



Age of the Demon Tools

Mark Spitzer

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What Others Say about *Age of the Demon Tools*

You have to slow down, and absorb calmly, the procession of gritty, pointillist gnarls of poesy that Mark Spitzer wittily weaves into his book. Just the title, *Age of the Demon Tools*, is so appropriate in this horrid age of inappropriate technology—you know, corruptly programmed voting machines, drones with missiles hovering above huts, and mind reading machines looming just a few years into the demon-tool future. When you do slow down, and tarry within Spitzer's neologism-packed litanies, you will find the footprints of bards such as Allen Ginsberg, whose tradition of embedding current events into the flow of poesy is one of the great beacons of the new century. This book is worth reading if only for the poem "Unholy Millennial Litany" and its blastsome truths.

—Ed Sanders, literary icon

Only dumbfucks will not read this book and exult. Spitzer's furious epic is a supremely satisfying blasphemous gorgeous cantankerous yowl for a generation of hep-infected-cats neutered by American supremidiocy. He has managed—quite un-nicely, thank you!—to tweeze every bloody splinter from our polluted and polluting culture. His Missouri misery odyssey ra[n]ges from big bass to big brass, from celebrity bodies to celestial bodies, from a micro-war between the blustering hero-narrator and local developers bent on greed and eco-genocide to a macro-war between the US government and practically everybody else, including its own soldiers. Most rewarding is Spitzer's renovated language that, read and screamed aloud, bends and twists and curls the tongue so erotically that orgasm is a valid conclusion. Really.

— Debra Di Blasi, author of *The Jiri Chronicles & Other Fictions*

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Triage of daily life and text, mines in the headlines, flat faced mutancy in the details of man's folly and avarice, rapacity and ballsack confusion, set against an individual pastorage amid the cowpies, text addled by brush, "angry vines," and "channel cats with mongo backs," sluiced with wind and wave, in turn set against the maw of what increasingly seems to no longer exist, green world of birdsong, face of simple intention, word strong as bough, and so forth (and yet . . .). Text with an edge like a serial killer's holiday in a target rich environment, the monkeyward of Washington, or the plains of Iraq and Afghanistan, corporate board rooms and city council meetings clotted with preening inanities in the form of the human, etc., the text's language slick as a lineman's clit, doffing a nod to the warbled wordexterity of Burgess and the wee ones who sleep in eaves, all woven with the witchery of electronic missives, condensing words to mush. Spitzer in battle-rut (Moloch panting beneath.)

—Skip Fox, author of *At That*

About Mark Spitzer

Mark Spitzer (poet, novelist, literary translator, essayist and muckraker) grew up in Minnesota and lit out for the University of Colorado, where he earned his MA in 1992. He then ended up as Writer in Residence at Shakespeare & Co. in Paris, where he translated manuscripts by French criminals and misanthropes. After a few years being Bohemian, Spitzer went back to America and the big old ugly fish he loves (ie, eely bottom feeders, primitive gar and monster cats) and got a job as the Assistant Editor of the legendary lit journal *Exquisite Corpse* (which, ironically, had created him into the bastard child of American avant-garde letters just a few years before). He then goofed his way through an MFA at LSU, got a professor job up in Missouri, and taught creative writing at Truman State University for five years. He is currently a professor of writing at the University of Central Arkansas in Toad Suck, AR. His books include *The Pigs Drink from Infinity* (poetry, Spuyten Duyvil), *Riding the Unit* (creative nonfiction, Six Gallery Press), *Chum* (novel, Zoland Books), *Bottom Feeder* (novel, Creative Arts), *From Absinthe to Abyssinia* (Rimbaud translations, Creative Arts), *The Collected Poems of Georges Bataille* (Dufour Editions), *Divine Filth* (Bataille translation, Creation Books), *The Church* (Céline translation, Green Integer) and *Films without Images* (Cendrars translation, Green Integer).

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