



EXARO VERSUS

BIBLIOTHEQUE NATIONALE

JANET KUYPERS
PROSE, STORIES, ESSAYS,
JOURNALS, BOOKS 1988-2003

THEY WON'T STAY DEAD *Book Reviews*

Janet rules. Period. There's so many feelings and emotional heartache in her works, that many of her pieces can still moisten my eyes and heave my chest even after umpteenth

readings. Sometimes raw, sometimes polished, sometimes shocking in its honesty, and always moving, Janet's writing continually manages to wring some sort of reaction from the reader. One can almost see the tears dripped on the manuscripts, nakedly displayed for all who care to see, be it her tears, or yours. It's

packed with human feelings, much of which concerns feminist issues, but don't let that put you off. This is not Riot Girl ranting, but rather the fears and feelings of a highly intelligent, articulate and talented modern woman. Very emotional, very readable and very recommended. An absolute must for poetry/prose enthusiasts.

NICK DISPOLDO *Small Press Review*

Like Sylvia Plath, Kuypers has a sense of existential rage but, unlike Plath, her rage is more incisive and focused. She is concerned with problems, whether societal or internal.

THE PROSE GARDEN

Janet Kuypers, is art director for a Chicago publishing group and publisher of her own literary magazine. Her works have appeared in print and on the Internet. Through her own experiences, she peers into the emotional fiber

(comments)

underlying society's responsibilities to itself, to its loved and unloved ones, and to its earth. She sees for us all.

LIONEL BERNARD *Washington D.C.*

I read (I Remember) twice and I must say that it was quite moving. What I like about her writing is that it is very personal and she writes as though you were holding a conversation. Keep up the good work!

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*prose collection
janet kuypers
scars publications
with penny dreadful press*



ERNEST SLYMAN
editor, Reverse
Love (Kuypers) work. Enjoy her style, graceful, charming and engaging work. I love her work.

BAST MEDIA
Cool look... in an alternative style and voice. Definitely worth reading.

GUY EDITOR, HIPNOSIS MAGAZINE
(on the writing of Janet Kuypers)
I loved (Kuypers) work....Its so refreshing...so many pieces I receive to look at are so formatted and such, and hers is so rich and from the soul.

DAN LANDRUM *Editor, Taggerzine*
My sense is that Kuypers) has a strong, articulate voice and makes insightful observations into the human/huwoman conditions.

JIM COHN
Editor, Napalm Health Spa
I was moved by the powerful sense of detail with which (Janet Kuypers) expresses her memories. Her work is excellent and should be seen.

ED HAMILTON *writer*
I was impressed by the work here, which tends toward the straightforward and unpretentious.

ANGELA UPTMOR-HERRERA
from the internet
I want to praise (Kuypers) essay on pornography. It is wonderful to know that there are intelligent young women out there that "cannot be submissive" either, and are not!!! Keep up your inspiring work; I intend to become an avid fan.

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fiction is believable when it is filled with nonfiction

*explanations come in nonfiction
look in history for your stories
and it makes the extraordinary a real possibility*

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Introduction

INTRODUCTION

ANGELINE HAWKES-CRAIG

Everything in life is a journey. The journey to self-discovery. The journey of love. The journey of survival.

In all facets of life's journey, people must make decisions. Decisions that will choose the next path to be traveled. Some of those paths lead to new and better experiences. Sometimes the traveler falls off of the path and the journey becomes arduous, perhaps chaotic, perhaps doomed.

In O. Henry's "Roads of Destiny", his character David Mignot is thrust into a cyclical journey that emphasizes the notion that no matter what path a person takes in life—the end result—that person's fate—will always be the same. O. Henry's own journey was marred by alcoholism and prison incarceration, but he managed to write over 300 tales that gave him a lasting literary legacy. Is fate predetermined? Are we just cogs in some invisible master's great machinery—all grinding and turning—just serving out our mediocre existences as parts of "a larger plan"? Can we control our destinies?

All journeys must have a destination. A jumping off point. An end result. Is death that moment of arrival—or departure? If so—is the journey of life solely about death and how we get there? Should we fear it—or embrace it? In *The Written Word*, Janet Kuypers writes, "You can't let the thought of death kill you." Can we live without the constant reminder of death? From the moment of birth, everyone begins to age, to grow, to travel one step closer to the end of the line. Can a journey be made without a thought of the conclusion, the end of the trip? Are there truly those individuals who live in the moment, taking one day at a time, never thinking of the future or what it might hold? I have never encountered such a person—some thought of tomorrow must be formulated in order to get through the present day.

