedures in place for the submission of financial expenses related to this award at your earliest convenience.

The following acknowledgement is required on ALL promotional material: *This event was supported in part by a grant from the Cultural Affairs/Distinguished Lecture Series.*

Attached is a form for your use to summarize the benefits derived from this grant. This form should be submitted within 30 days after the conclusion of the event. Timely submission of your summary will be considered as part of any future funding requests.

The Cultural Affairs Committee members congratulate you and wish you much success on this project.

CULTURAL AFFAIRS/DISTINGUISHED LECTURE SERIES
GRANT REPORT FORM
New Writing Series Fall 2008

The UMaine New Writing Series received \$4000 in support from the Cultural Affairs/Distinguished Lecture Series Committee for literary programming in the fall semester of 2008.

The NWS hosted seven events featuring nine writers and attracted a cumulative audience of 500 people to campus (individual event audiences ranged from 40 to 175; the event average was 71 people). All events were documented on digital videotape and will continue to reach interested members of the local and national community through on-line archiving. Only poet Tracie Morris, of the writers described in the original grant application, was unable to accept our invitation; the well-established British poet Tom Raworth was brought in her stead.

The total operating costs for the fall 2008 season came in under budget at \$9253. The \$4000 contributed by CA/DLS accounted for less than 50% of the expenses, with the English Department's Elliot and Ellis Funds contributing \$4253 and the Honors College contributing \$1000.

Detailed individual event reports are archived for public access on the NWS blog at

<http://nwsnews.wordpress.com/category/event-reports/>

Respectfully and gratefully submitted by Steve Evans, Associate Professor of English and NWS Coordinator.

I		Event Expenses													
att	writer	honarium budgeted	actual	travel by	travel from	trav allotment budgeted	actual	accommod budgeted	actual	meals budgeted	actual	cospensor budgeted	actual	TOTAL budgeted	actual
	FICTIO	\$300				\$500		\$164		\$50		\$0		\$1,014	
	65 Millet, Lydia	\$900		air	Los Angeles	\$500		\$164	\$0	\$86	\$86	\$0	\$0	\$1,714	\$986
	60 Williams, Diane	\$1,000		air	New York	\$500		\$164	\$316	\$50	\$119	\$0	\$900	\$1,492	\$1,492
	40 Schneidman, Davis	\$300		air	Chicago	\$500		\$164	\$0	\$50	\$69	\$0	\$0	\$1,014	\$999
		\$1,600	\$2,730			\$1,500		\$492	\$316	\$150	\$274	\$0	\$900	\$3,742	\$3,477
	POETRY														
	60 Halsev, Alan	\$300		air	Ohio	\$500		\$164		\$25		\$0		\$1,014	\$711
	Monk, Geraldine	\$300		air	Ohio	\$500		\$164	\$314	\$50	\$25	\$0	\$0	\$1,014	\$711
	175 Pickard, Tom	\$500		air	New York	\$500		\$164	\$0	\$50	\$15	\$0	\$1,000	\$1,214	\$1,174
	50 Tom Reworth	\$500		air	Boise	\$500		\$164	\$218	\$50	\$141	\$0	\$0	\$1,214	\$1,331
	50 Nancy Kuhl	\$0		air	New York	\$0		\$0	\$0	\$0	\$60	\$0	\$0	\$0	\$141
	Richard Deming	\$0		air	New York	\$0		\$0	\$276	\$0	\$60	\$0	\$0	\$0	\$917
	0 Trade Morris	\$1,000		air	New York	\$500		\$164	\$0	\$50	\$0	\$1,500	\$0	\$1,714	\$0
	500	\$2,600	\$2,850			\$2,500		\$820	\$1,122	\$250	\$326	\$1,500	1000	\$6,170	\$4,985
II		Fixed Expenses													
	Agent	Expense budgeted	actual	Service	Note										
	Majo Kaleshian	\$225		Poster Design											
	Printer	\$200		Poster Printing											
	Marketing Dept	\$470		Event Taping											
	Pulp & Paper	\$0		Soderberg	\$300 value										
	School of Performing Arts	\$63		Minsky											
	Local print news sources	500		Advertising											
		\$1,395	\$791												
III	Total Series Expenses	budgeted	actual												
	Honoraria	4200	5580												
	Travel	4000	1438												
	Accommodations	1312	844												
	Meals	400	600												
	Fixed	1395	791												
	total	11307	9253												
IV		Overview													
	Elliott Commitment	budgeted	actual												
		4607	3353												
	Ellis Commitment	1200	900												
	Honors Commitment	1500	1000												
	Cultural Affairs Request	4000	4000												
		11307	9253												