

Notes On A Red Morning

A Quarterly Newsletter on Publishing and Poetry

Volume Two: Issue One

Introducing Jen Tynes

Author of The End Of Rude Handles discusses her first collection

Spring 2006

Behind the Scenes

Publishing Costs

How was writing a book different then working on individual poems?

I started working on *The End Of Rude Handles* in June or July, 2004. Though I think of it as a long poem now, I started the project by writing one poem, or page, a day, and I had no idea how they would come together. Most of the writing was finished by September, 2004, and then I spent several months revising and organizing. In March or so of 2005 I wrote the essay at the end, which helped me clarify my purpose and led to some more revisions. The process of working on a big project seems pretty natural – you get up every day and write, and what you wrote on Monday leads somehow to what you will write on Tuesday.



How difficult was it to incorporate individual poems into a book-length manuscript?

Sound was really important to me in this piece – how one poem naturally follows the next. I read this manuscript out loud over and over and over; I taped myself reading it, and I read it to friends. I went hoarse reading it. Pages I loved had to be cut because they did not fit into the movement and intent of the book. I knew that would happen, but it was still hard to cut things I loved.

There's no better way to prevent "the end" of something than by pronouncing it

Why is the book titled "The End Of Rude Handles?"

There's no better way to prevent "the end" of something than by pronouncing it; I like the innocence of such a pronouncement. This is a meditation on broad implements and rough names.

What were some other titles you considered? Why?

There were lots of titles. I fell in love with titles in and for this book, imagined them on handmade placards and yard signs. Titles are very much a part of this poem's language.

In our last newsletter, we looked at the cost of getting a book printed. In terms of unit cost, printing a book is relatively inexpensive. Red Morning Press paid approximately \$2 per book to print Sean Norton's *Bad With Faces*.

When it came to price the book for resale, we included the printing cost as well as other costs in order to justify the list price of \$12. The following is an incomplete list of other costs associated with publishing and selling a book:

1. Incorporation
2. Bar codes
3. ISBN
4. Design software and fonts
5. Web site hosting
6. Marketing collateral: business cards, post cards, etc.
7. Royalties
8. Copyright registration
9. Supplies: envelopes, labels, etc.
10. Shipping
11. Discounts to distributors, including Amazon, PayPal and bookstores
12. Accountant fees

In future issues, we'll explore each of these items in detail. For more information on the printing process itself, visit www.redmorningpress.com.

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Jen Tynes

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What surprised you about writing a book?

The same things that surprise me, everyday, when I write. How one word changes what follows it, and so on. How the intuition muscle develops.

What do you think are the characteristics of a good book of poems?

That's a pretty broad question and any answer I can give will have to be equally broad. I'm always being surprised by what makes a good book of poems. I like to feel how a poem changes, moves into new territory, from one line to the next. I like sharing the author's own surprise at what has happened in and to their poems, through their poems, though who knows how often I am accurate in sensing these moments. I like the notion that someone has said something to me, in poem, that could not and would not be gotten to, much less said, in any other way—the sense that something actually happened, clicked, through the act of writing.

What would you do differently if you could?

With regard to writing? Nothing that I can think of. I guess I'd like to write more, but I really enjoy eating and sleeping and riding around in cars. I could list some of my more general regrets, but they distract. If you want to do something differently, with regard to writing, you just do it, don't you? What's to stop you?

What prompts you to write poems?

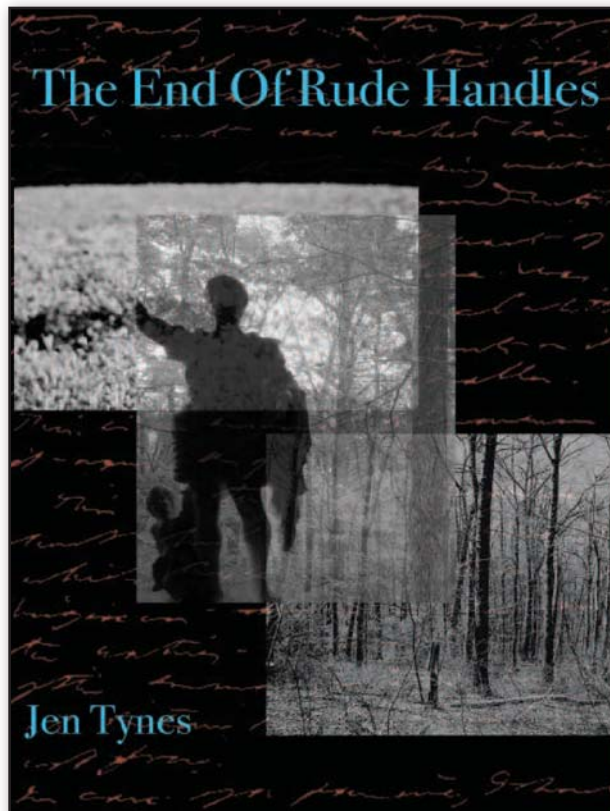
I am usually prompted by language, but I do not, by any means, see language as an end. I love language, I live in language, but I don't like to get stuck in it, isolated by it. I hear a fragment of language that burns me, shocks me, reverbs, something, and I work it over 'til I understand why, until I am closer to understanding, or until I have somehow expanded the field, or narrowed the field, or found some satisfaction. That's one general purpose I see for a poem.

What's this book about?

What it means to make something, what it means to be self-reliant. At one level, neither "making" nor "self-reliance" are possible, but how do we understand and navigate those notions.

Your first book has been published. Now what?

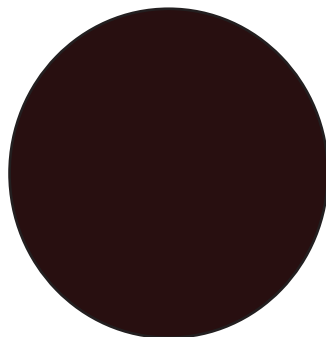
Like I said, I don't really think of book-writing as some exercise separate from writing, and I am, of course, still doing that. I am currently teaching composition classes, working on one big project that may split into two big projects, and trying to spend some time working on and with horse less press. I enjoy reading out loud, especially this piece; I'd like to do some readings from *The End Of Rude Handles* in 2006.



AWP on the Horizon

We look forward to seeing you at this year's AWP conference in Austin Texas. Drop by our booth and say hello.

For More information, go to
<http://www.awpwriter.org/>



From the Desks of RMP

Red Morning Press now accepts
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