Journeys. A journey of a few written words on paper dancing into a vivid image—and then into a unified collection. From a sentence to a book, the written word expands and travels bringing the reader along for the ride. A journey of whom you are—and how

you got there—how you became that person. And, when you reach the journey's end and look back upon the distance traveled, can you say as Kuypers says in "Seeing Things Differently", "Everything looks different now?" Isn't that discovery part of the journey? What sort of journey have you taken if you get to the end and everything is the same?

Life is a journey—of youth to old age—of ignorance to knowledge. Whether it is a journey to old gas station restrooms—or to the splendor and romance of Paris, France. Whether it is a journey to the hellish remnants of the concentration camp at Dachau, Germany—or to the crowning glory of the spirit of creativity at the Louvre—the journey of life encompasses change and demands evolution.

Kuypers writes, "So I now embrace change with open arms, I welcome it into my life, and I keep my eyes focused on the future, to make the best out of what I have...in order to face the challenges I give myself in the...lifetime to come." That lifetime is the journey. We cannot control each bump or pothole in life's road. Sometimes we don't even get to choose which path to travel—but all of us are in control of how we ultimately make that journey—of how we get to the end. Will you fight or will you run? Will you fade away or will you survive? Will you cower and cave into the pressures and burdens along the way—or will you stand strong, believing there must be a greater purpose to life; there must be a *raison d'être*.

The journey is yours. Bon Voyage!

Angeline Hawkes-Craig
Author of *The Swan Road*
and *Memento Mori*
August 1, 2003

(Kuypers) did a great job on it all, amazing collection and not just from a travel book perspective. I think the book gives a good insight into the complexities of the human character when confronted with grief and disappointment and in recovery and pursuit of goals/dreams. I thought it was great!

Radio Interview

INTERNET RADIO SHOW INTERVIEW

[HTTP://WWW.ARTISTFIRST.COM](http://www.artistfirst.com) 9/11/03

*Welcome to all of our listeners out there tonight. We're talking to Janet Kuypers, the author of many different poetry books, and the new novel **The Key To Believing** about AIDS and a government conspiracy. If you could tell us even more than what I've told all of our listeners about all of the different literary experiences that you do and create, that would be wonderful.*

I've written poetry for probably over twenty years and I've probably got four or five books of poetry published, starting in 1993. I run a web site for Scars Publications, and they've got everything from information about their magazines, as well as downloadable chapbooks (PDF files), there's a news and philosophy text archive, we've got sound files in our audio and video section, there's some really cool stuff there. Primarily what I'm doing a lot of now is performance art as well as trying to get my work out to people, and setting up shows, not only with poetry, but with Journals and short stories as well, and setting them up with images in a display and music in the background (because I'm a photographer and do some music in my spare time).

Janet is going to tell us a bit more about her past books.

The first book was published in 1993, it is called **Hope Cheat In The Attic**, because it is the idea of all those things you want to store up, it is a collection of thirteen years of poetry and prose and art from me. The second one is called **The Window**, and that one has a lot of writings that are parts of their own series. Some are stories, and are parts of a series of what people tell you, and this was the window I was looking through. The third book I did probably has the best title of them all; it's called **Close Cover Before Striking**.

I like that one too...

The byline says, “the book of poetry, prose, political essays, artwork and philosophical rants ... so I get to delve into having more essays and philosophy in my work, instead of just having lists of poetry. I did a very short novel in letter form, called **Autumn Reason**, and I also did a spiral-bound book all about the clash between the sexes, because long ago I did work as an acquaintance rape workshop facilitator, and got to hear people’s stories about dealing with rape - stories about what people have heard or about what has happened to them, so I have this book called (**Woman.**), which has a bunch of pieces, some never published, a lot of short stories, and the last, or more recent, wide-spread book of poetry is called **Contents Under Pressure**. And that one also has quite a few short stories, and a lot of political pieces and essays in it, probably more than in any other book. I’ve done a few small printing runs of books, another woman’s book called **The Average Guy’s Guide (To Feminism)**, and I also did one after traveling around the United States by car with a friend called **Changing Gears**, and it was a bunch of journal entries and stories about going from state to state and what we saw, and what bizarre experiences we’d go through in meeting new people and finding a place to stay. Those were most of them, expect the bug, huge novel, the six hundred-fifty page opus called **The Key To Believing**. It’s a private printing, which we have done right now for it, I’m working with agents right now to get it trimmed down for dealing with a publisher. But that book is about medical researchers that are looking for a cure, or medicines for AIDS patients, and one of them stumbles upon information that leads them to believe that there is a government conspiracy about the origin. And that they may also possess the cure for AIDS. It always started off with a more intelligent bent on learning more about the virus, but it then also becomes much more action-packed, about trying to figure out how to save lives, save their *own* lives when they got this information, from agents.

