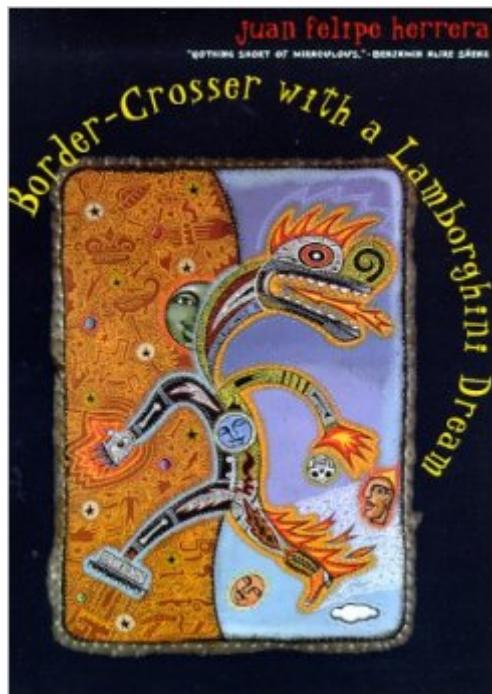


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# Border-Crosser With A Lamborghini Dream (Camino Del Sol)



## Synopsis

From one of the prominent Chicano poets writing today comes a collection of poems to take your breath away. With dazzling speed and energy, Juan Felipe Herrera sends readers rocketing through verbal space in a celebration of the rhythms and textures of words that will make you want to shout, dance, and read out loud. Like a wild ride in a fast car, *Border-Crosser with a Lamborghini Dream* moves at breakneck speed, a post-Lorca journey across the new millennium terrain. Words careen through space and time, through blighted urban landscapes, past banjos and bees, past AIDS faces and mad friars, past severed heads and steel-toed border-crosser boots. To the rhythm of "The Blue Eyed Mambo that Unveils My Lover's Belly" and the sounds of the Last Mayan Acid rock band, Herrera races through the hallucinations of a nation that remains just outside of paradise. With dazzling poems that roar from the darkest corners of our minds toward an ecstatic celebration of the lushness of language, *Border-Crosser with a Lamborghini Dream* is a celebration of a world that is both sacred and cruel, a world of "Poesy Chicano style undone wild" by one of the most daring poets of our time.

## Book Information

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## Customer Reviews

Border Crosser With A Lamborghini Dream spells it out for the reader: this book is an inyoface collection of poems that spins our curiosities into unknown directions. The reader is spellbound by images that riff off another; thus, this book becomes the mirror image of self and forces the reader to look internally at damage done. From Subzero: "image/mirage/indian/myself/reversed/behind/the

mule". The section, Blood Poems, is raw & unique. Juan Felipe's abstract imagery is the hardcore language that becomes spit in the face: it is the language & gesture of the hoodrat, the hipster, the street person-- "Blood at the age of seventeen/Blood at the age of one,in a Greyhound bus". These poems will shake your reality lopsided.

As with much of Herrera's poetry, the reader will experience estrangement of the first order. One may picture American society as an "exploding quazar" that requires several readings to discern. Herrera's synecdoches take time to unravel, but well worth the effort. This is Carlos Santana meeting David Lynch: the "Last Mayan rock band" performing songs that aptly depict society, the status of art, and subjectivity at the twilight of postmodernism. Good stuff.

Read it!

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