

## **Maayan**

### Editor's Statement

a.

We are proud to present the first issue of **Maayan** (Fountain), a magazine of prose, poetry, arts and ideas. Most of the contributors participated in events produced by The Free Academy. In this sense, **Maayan** is more of a manifesto than a periodical.

b.

*The Israeli Air-Force Magazine* is the name of the Israeli Air-Force Magazine – many prefer the anonymous vibrations of bombs detaching from fighter jets onto civilian neighborhoods, over face-to-face combat.

*The Israeli Air Force Magazine* can be considered the opposite of **Maayan**. The Free Academy is a literary circle that has always preferred face-to-face encounters.

We have held hundreds of poetry readings, exhibitions, public discussions, lectures, film screenings and political demonstrations.

c.

It is surely easier to stomach the poetry of morose misgivings and heartaches: grumbling, whining, lamenting, depressing, as dry as the paper upon which it is written, as dark as the ink with which it is printed and as big as its chosen font.

This poetry's time has run out. It now lays on the kitchencounter moist, brownish, shabby and defeated, like a used tea bag.

d.

**Maayan** is a display window to new poetry. It is modern, in the same sense that car magazines revel in vehicles with special new gadgets, an extra gear, or a mechanism that can reduce pollution.

It is electric poetry. **Maayan's** poetics lustfully suck and incorporate any linguistic register and layer. **Maayan** is comprised of many short poems, but none is small.

These stories and poems are not beholden to the depression that can be found in well-fed chaps, always interested in themselves instead of curiously examining their environment. The poets of **Maayan** relish the characteristics of The Middle East.

They are taking their heads out of the car window, shouting at the wind. Consumed with desire, they take in the smell of exhaustfumes.

e.

In its journey to the shelves, **Maayan's** poetic proposal entails a risk: according to preconceived standards, it is not clear if it qualifies as poetry at all. **Maayan's** poets write, like a child riding a tricycle through heavy traffic.

Our aim is not to write good poetry; is there a more insulting description of poetry than *good*? We want beautiful poetry, flooded with sun.

Yours,

**Maayan**

## **Eli Eshed / The Man Who Came From the Future**

[Prologue]

*“It takes merely five fingers to run the Galaxy  
and only thirteen fingers to rule the Universe...”*

David Avidan.

Science Fiction has gained little interest among conventional authors of Hebrew literature. Even when incidentally a Sci-Fi story had come under their hands, they would prefer to classify it as “Literature” rather than Science Fiction.

This was not the case for poet David Avidan (1934-1995). He was obsessively charmed by Science Fiction, and Science Fiction was one of his major poetic influences.

The company he founded was called “The 30<sup>th</sup> Century Corporation”. Avidan described himself as a man of the 30<sup>th</sup> Century, an immortal traveler from a different time, who by mistake ended up in provincial Israel.

When asked whether he’s indeed a traveler from the future, he never denied it, although he insisted that he was not breaking the rules of the Galaxy. “I come from the future, and my staying in the present is only temporary”, Avidan claimed in an interview. “I feel nostalgia for the future, not for the past. I remember things ahead”. Time and again he expressed his hope for mankind to reach a certain level of development, that would enable it to comprehend his messages from the future.

Avidan was inconsistent about his whereabouts in the future. On different occasions he told his friend and “Now” (“Akhshav”) editor, Prof. Gavriel Moked, that he is actually an alien who reached planet earth from another planet called “Avidanco”. He planned on returning there some day. Avidan believed his alien/futuristic origins gave him powers and knowledge useful for humanity. He even tried to contact NASA in order to persuade them to use his extremely developed skills on different aspects of astronomy.

[The material in English consists of abridged versions of the pieces in **Maayan** magazine]

## **Rinat Berkovich / Give Occupation a Chance**

[Prologue]

Lately I happened to arrive at the Jordanian summer vacation city of Aqaba. During my trip, I was amazed to discover that although the peace with Jordan has already lasted years, Israelis, who are well known for their intensive journeys to Third-World countries, are not rushing to fulfill their right to enter Jordan.

Jordan is probably one of the few countries in the Middle East, and the world, in which you won't be meeting Israelis. Compared to Jordan, it seems that the giving back of occupied Sinai to the Egyptians marked the start of a new kind of conquest; a conquest of tourists, not by guns, but by Bikinis.

Israelis visit Sinai time and again, but only few of them would continue into the inner parts of Egypt, to the metropolitan cities of Cairo and Alexandria. I asked some friends how come. How is it possible that they have never visited the peaceful neighboring kingdom? Why haven't they made it to Cairo? The answer is clear – We have never occupied them, therefore we never visit. Put in another way – to enjoy the fruits of peace, you must occupy them first.

**Roman Baembaiev / First letter to the Minister of Interior Security**

July 8, 1999

Dear Sir,

On July 2, 1999 you spoke on the radio about the need for the government to support non-commercial art. This encouraged me to address you.

I believe that an artist is obliged to find its audience and not the other way around (for example I've established "Antigoy" – An academy to fight Paganism, which intends to serve as a meeting place for artists and clients of the Carmel market in Tel-Aviv).