Now I, Jade Logan, have read this book, and she did keep my interest all the way to the end.

All those pages?

Yes. Now, I have a bad habit when I find something not quite interesting, I skip over it, so I’m glad you’re going to an agent but I did read all the way to the end, I didn’t skip any large portions, like I have in some other people’s books...

Well, that’s good to hear. Thanks. I know there are a lot of details and a lot of information in there, so there’s a lot that goes on within the story, I mean learning about the virus and learning how to live a healthier life is one thing, but learning about the fictional aspect, the government angle on having a cure or learning about the creation of AIDS, is another one altogether.

The main character in the book is a researcher, who's researching into AIDS drugs that help people that have AIDS, and she finds out in the story, what is it the CIA, or some part of the government, had supposedly created AIDS and had an instantaneous cure for it.

Because they had the base components of the virus to begin with, they were able to create a cure for it. That's the story behind it. And then she first had to actually figure out if that information was true or not, because she was only getting bits and pieces of evidence. And she's a researcher, she deals with science, so she's trying to grapple with and learn more about what's going on. And then the people she gets this information from, they start dying, and suddenly she's like, "Why are they- what's happening...?" and then she starts trying to get more pieces together to see if there's any truth to this story. And then she tries to see if there's anything she can do to actually fight the all-powerful government, to be able to help people out at all.

Definitely a mystery, thriller, conspiracy theory type book, all wrapped into one.

Yeah, I don't know what you'd call it. Is it a mystery? Well, there's mystery to it, but there's so much in there...

And there's a lot of philosophy in there, because I think the main characters possess qualities you don't quite often see or read or hear about. But she was able to figure out, with using as much science to find out what she could, and those things are what gave her that kind of drive that people don't often experience.

*In the book that you sent me, **Hope Chest in the Attic**, at the beginning of this you did say that some of the items mixed fiction and...*

Oh yeah, that's what I'd usually say about most everything I've written, I mean, usually if you're going to write something down, even if it comes from something that you've understood or experienced or lived through, your own interpretation of it, versus how other would see it, might seem fictitious. Everyone puts their own spin or interpretation on things, and the words you choose to use are a way to get an emotion across to the reader. So I would say that even when there are elements of truth in something written of mine, there will also always be something to make the writing stronger, which might be a bit of fiction.

Would you like to tell everyone how your writing process usually goes?

Well, I don't think I ever have writer's block, because I only choose to write when I think of something worthy of writing about. So I don't write daily and constantly... The only time I've ever had a deadline was with this most recent book, **The Key To Believing**, and I had made a decision that I was going to work on it when I was on a trip and away from other distractions, and because I had nothing in front of me, and when I said I wanted to work on the novel, I actually finished the first draft of the novel. I had

an idea of what I wanted, and I generated an outline, and I previously had time to think about what the main characters would feel and how they would act in any situation, so I was then able to start writing the major content of the novel all at once.

I don't go through writer's block, because I'll only write if I *feel* like it, I mean I wouldn't call that writer's block if I just don't happen to feel like writing a short story or a poem. Often with writing a poem, it usually comes up after one moment, and I sit down and I write the entire poem at once. When I write like this, I do so because I need to get it out of my system, so I try to think of a way to put it to words, because if I can do that, it will help me to process bad experiences and events that I have seen or gone through in, my life, and it will help me get it out of my system, which can also become therapeutic.

Is that why you frequently write about women's issues, and why you studied them in college?

My writing would be about things like that, and no, I'm not the woman that went up in a meeting and asked what could be done to help prosecute a rapist, I'm not the woman that said I was raped six days ago, but this is what you write about, because this is what you see around you, and I put myself into the element to hear all of these things. So yeah, a lot of women's issues will come out, I don't try to make my work scream for women's issues.

I don't think **The Key To Believing** is a woman's issue at all.

No...

I mean, the lead character is a female, she's a female researcher, but she's a very hard-working, and she doesn't think of herself in those ways, so I don't necessarily think of that as an 'empowering woman' issue when I wrote that novel. She's just a woman, and like others, is hard working, driven and very intelligent.

I'd like to remind everyone that you're listening to the ArtistFirst Network, and this is the Authors First Show, I am Jade Logan, your host, and I'm interviewing Janet Kuypers, who has written many different poems, essays, a novel or two, and does lots of performance work in the Chicagoland area.