Therefore, I've got an immense interest in having poetry evenings in prisons. I am confident that such a project will be in the interest of all concerning and may lead to unpredictable positive results.

We must not forget that during different eras of history, prisons were the homes of people such as: Cervantes, Marquise De Sade and Dostoyevsky, among many others. I would be glad for your cooperation in promoting this project.

Sincerely yours,

Roman Baembaiev

### **Kineret Luria / Three Poems**

I would like to tell you what  
A cheat I am, but  
My mouth zips  
And I become a silent manly trouser.  
\*

They always talk about the mother, regarding postpartum depression. And what about the child?  
\*

We shall forever speak of the Holocaust  
As if it was gum stuck under some desk in school  
And it's not our fault.

### **Yuval Zucker / In Praise of The Elevator Boy**

The advantage of being an elevator boy  
Is that you never wait for the elevator to come.  
The disadvantage,  
Is that having finally reached the top  
You already must go down.

### **Merav Cohen Nehemia / Poem**

Every eye has a head that grips it by the hand  
However I apparently lack  
What it takes

To blink.

## **Joshua Simon/ Taken from his autobiography 'The Prince - Joshua Simon'**

### **C – Conquests**

The first girl I kissed with was from the Netherlands – Her name was Jenni. She came from Leyden, a city between Amsterdam and Rotterdam, where Mahler and Freud met. The meaning of Leiden in German is suffering. The first girl I had sex with lived in Shimon Peres' building. I was with a girl that, in the darkness, looks like Angelina Jolie, I was with a girl that looks in the darkness like Nicole Kidman, and another one that looks in the darkness like Audrey Hepburn.

### **L – Literature**

Every Friday I sharpen the pencils.

### **W – Women.**

Usually, I get nervous when a pretty girl enters the room – I feel I have competition.

**Yoni Raz Portugali / Two Poems**

\*

When I speak  
It's not a dialogue  
It's a press conference

\*

I'm not a poet  
I am a burner

## **Roy “Chicky” Arad / Military and Security aphorisms**

The proportion of Israeli people who wants war is the same portion that makes the TV programming schedule such a bore, that’s the reason why TV here will always be awful.

The two most pathetic things are retired military men and menus with puns. However, the combination of retiring military men holding menus with puns is agreeable.

If you feel on the verge of losing the battle, it is a great time to mock the enemy.

## **English abstracts:**

### **Michal Pashtan / Three Poems**

\*

To weep  
On the shoulders of men  
That is my new thing

\*

The radio announcer is reading the news  
There was a terrorist attack in Netanya  
He's got a candy in his mouth  
You can feel it as he's swallowing his saliva  
In his R's and H's

\*

I want to be the champion of blow jobs  
So that all men would  
Queue up in line for me  
And beg

## **Maayan – Poetry, Prose, Arts and Ideas magazine.**

**Winter 2005 / Issue No. 1 / 2nd Edition**

Editors:

Roy “Chicky” Arad, Joshua Simon

Editorial Board:

Dan Shadur, Hagai Boas, Rinat Berckovitch, Assaf Galay, Keren Green, Ari Libsker, Shira Carmi, Israel Einhorn, G. Ilan, Shelly Federman, Yael Shaham, Maayan Strauss, Marisa Katz, Rafram Chadad, Nimrod Kamer

Cover: Maayan Strauss, Self Portrait as a Fire-fighter, 2003

Back: Freddy, E.T, 2004

Design: Kerem J. Halbrecht, ZHE Architectura

Public Relations: Maayan Amir

Hebrew text editing: Keren Green, Niza Hozez

Published by: Shadurian Publishers & The Free Academy Israel

[www.maayanmagazine.com](http://www.maayanmagazine.com)

[thefreeacademy@yahoo.com](mailto:thefreeacademy@yahoo.com)

P.O.B 16277

Tel Aviv-Jaffa 61162

Israel

Maayan magazine is supported by

Mifal Hapais – Israel Lottery Council for the Arts

English Translation:

Daniel Leshem and Gali Barhush.

Contributors in this issue:

Yoni Raz Portugali, Kineret Luria, Keren Cytter, Dan Daor, Michal Pashtan, Roman Baimbaiev, Hamutal Einhorn, Tali Herdeval, Yuval Zucker, Eli Eshed, Oded Naaman, Boaz Lavie, Roe Rosen, Merav Cohen Nehemia, Tali Shamir, Stavit A. Sinai, Itai Meirson, Ran Keidar, R. Zussman, Michal Dar, Amir Naaman, Yaakov Franshis, Liat Simon, Yael Netzer, Amiram Harlap, Zvi Elhyani, Samira Saria, Maayan Strauss, Ohad Meromi, Ari Libsker, Rafram Chadad, Michal Helfman, Rinat Berckovitch, Alisher Navoiy, Freddy, Noa Yaari, Shelly Federman, Ephraim Lipshitz, Andy Heller, Esther Schwarzman Halbrecht, Heiner Müller, Boris Vian, Antoine Roger Bolamba, Igor Isakovski, Asmir Kujović, Vladimir Ilievski, Oren Anavi and Henryk Stażewski.



**The Free Academy**